

## Piano Man Guyora Kats Takes Center Stage ... ... With Simple Songs And The Greatest Band, The Future is Clean

When Guyora Kats plays, he likes to talk. A lot. About his name, his lame website, what inspires his songs and - recently - about the winter olympics. But it's worth the wait, for the "simple songs" that he sings, and the piano melodies that accompany the lyrics, are engaging indeed, and provide some insight into a complex character. Indie Sounds explored it more.

**Indie Sounds:** How did you get started in life and music?

**Guyora Kats:** I got started in life randomly at the Ohio State University Hospital in Columbus, Ohio. It wasn't meant to be though as we moved to Michigan and eventually and randomly again settled in (as Marty Robbins sang) the West Texas town of El Paso: where I grew up.

There was a piano in my house that was for my sister who played it a lot and then not so much and then not at all. That's when I started trying to figure out the keyboard. My father took me to my first concert. It was Ray Charles with his orchestra and my father had somehow gotten front row seats. As you can imagine, the effect was devastating. It changed me. I knew what I wanted in life.

My father had been a huge jazz fanatic and had a great record collection that no one seemed to care about. I would listen and try to figure out the piano playing on some of those records. He had autographed records from Oscar Peterson, Roy Eldrige, Errol Garner and my favorite, Earl "Fatha" Hines. He also loved boogie-woogie piano so I would listen to guys like Meade "Lux" Lewis and Willie "The Lion" Smith.

My older brother and older sister's record collections were equally influential. My older brother was into hard rock and metal with the occasional Electric Light Orchestra or prog rock influences like Genesis, Rush and Yes. He loved Queen and soon so did I. He was after all my big brother. My sister had piles and piles of 45 singles. She was

**IS:** What's your musical history to date?

**Guyora:** I played in many un-noteworthy cover bands and metal bands in Texas. Some blues and blues/rock, southern style, was required for much of this music and my basic blues education began. My family left Texas when I was 16 and we moved East. I lived in



Photo: Monica Frisell

more into the smooth and light sounds of 1970s FM radio. I learned about bands like Dire Straits, Fleetwood Mac and The Commodores from her.

I was basically into any music that was good and I could get my hands on. The same is true today. I taught myself music from listening to great records and watching great performances whenever I could.

Amherst, Massachusetts for a couple of years and was turned on to folk music at this time, like James Taylor and Joni Mitchell, Neil Young and Emmylou Harris, Jonathan Edwards and Chris Smither. People I had never heard of in Texas. I also discovered my love for jazz there. I had no friends so my records became my friends. I think I became pretty serious about music at this time. I always knew. I learned how to play



by ear and improvise. I sucked in the beginning but got better and better as time went on.

I came to New York City to be a great jazz piano player. I wanted to sound like Paul Bley and Bill Evans. I went to this small school called The Mannes School which has since been incorporated into the New School. I never did well in an academic setting. I already had my own methods and they were not always the accepted methods being pushed in these schools. I fucked up again and again but it was a great place to meet other young musicians and I met a bunch and it made me humble and it made me grow.

Also, I began writing songs and working with singers. I usually helped female singer/songwriters get bands together and come up with arrangements and sometimes production. I also got introduced to reggae and other early Jamaican music by playing in a band called Skinnerbox NYC. Led by the great King Django, it was a real education. All I knew about reggae was Bob Marley. I had much to learn. I learned about and began to idolize people like Prince Buster, Jackie Mittoo and The Ethiopians. I was very much into Studio One and early Lee Perry productions ... Bunny Wailer, Peter Tosh, Yellowman.

Then I stole some of the musicians from Skinnerbox and started to put a band together of my own. We were an instrumental band and often the musicians would change but we did have a steady rhythm section for long stretches. I called this band The Kats Family because of the changing line-up and my hopes that we would become like family. We kinda did. I wanted a kind of early 70s Miles meets Traffic, and some of the things Skinnerbox did were hand signals, breakdowns and other crowd pleasing techniques.

