

Emily Zuzik Puts Down Roots and Gets Set For 2009 AKI, MZ, Moby, Solo and More For The Gal About Town

As I got started with Harris Radio back in 2002, one of the first people I met was Emily Zuzik. I soon discovered that she was the kind of gal about town who wasn't going to be pegged as the 'folkie singer/songwriter' that I first got to know her as.

A couple of year's back, Emily released *You Had Me At Goodbye* and I still remember the kickass CD release party at Piano's. It really was a textbook case of just how to do it. Since then, she's been a very busy person indeed, so it was great to catch up and find out what she's been up to, and what's next.

Indie Sounds: So, you hail from Pennsylvania. Tell us about your early years and how you got interested in music.

Emily Zuzik: Well, I always say I popped out singing. Basically, I've been singing my entire life. I made up songs as a little girl and remember "learning to read" from Fleetwood Mac's *Rumours* album, because my dad used to play the record and we'd lay on the carpet and look at the lyrics printed on the album sleeve as the songs played.

I guess you could skip ahead to when I got my first guitar at age eight from my Aunt Twila. I think I put the chord stickers on it, fiddled around with it for about two weeks and then promptly tucked it away in the basement for four years. I can't remember if I had started in a Catholic school band before I picked it up again or not. You know, the classic recorder lessons and then drafted to play clarinet, route? I just remember finding the guitar again, and this time, it stuck. I got my mom to get me guitar lessons. I also began writing original music

around this time. What's great is that in my last move I found my original letter to Santa asking for that first guitar and a pair of shoe roller skates, and then, when I cleaned out my car, I found the early cassette recordings of those first songs. I guess being a pack rat has its benefits for archiving music.

time. *The Lion and the Cobra* was a big album for me. At the time, I sang and played guitar for a folk mass for about a year too.

Throughout high school, I performed in theater and jazz bands, but continued to write songs and play occasionally. There



Photo by Jeff Fasano

Moving along, I played my first original song to the entirety of Blessed Sacrament Cathedral School in 1988, with the debut of *Come and Journey with Me*. I was a huge Beatles fan and partial to the psychedelic era material they wrote between *Rubber Soul* and *The White Album*. I think it rubbed off on me with a title like that. After 8th grade, I transferred to the public school and became the cheerleader who played guitar and wrote songs. I really dug Sinead O'Connor at that

really wasn't a coffeehouse scene or anywhere you could play live in Greensburg, PA (where I grew up) if you weren't a hardcore band. I did have one collaborative project with another songwriter, Erin Durban, called The Canticles. It was very Indigo Girls. Half of the songs were Erin's and half were mine. She was older than I was, and my girlfriends at the time were in college in Ohio. I hear The Canticles was a big hit around dorm rooms in Dayton.



I went away to college in Syracuse and really only played about five gigs in four years, but somehow managed to keep writing and I recorded three 4-track albums in those years. I never released this material, but I still have the tapes. [*A Given* (1995), *If Only Judith Knew* (1994), *Denying Their Virtues* (1993)]

IS: How and when did you get into music in a serious way?

Emily: I think I all but stopped playing music for about three years after school. I continued to write music here and there, but at the time, I was freelancing in a bunch of jobs in NYC - indie film, dot.com, editorial, public relations and freelance writing - and as well I began writing a novella (never finished, about 130 pages in).

I moved to San Francisco with a boyfriend and began to start the journey of figuring out who I was. In that time, I began camping and hiking, and even traveled to Amsterdam and Morocco. About three years into that journey, the guy and I broke up, and I was really devastated. I returned to music as a way to cope and find a method of existence. I always had music around me, and by going back to it, I really got my footing and began my musical career in a serious way. This was 1999.

That year, I began singing with established 60s cover band, the Shitty Shitty Band Band. Later on, I started out doing my own shows in small café-like venues that grew out of playing open mics. I also met future collaborator Ben Ratliff, who I formed the band Sexfresh with, and I sang with a Burning Man funk project, the Funkmobile. There were brief dalliances with a live drum and bass freakout band called John Henry too. Basically, I was singing, writing and playing a *lot* in San Francisco. When dot.com bottomed out (which was one of my main incomes then), Ben and I decided to move to NYC.