Musically, I was moving away from the intellectual nature of jazz and trying to make something more for people to dance to. I

loved this music but eventually wanted a front man. I was discovering hip hop in depth and wanted a rapper. I was too scared to sing anything more than the occasional background. I met Jesse Harris at this time and began playing with his great band Once Blue. I loved the way Rebecca Martin would sing his songs and I had a brief but amazing experience in that band. I met some of the greatest musicians in the world (Kenny Wollesen, Tony Scherr, Kurt Rosenwinkle, Ben Street, etc.) and felt blessed. That band wasn't meant to last. I played with Jesse Murphy and learned so much from him. He has written a lot of great music and we were inseparable for a time. We played each other's music and hung out and partied.

Gradually, I moved into a more urban or hip hop direction. My band dissolved and the rhythm section became the first incarnation of the band Wax Poetic, led by Ilhan Ersahin. We made a record that featured the then unknown Norah Jones and many other great musicians. He opened the club Nublu and I think those recordings are available through his newly launched Nublu Records.

Around this time I also toured with the great New York hardcore band CIV. This band had the raw energy that some of the jazz and folk music I was playing lacked. It was a lot of fun and I got to see the country and a little of the world. This band had pedigree. Musicians from Youth of Today, Gorilla Biscuits, Judge, etc. I have a soft spot in my heart for this music. The energy. We called it heavy metal in Texas. Out here, it's called hardcore. I never liked judging music based on style. I judge it based on the honesty of the people trying to make it.

I started doing session work with great hip hop producers. Guys like Sam Sever, V.I.C. from the Beatnuts, Dante Ross and others. I had a feeling for this music. I worked on tracks for Fat Joe, Big Pun and the Terror Squad. I wrote music for Inspectah Deck's (from The Wu-Tang Clan) solo album and

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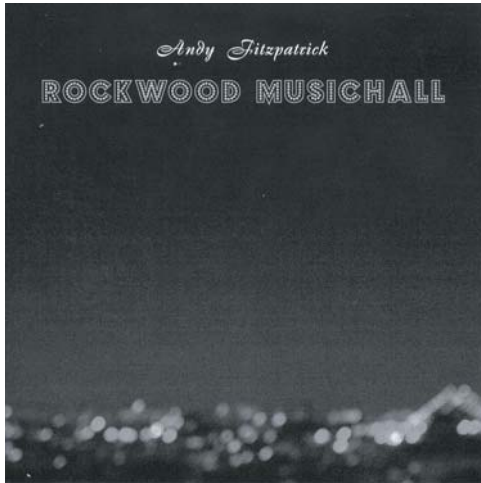
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Indie Sounds NY is the only publication serving the New York independent music scene. Each month, Indie Sounds NY seeks out the singer/songwriters, the bands, the places and the people who make up a unique and vibrant artistic community.

Indie Sounds NY is brought to you by Harris Radio, an internet radio station broadcasting 24/7 on [www.harrisradio.com](http://www.harrisradio.com), playing great music from unsigned artists and independent labels. And Canadians. Harris Radio also operates [www.gigapple.com](http://www.gigapple.com).

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**New Release Rap****Andy Fitzpatrick:  
Rockwood Musichall**

Andy Fitzpatrick's sound has been described as that of a "lounge pianist, long after closing time, with a husky whisper of soft regret and warm nostalgia." A former postal worker, the Dubliner has been in NYC since 1994.

His debut, *Early Days*, was released last year, and is now followed by *Rockwood Musichall*, recorded live at the LES venue.

**Indie Sounds:** Why did you decide to record a live CD?

**Andy Fitzpatrick:** I don't look at it as a "Live at" album as such. I had a story I wanted to tell and, at the time, Rockwood Music Hall was where we were at. I liked the noise we were making on stage.

I saw other performers using laptops for background noise and thought why not turn it around? Also, we capture the sound of the room, which is very much a character on the record. And could you think of a better name for an album than *Rockwood Musichall*? Mr. Rockwood approved. I reckoned that if the light is green: go!

**IS:** Did you have to approach your performances differently because you were being recorded?

**Andy:** Not really. We just got up there and banged it out. We'd been banging our heads against a wall for years and then Rockwood opened a door.

**IS:** How long did it take to record?

**Andy:** We recorded it over three nights in November and December last year.

**IS:** Who plays on the record?

**Andy:** I sing, and play piano and guitar. Rob Sullivan played bass and Douglas Ross Anderson was on the drum kit.

**IS:** Post recording, was much work required to create the finished product?

**Andy:** My friend Matthew Basile of Cyd Gloré's *New Masterpiece* took care of all that. I was out buying apples.

**IS:** When will you be releasing the CD?

**Andy:** Little Old Lady Records is releasing it on March 7 and we'll be baptizing the baby in a dark pub over a rake of pints.

And before I forget, we got two special nights on Thursday March 16 and Thursday March 30, both at 10pm at a great little venue at 196 Allen Street!

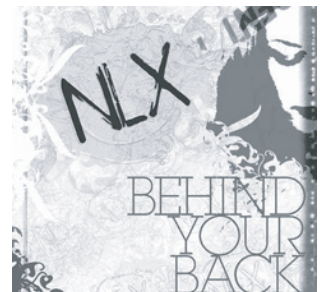
**IS:** How can people buy it?

**Andy:** The record will be available March 7 at the Rockwood itself, and online at my website, and at [www.littleoldladyrecords.com](http://www.littleoldladyrecords.com) and all them other online retailers everyone knows abouts.

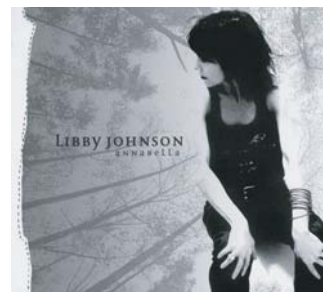
**Weblink:** [www.andyfitzpatrick.com](http://www.andyfitzpatrick.com)

**WHAT'S NEW ON CD**

NLX  
*NLX: In Your Face*  
[www.nlxmusic.com](http://www.nlxmusic.com)



NLX  
*NLX: Behind Your Back*  
[www.nlxmusic.com](http://www.nlxmusic.com)



Libby Johnson  
*Annabella*  
[www.libbyjohnsonmusic.com](http://www.libbyjohnsonmusic.com)





## Indie Basics

### The Demo

By Will Hawkins

This month we begin a regular column for independent artists with advice on the basics of producing and promoting your music. This month we kick off with how to create the perfect demo ...

The single most important tool for an artist or band is their demo.

Whether that demo is three songs or ten, it is your calling card and the one thing that everyone will judge you on as an artist. It doesn't matter how terrific and exciting a live band you are because in the end it will be your demo that will represent you in the offices of A&R guys, booking agents or on the headphones of your fans. Given how important the demo is, I find it surprising how terrible most demos I hear are, which - given the technology of the day - is totally inexcusable.

With DigiDesign's incredibly affordable M-Box and GarageBand being bundled on every new Mac, there is absolutely no reason for a demo to sound like a demo tape of old. But like any instrument just buying or possessing

these amazing new tools does not insure that you will have mastered using them. Which is a huge mistake made by a lot of artists who think they can get away with doing the demo on the cheap and on their own.

Your demo is way too important to leave to the hands of the unskilled, even if those hands are yours. Which is why, in every town and city in the nation, you can find an affordable Pro Tools studio with a capable engineer that can produce a radio ready demo for a fraction of the cost of a major recording studio.

The most important thing to remember about your demo is to keep it simple. You want to demonstrate the essence of your sound and style as well as showcasing the best of who you are. You don't need string sections to get that point across. Industry people are interested in the strength and structure of your songs and you just need to let your songs stand on their own. The demo is simply a basic and stripped down example of your best work. When you get signed you can then negotiate with your A&R rep for the London Philharmonic to be your string section.

So how does one get started recording a demo? Well, let's take a look.

#### Getting Started

The first thing you need to do is figure out your budget. For a three-song demo, it will probably take you about 15 production hours for each song at about \$40-\$50 an hour. So you are looking at around 40-45 hours and \$1,500 to \$2,000 to get this baby produced (including recording and mixing). You will need to budget another \$1,200 to get your CD manufactured and packaged, which we will get into some more later, along with the importance of mastering (which is another cost to factor in).