We toured through the southwest for a month and moved outside Austin, TX for a couple of months. We made it to NYC the week

after Christmas 2001. From then on, I have been playing either as Sexfresh (2002 to 2004), fronting my own band or with a number of cover bands.

IS: Say some more about that move to NYC?

Emily: Everyone I knew worked in dot.com in San Francisco. We were all losing our jobs, and the rents were higher than NYC, or Brooklyn at least. So, my boyfriend (and conveniently, my musical partner) and I decided to leave. We were scheduled to depart San Francisco on October 1st, 2001. Everyone had been talking about NYC on the streets of SF, like it was the promised land. Then 9/11 happened. A lot of those same street talkers decided to stay out west.

The Slavic dark streak in me kind of sensed it was an even better time to get to NYC. I mean, if you want to make a go at music, you're going to buckle down. When a mass of folks leave after a big catastrophe, you figure the rents are going to drop further. And I guess you can always bartend ... So, 2002 began in NYC for me.

IS: You've since released two albums. Tell us about them.

Emily: Well, I'm definitely due for a new one on this plan, as they seem to all come out three year's apart, but my first solo album, *The Way It's Got to Be* (2003), started out as a series of songs that I released earlier as an eponymous EP in 2002, mainly to have something to sell on a cross-country tour I did with SF (now LA) artist Pi, called the Babes with Beats Tour. Both those efforts were all original material and mostly performed by me (with some friends) and produced by me. The whole lot was mine. I kind of wanted to do it, and I knew my limitations, so I aimed for an early Beck, lo-fi sound. I used beat libraries and double tracked a lot. I think I produced the album on a combination of Acid Pro and consumer level ProTools LE on my Mac. It's really

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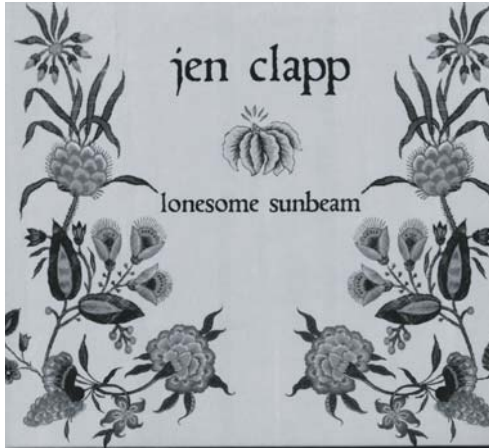
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Indie Sounds NY serves the New York independent music scene. Each month, Indie Sounds seeks out the singer/songwriters, the bands, the places and the people who make up a unique and vibrant artistic community.

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

Original design: Ananda Bates,
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**New Release Rap****Jen Clapp**
Lonesome Sunbeam

Indie Sounds: So, *Lonesome Sunbeam*. What's with the name?

Jen Clapp: It's the title to one of the songs on the record. The song began as an exercise I gave myself to take two words that I felt drawn to, "lonesome" and "sunbeam," and see if they could become the basis for a song.

I get a lot of song ideas while I'm driving, so when I happened to see a glorious ray of sun beaming down through a grey and cloudy sky I figured I had a metaphor I could work with. It turned into a song about getting older and trying to keep living a creative life even if it feels lonely sometimes.

IS: You've been writing and performing music for a few years. Is this really your debut album?

Jen: Yes it really is. In the early 90s, I was in an acoustic band called Native Tongue. We were a fixture at places like Sin-é on St. Marks Place and the Speakeasy in the west village. We made a few cassette tapes but back then recording in a studio was so expensive and making a CD on your own was unheard of.

When that band split up, I took a long break from music, moved out to San Francisco, became a homebirth midwife, became a mom.

I was totally cut off from my NYC music scene, and at some point realized that if I was ever going to sing again I would have to pick up my guitar and write some songs to sing. Two of the tracks on this CD were written back then, around 2000. The rest have come over the past few years.

IS: And when and where was it recorded?

Jen: We started basic tracks on this record three years ago. My husband, Dan Fisherman (producer, engineer and drummer on the record), and I built a ProTools studio in our basement up in Beacon, NY, and for the first couple of years tried to fit recording into the little windows of time left to us after working and parenting all day. It was usually between the hours of 9.30pm and 11.30pm - not our best and most creative time of the day.

We finally committed to getting it done this year and did the bulk of it over the summer. We actually scrapped a couple of early versions of songs as we slowly figured out how they should be recorded, arranged and produced. And when we finally found the right vocal mic, a Telefunken AK47, the songs started to really feel right.

IS: Apart from yourself, who were the other musicians who contributed?

Jen: I don't have a regular band, per se, so I pulled together a different crew for each song. The most consistent grouping is Sara Milonovich on violins, Simon Walsh on bass, and Dan on drums.

A few ace guitar players added lovely parts, including: Jason Crigler, Adam Elk, Todd Giudice and Mark Dziuba, as well as a second bass player, Jason Sarubbi.

Michael Holt plays some piano and Dan put down a few great keyboard parts.

IS: So what's the elevator pitch describing the sound of the album?

Jen: It's a warm, intimate, beautiful, sad, real record. It has Dayna Kurtz and Gillian Welch for sisters, Jackson Browne and Linda Ronstadt for parents, and Wayne Coyne for a crazy uncle.

IS: The official release date is January 1st, 2009. What's the plan for world domination?

Jen: I'm keeping it pretty local for now, mainly eastern seaboard states. I don't have endless time to go off on the road and tour.

So far, I am working totally independently - making my own calls, booking my own shows, spending hours online.

I don't do schmooze or bullshit very well so I have to rely on my own integrity and hope people dig the music. My friends, family and fans have been so supportive and helpful with ideas and opportunities. We'll see what we can do together.

IS: And what else is next for you?

Jen: I'm going to keep doing what I do and trying to get better at it - writing, singing, performing. I have a bunch of songs that I want to record.

I learned so much making the first one that I'm already looking forward to the next - and I think I'll make it a double.

Jen performs at Googies Lounge on Wednesday, December 17th, at 8.30pm.

Web: www.jenclapp.com

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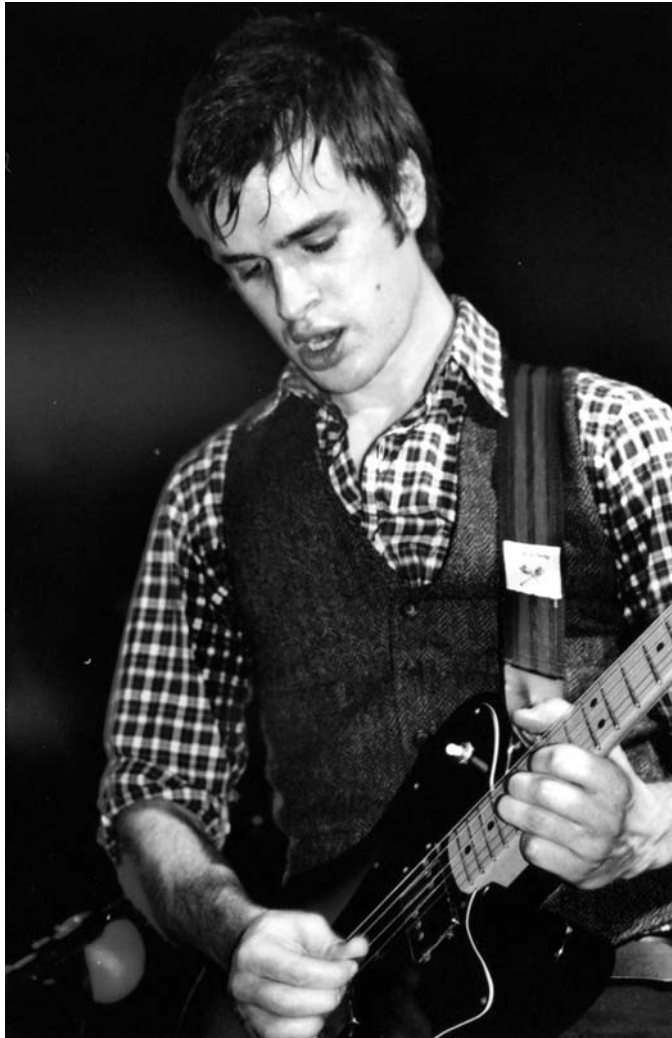
The L Word