After you have figured out your budget, you need to find a studio to work in. There are thousands of studios to choose from so I suggest you talk to some of your fellow

artists to see whom they have worked with and what their experiences were like. Just be sure that whatever studio you use has a good selection of microphones, plug-ins and outboard gear. Plug-ins are the software tools used by engineers to compress, equalize and add effects to your tracks. Good engineers will have taken great care and a lot of time and financial investment in procuring these tools. It is their voice and creates their sound and in turn yours.

You will also need to make sure that they are equipped with decent microphones. Because the first rule of recording is ... put shit in ... you get shit out. You absolutely can't be cheap with your mics. Whoever you are using has got to have invested in pro-quality microphones. Remember to do your homework and ask for an equipment list before you lock yourself in to any studio.

#### Preparation

Preparation for your recording sessions is imperative. You should have a good idea of what you are looking to do before you even enter the studio. You also need to be well rehearsed because studio time is very expensive and you will be surprised to find out how fast that time goes once on the clock. Time is of the essence so you need to have your shit together. Spend a week or two rehearsing your songs and have each of your musician's parts well rehearsed so you move along quickly once in the studio. Pick the three strongest songs the band performs regularly and focus on making them the best they can be.

#### Recording

Everyone's experience in the studio is different and unique. But the one thing that is pretty standard is the process of recording. Most engineers will choose to record the bass and the drums first, using a click track to ensure everything is in time. This is done so that future tracks added will be locked into the same tempo. Any engineer who tells you

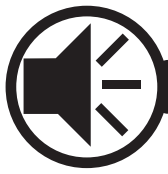
### Next Month in Indie Sounds NY

On the Cover:

**Danielle Gasparro**

Look out for the April issue at all good NYC music venues. Or download it at:

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



otherwise is an amateur and you should hold your ground until a click track is added. It can be removed at any time before or during the mixing session.

It's not a bad idea to have the rest of the band performing along, allowing the engineer to get a scratch track for each instrument. This will allow you to hear the track in context to the song as you add more parts. Just make sure that all the instruments are isolated so there is no sound bleeding into the individual tracks. This is super important ... any noise bleed will affect the mix and any tracks added later on.

After the drums and bass are recorded, it's time to start laying down the rest of the instruments. Make sure that the engineer hasn't recorded anything at too high a level or you will have unusable tracks. The most common mistake is setting the compression ratio at a level that distorts the vocals. Be sure to bring up any questions you have with your engineer when you have issues so you can deal with the problem before it's too late.

The vocals are the most important aspect of your recording, which is why you made sure that the studio has a good vocal mic. I have found that it's a really good idea to record anywhere from five to ten complete takes of a song's vocal track. Once that is done, I will go line by line picking the best performance from each take. To stay organized I will print out a sheet of the lyrics and create a grid along each line that corresponds with the number of tracks recorded. I will then use checkmarks and X's to designate the given usability of the tracks. You then edit each line in as desired. It's time consuming but well worth the effort. I have also done this with instrument tracks as well. This process is called "comping."

### Mixing, Mastering and Manufacturing

Obviously, mixing and mastering are two very important steps in the recording process. The thing to keep in mind with mixing is to

make sure all the instruments are in context to each other. The drums in the middle, bass on one side, the guitar on the other, with the vocals centered and "in the pocket," meaning that they are not too high in the mix and not too low.

The vocals need to be clearly heard without a whole lot of effects on them. The drums need to sound clear, crisp and balanced with the bass sounding round, full and thick, with a little compression added to help define it.

Mastering is next and it is a true art form. And here is the thing ... your engineer knows shit about mastering regardless of that new mastering program they've just recently downloaded. Don't let engineers mislead you on the importance of mastering either.

A quality mastering job will bring out the dynamic and sonic qualities in your music like the bass, mids, treble and the sweetness of your vocals. A shit mastering job will make your recording sound muddy, incoherent, unprofessional and single handedly ruin your recording. Do yourself a favor and spend the extra money on a mastering engineer who knows what they are doing. It will be the best \$750 to \$1,200 that you will ever spend.

So hear this: if you have the funds, you should leave mastering to the professionals because it will make or break your recording and enhance your investment.