With Lauren Jonik

Val Emmich

Embracing the diversity and challenge of different creative mediums, Val Emmich can be considered equally proficient as a musician, writer and actor. The New Jersey native recently released his sixth album, *Little Daggers*, has completed his first fictional novel and currently can be seen on the television show *Ugly Betty*.

With instantly catchy and often upbeat



melodies, the songs on the album belie the slightly darker lyrics cloaked within the music. It is this dichotomy and balance that Emmich strives for. "I think it's more interesting to have that complexity. It is a lot more like real life - you're not always feeling one way. I think the song *Hurt More Later* is a good example of that feeling," he explains.

Driven by following whatever he is feeling at the moment, Val Emmich's songwriting process encompasses both tapping into his own inner world, as well as momentarily stepping into the lives of others. "I almost exclusively write in the first person, even if it is someone else's story. I will adopt that story as my own and make it sound autobiographical. I feel like that is the most dramatic way to tell stories. And, it allows me to go through the process of empathy with others," Emmich says. It is this understanding that brings a sense of universality to his music. Committed to artistic growth through his writing, Emmich notes that, "My main mantra just as a human being no matter what I do is to test my limits. Every time I write a song, I try to write in a new way and I feel a sense of satisfaction as an artist."

In addition to promoting *Little Daggers*, Emmich can be seen as Jesse on *Ugly Betty*, in which he plays the main character's neighbor. "On the show I'm a musician, which is cool because I get to play a lot of my own music and there is a love interest story line going on that will continue." Emmich has been acting for the past ten years and values the different kind of outlet it allows. "Although I enjoy writing my own

message the most, acting is a nice break where it is not your message. You're just the conduit of someone else's message." Emmich shot his first lead role over the summer in the independent film *Fighting Fish*, a tale of a young man who assumes the responsibility of caring for his younger siblings.

After bringing words to life through music and acting, Emmich recently breathed life into a story on the literal and metaphorical blank page by completing his novel, *A Break In The Weathers*. "It is probably the thing I'm most excited about. I don't know if it is because it's the newest, but I also enjoy that it is not image-based like the other two." Described as a coming of age story with a touch of humor, Emmich observes, "With this book I didn't care if I could write or not, I just trusted the fun I was feeling and I think that led to something that people who have read it are liking." This axiom of trusting yourself and going forward into every unknown frontier that calls to you is a thread that binds all of Emmich's endeavors. "Near the end of my life, I would love to be able to look back and say that I did whatever the hell I wanted to or what I thought I could do, I tried."

Web: www.valemmich.com

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To read the full article online, with additional photos, check out www.indiesoundsny.com.

Lauren Jonik is a freelance writer and photographer based in Brooklyn who enjoys blending her love of music with her passion for writing. She is the founder and editor of the website www.soundaffects.net and contributes to several online and print publications.

Lauren also writes bios and press releases for bands and artists and is available for hire for photography and promotional projects. Please contact her at lauren@soundaffects.net for more information.





EMILY ZUZIK ...

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sloppy in retrospect, but there are some really catchy tunes too, and it would be nice to go back and do it really pro someday. I shot a lot of the interior photography and did the album design and layout as well.

I've had some nice things happen with that album - radio play, press, inclusion on some compilations and tours around the US. This was also the period that I worked for Womanrock with Brenda Kahn, as the events coordinator of that organization, as well as founding and touring with the all-women music collective, Sirens Wild Ride.

About two years later, I met the illustrious Josh Kessler through Sirens Wild Ride members The Saucers/Meredith DiMenna. They were all neighbors in Bushwick. I was introduced to Bushwick Studio and the group of us decided to work on a dance track I wrote called *Fly*. The project went down in 2005 and through the experience, I decided to work on my first truly studio album, *You Had Me At Goodbye*, with Josh at Bushwick Studio.

Let me keep it simple and say that everything I had acquired by that point was called into question in the making of that album. I met amazing new players who really challenged me to step up to a new level of professionalism. I relearned to use my voice. I analyzed how I wrote lyrics. I worked much longer hours than ever before.

I also really made my debut in NYC as a professional singer/writer/musician. Suddenly, I had heavyweights like Keith Carlock (James Taylor, Steely Dan) and Tim Lefebvre (Jamie Cullum, Chris Botti) playing on my album. It was a crash course over a year and sometimes really frustrating, because all the years I'd logged in SF and up to then in NYC almost seemed like nothing. I felt like I was starting all over again.

I was suddenly taking an interest in what the "industry" thought, versus the grassroots indie direction I'd been on for years. You see the benefits of being a capable and social musician once you have a "pro" record under your belt, but you also get a big serving of bullshit that comes with it. I think anyone speaking frankly about this game will tell it that way, but some folks don't like to talk out of turn about anyone, so they won't go on record. I'm trying to be a little less jaded these days in so many areas of my life, and yet, this avocation tests me a lot. But I'm making my peace with that side of things lately and it's interesting to see how it's playing out in lots of new opportunities coming my way.

IS: Along the way, you've collaborated with several other musicians.

Emily: Why yes, Pete, I have. Most notably, I began a collaborative electro-rock/trip-hop project called MZ, with Tim Lefebvre. We've been working on and off on a record that we hope to release next year. It's really fun and good music. Tim and I have a vast love of various musical genres and a healthy helping of goofball world outlook that always helps. We've put some of our latest mixes up on our MySpace page and have done one or two live shows. We hope to do more of those shows next year along with the album's release.

I guess next on my list of collaborations would be the folk-rock songs I've written with Benji Rogers of Marwood. Benji and I were born two days apart and kind of found an easy way to write very early on. We have nearly an album of demos and have toured England, Ireland and Scotland together with Ari Hest. Benji wants to finish the album in the next year or so, but that project has slowed a bit with his move back to London. Chances are we will get to more of that in 2009.

While in London on tour with Will Hawkins in late 2006, I met Dojo Studio artist/DJ Sizzlax. We began some trip-hop/pop

collaborations. I have since worked with him on some drum and bass tracks too that have been spun at clubs in London. We're hoping to get a record of recordings out in the next year too.

Really, since 2005, I've also written with or toured with acts like Will Hawkins, Tom Glynn (we wrote and he released our cowrite, *Feels Like Rain*, on his 2007 *Passing Dream* album), Ben Carroll and Nadia Ackerman. I continue to write and perform with some cover bands and other acts besides my own.

And finally, there's an artist named Moby that I've been doing some writing with. Stay tuned.

IS: And what is AKI is the Glue all about?

Emily: That's a great question. Can I get Irakli Gaprindishvili get back to you on that? OK, it's what I call a supergroup of the LES. At any given time, the band roster includes James Maddock, Leslie Mendelson, Drew Mortali, Irakli, Matt Garton, Tony Maceli, Tim Lefebvre, Jamie Rae Brandhoefer, Steve Williams and I. Matt and Leslie have both more or less moved on from the group - Matt to move to LA and Leslie to promote her Ryko release in 2009. We're a regularly gigging hot disco-rock cover band that keeps the music rocking, without taking the cover part too seriously. We're the kind of band that makes you want to party with us. We all care about each other a lot and love to play in a band together. Along the way, AKI has played some weddings and private parties and is clearly available for more ...