As for your manufacturing ... it should cost you no more that \$1,200 to get 1,000 CD's printed up, including artwork. That is usually the minimum quantity. A to Z Music or Discmakers are fantastic and both offer terrific deals and have excellent customer service reps that can walk you through the process. They will keep files of your CD and artwork so when it's time to re-order more CDs, they can just run them off without a hitch. Your second printing will be cheaper as well due to set-up fees being included in your first run.

### In Conclusion

Your demo doesn't have to be the ultimate production but it does have to represent you and your music well. Many bands get picked up by labels, managers, booking agents and even get radio play based on their demo. Shit ... Alexi Murdoch made his career on his four song demo. He got radio play on some of the most powerful and influential AAA stations in the country, which led to a nationwide tour and later he inked licensing deals, movie soundtracks and recently turned down major label offers so he could continue doing things his way. In fact Alexi's e.p. *Four Songs* is his first demo and is one of the top all-time selling releases on CD Baby!

Now that you have your demo in your hand, be sure to get it out there. Sell it at shows, on iTunes, CD Baby, get it reviewed by Music Connection and webzines, send it to college radio and weblogs. The packaging is another way to show your creativity and style. Have fun with it and know no boundaries!

[Editors note: Even if yours is a 3-song demo, call it an e.p. and give it a name, and sell it!]

There is more than one way to do things and I encourage you to be bold. The above is just one way to go about things based on my experiences over the last ten years. There are variations on the theme that can succeed as well. However, there are rules and trusted techniques that are standard and should be followed to insure a usable demo.

Good luck and feel free to email me via [www.myspace.com/willhawkins](http://www.myspace.com/willhawkins).

*Will Hawkins is a NYC-based musician who performs solo and with his band, Los Matadors. He also has held several positions in the music industry, including as a recording engineer, an A&R rep, a radio promoter and an artist manager.*





## Scene and Heard

### CD Baby Boomer!

Online indie store CD Baby recently made available some sales stats, and they make interesting reading.

Total CD sales for 2005 clocked in at \$10.3 million, up from \$7.5 million in 2004. A bit of a difference from major label sales, eh?

More of a sign of the future, digital sales (CD Baby acts as a digital distributor to services like iTunes, Rhapsody, etc.) rose from \$760,000 in 2004 to \$3.1 million in 2005.

Oh, and CD Baby added 37,798 CDs to its store in 2005. Think about that number. It might help to explain why it's so bloody hard to get press reviews and radio play for your new CD.

### HARRIS RADIO @ MYSPACE



Unisex Salon are one of Harris Radio's many friends on MySpace.com. Check out Gina, Kenyon and the rest of this sexy band at [www.myspace.com/unisexsalon](http://www.myspace.com/unisexsalon).

Are you on MySpace? Become a friend of Harris Radio, check out Pete's blog and help Pete's quest to win a Ferrari. Visit [www.myspace.com/harrisradio](http://www.myspace.com/harrisradio).

**Back to Nu-Artskool:** The next Nu-Artskool music night will take place March 23, from 8pm, at Fontanas - a new venue on Eldridge Street in the LES.

Performing will be Marcus Congleton (of Ambulance Ltd.), Elk City, Mutronium and the MYTV's.

**As easy as ABC:** The Alphabet Lounge on Avenue A now has a swanky new website at [www.alphabetnyc.com](http://www.alphabetnyc.com).

**Indie Sounds in the 'burg:** Stain at 766 Grand Street is the latest Williamsburg venue to carry Indie Sounds. The bar and arts lounge hosts live music several nights every week. More info at [www.stainbar.com](http://www.stainbar.com).

Indie Sounds is also enjoying distribution at several coffee shops on Bedford Avenue thanks to Gabriel Levitt and Jezebel Music. Jezebel promotes quality independent music, hosting open mics and music showcases at several NYC venues. For more information, check out [www.jezebelmusic.com](http://www.jezebelmusic.com).

Also, find out more about Jezebel's Williamsburg Live Songwriter Competition at [www.wlsc2006.com](http://www.wlsc2006.com).

**Meanwhile, in Manhattan:** Other venues now distributing Indie Sounds to the masses include Mo Pitkin's at 34 Avenue A ([www.mopitkins.com](http://www.mopitkins.com)) and The Cake Shop at 152 Ludlow Street ([www.cake-shop.com](http://www.cake-shop.com)).

**Record Breaker:** The record for the most money deposited in the tip jar at Rockwood Music Hall has been broken. Previously held by the sexy and sassy Laura Thomas Band, the new record holder is NLX, aka Natasha Alexandra, who clearly attracted a generous crowd to her recent CD release party. To avoid begging letters, we'll keep the actual sum a secret. But it will no doubt help boost NLX's "Buy Pete a Ferrari Fund."

**Venue Owners:** Tell Indie Sounds your latest news. Email [pete@indiesoundsny.com](mailto:pete@indiesoundsny.com).

### Artist Spotlight

It's always good to see artists trying out new things. This month, two artists that normally play in rocking bands will be going solo with acoustic sets.

Mark Rinzel, bassist with The Ways Away and a regular at Losers Lounge tributes (did you hear him singing *Purple Rain?*), is back to his solo beginnings and plans to record some new material as well as performing songs live.

Meanwhile, fellow Losers Lounger Tiffany Randol - better known as the frontwoman for glamsters Valeze - is coming out from under her usual pair of fake, errr, eyelashes and fishnets for an unusual stripped down solo acoustic set of ballads and love.



Photo by Steward Noack

Mark and Tiff will play back-to-back sets - 7pm and 8pm - on Monday, March 20 at Rockwood Music Hall, 196 Allen Street in the LES.

Stop by [www.markrinzel.net](http://www.markrinzel.net) and [www.tiffanyrandol.com](http://www.tiffanyrandol.com) for more info.



## Guyora Kats ...

Continued from page 2

many others in a "ghost-writing" capacity. I was good at it. This work and the dying legend of my old band eventually led Q-Tip (from A Tribe Called Quest) to "discover" me. We ended up becoming great friends and his endorsement of my talents did much for my crippling self-doubt. He remains one of the coolest, baddest motherfuckers I have ever met. We made a record together called *Kamaal The Abstract* that never came out even though it was great. Working with Tip was incredible. I got an education of sorts in the music business and was pushed into seclusion again for a time but Tip and I managed to stay friends throughout and I am grateful for knowing him to this day.

Also, I got an opportunity to write a record with my old friend Jesse Harris for the soul singer Ricky Fanté. I was able to work with some of my heroes on this record, namely the great Isaac Hayes, Steve Jordan and the legendary engineer Terry Manning.

**IS:** But it hasn't been all good times has it?

**Guyora:** No. I went into a sort of dark period for many years. I had personal problems and they began to overwhelm me. I never stopped writing or singing, in fact I did it all day long. I just never told anyone or never played out. I had enough sideman work in the studio working on various pop and hip hop records that I could scrape by and work on my music in private. I was very gullible and could be influenced by just about anyone at this time. I became a hermit, a recluse and a drug addict. I've managed to get it together a little over the years. Trial and error you know? I've experienced loss and I now know how precious life is and music especially.

**IS:** What are you doing now?

**Guyora:** I am trying to put all of my talents to use through the simple song. I was always

writing songs but I never thought they would be for me to sing. I never thought of myself as a singer but, sure enough, after a few heartbreaks and missed opportunities, I started feeling the urge to spill my heart in the music and my big mouth is well known. I figured as long as it was gonna be open this much there might as well be some music coming out of it.

I want to write the greatest music I can and make the greatest recording I can. I want my music to ring out through the ages, played alongside the music of my heroes. I want the same thing I wanted when I was 14: to be in the greatest band of all time. I'm trying to put that band together now.

I also play in a band sometimes with Luscious Jackson co-founder Gabby Glaser. Sammy Siegler from CIV and Nightmare of You plays drums, Ian Love plays guitar and I play bass, which I love.

**IS:** Where are you playing out?

**Guyora:** Rockwood Music Hall. I was urged to play live shows and started playing there because I had been waiting years for that place to arrive. When I stumbled in there for the first time in early June last year, I knew that was going to be the place for me. Looking at that piano and feeling that warmth. Seeing Ken up there. I just knew. I was fortunate enough to get a gig and have loved playing there so much that I don't really want to play anywhere else and I haven't.

The Rockwood is a very special place because of the people who made it and continue to. This kind of thing just does not happen everyday. Again, I feel blessed. I want to ride this wave until I can't anymore. I want everyone to come along. I want to feel the music. I want to make a record. I just want to let things happen and see where it goes. I can't stop time and I can't make things ready until they are. So the Rockwood is an opportunity for me to play my music for the people and try and put a band together. They have made me feel so at home there that I am just naturally starting to open up and it's an amazing feeling.

I'm very grateful to them. Thanks guys!

**IS:** So, you're at work on a CD?

**Guyora:** I'm still trying to figure out how and where to make this record but I'm determined to do it. I'm not sure whether I should play all of the instruments, like I did on some of my demos, or try and get a band together. I've started playing at the Rockwood with a band. I'm lucky to have some great musicians who want to play with me. Everyone is so busy and hustling and I know what that's all about, so it's just a matter of time. I'd like to get the rhythm section really tight and just go in and get live takes. Excitement. These things take time and that's fine with me. I want that shit to be magic.

**IS:** What local musicians are you into?

**Guyora:** I'm guilty of being an egomaniac and I'm not up on most of the great musicians in this city. I have become a little selfish in the hopes that I can make my self stronger in the music. I have been lucky enough to see some old friends perform and I still love their music. Tony Scherr is an amazing and inspiring artist. A monster of music and a kind and gentle soul. I am always impressed at the depth of his music and expression.

I love the songs of my old friend Jesse Harris. He has written many great songs and his finger-picking guitar style is something I will always envy! I love listening to Kate Fenner's voice. Rich with pain and understanding, I can feel the hard times and I can relate. I'm a sucker for a woman who can lay it on the line for the music. I'm trying to get out of the house more and check out some more people. I want to see who's out there in the trenches with me!

**Weblink:** [www.guyora.com](http://www.guyora.com)





## BACKLINE

Five Vital Questions For ...  
Nell Bryden**Indie Sounds:** What turns you on?**Nell Bryden:** Self-sufficiency and initiative. I've just booked a 25-date European tour for this spring, all from emails, early morning phone calls, and homemade press kits.**IS:** Who is your nomination for next president of the USA?**Nell:** I say we change the law that you need to be a US citizen, and nominate Bono.**IS:** What's the first album you ever purchased?**Nell:** Wham. Followed closely by the Beatles and the Police.**IS:** And the Oscar goes to?**Nell:** My golden retriever Max, who makes strangers on the street believe that he never gets any food or treats. Ever.**IS:** Who would you like to be stranded on a desert island with?**Nell:** See above.Check out [www.nellbryden.com](http://www.nellbryden.com) to keep up with Nell's news, including her European tour and new CD release.**Questions:** Mistress Tessa Perry,  
[www.tessaperry.com](http://www.tessaperry.com)Oh, and Tessa returns to NYC with her new CD *Weightless* in early March. Catch her at Rockwood Music Hall on March 25, 9pm. The gin will be flowing for sure!LIVE IN NYC  
From [www.gigapple.com](http://www.gigapple.com)**Who:** Jesse Harris**Where and When:** The Living Room, Wednesday March 8, 15, 22, 29 @ 10pm. The Living Room is at 154 Ludlow Street ([www.livingroomny.com](http://www.livingroomny.com)).Check out Jesse's new album, *Mineral*, released on Secret Sun Recordings.**Weblink:** [www.jesseharrismusic.com](http://www.jesseharrismusic.com)

## WHERE TO FIND INDIE SOUNDS NY

Ace of Clubs  
[www.aceofclubsnyc.com](http://www.aceofclubsnyc.com)Kavehaz  
[www.kavehaz.com](http://www.kavehaz.com)Pete's Candy Store  
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[www.pianosnyc.com](http://www.pianosnyc.com)The Living Room  
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[www.spsounds.com](http://www.spsounds.com)Venue owners: Carry Indie Sounds NY at your club and get listed here. Also, tell us your latest news. Contact Pete Harris - [pete@indiesoundsny.com](mailto:pete@indiesoundsny.com).Caffe Vivaldi  
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