IS: You've toured pretty extensively. What are your fondest memories?

Emily: Funny, because I think of myself having toured about seven or eight times in my life, those being: Sexfresh Southwest Acoustic Tour 2001, Babes with Beats Transcontinental Tour 2002, Sirens Wild Ride (NE, Midwest and SE) 2003, West

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Scene and Heard

Austin Calling

So last time, I related the news that *Indie Sounds* is going fully online. This is the penultimate issue. Issue #40 - February 2009 - will be the final in print - just about four years after it all began. I am delighted that the cover will feature The Kennedys, one of the acts that inspired me to start Harris Radio.

Online, *Indie Sounds* is already expanding, now carrying the full text (and color photos) of the main articles, more gig, CD and video news throughout the week, and contributions from musicians and others on the scene. Think of it as *Indie Sounds* goes open source.

Speaking of user contributions, be sure to check in to read how Jerry Cherry is enjoying Christmas Day on Chubby Checker's tour bus.

Another way in which *Indie Sounds* is changing is that it's beginning to cover the Austin (as in Texas) indie music scene. I've been spending some time there this year and that's going to increase in 2009. So continue to check out www.indiesoundsny.com and www.indiesoundsaustin.com. And keep in touch at: pete@indiesoundsny.com.

Next Month in Indie Sounds NY

On the Cover:

The Kennedys

Look out for the final print issue at all good NYC music venues.

Or read it at:

www.indiesoundsny.com

Show Entertainment Group is now doing more than just booking and management. It has expanded to publishing a magazine called *U GROOVE*. It's mission is to "promote INDIE music bands, solo artists including all types of music." Sounds great, but, errr, doesn't *The Deli* do that? And what about *Indie Sounds*? Oh, yeah, I forgot ... we're going totally online ... did I mention that already? Feel free to use my plastic magazine containers after February.

In any case, good luck to any poor fuckers trying to make a commercial success out of the intersection of magazine publishing and music. There's more on *U GROOVE* at www.showentgroup.com.

Meanwhile, *The Deli* has an advertising sale on for bands for the next issue, and Paolo deserves a bit of business TLC for all the hard work he puts in. For more info, email rates@thedelimagazine.com.

Radio Crystal Blue's **Dan Herman** has teamed up with Organic Entertainment to launch Organic Wednesdays monthly (first of) at Southpaw. They are looking for bands with a Brooklyn draw of 50-100+ to participate. More info at dan@organicentertainment.net.

Congrats to **Mieka Pauley** who won first prize in the Cosmo StarLaunch competition, set up to find *Cosmopolitan's* "Fun Fearless Female Rockstar of the Year."

It looks like it's curtains for **The Cutting Room**, at least in its current location, from January 13th. Linus should have supported their burlesque while he had the chance.

Julian Velard will play two ticket-only shows at Rockwood Music Hall on New Year's Eve. Get your tickets right now, online at www.rockwoodmusichall.com.

Happy Christmas!

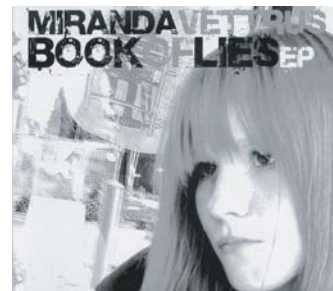
WHAT'S NEW ON CD



Jason Crigler
The Music of Jason Crigler
www.jasoncriglermusic.com



June Moris
White Spot
www.junemoris.com



Miranda Vettrus
Book of Lies EP
www.mirandavettrus.com





EMILY ZUZIK ...

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Coast Babes with Beats Tour 2004, 2006 UK Tour with Will Hawkins, April 2007 UK Solo Tour, So Indie It Hurts Tour with Marwood and Ari Hest (August 2007) and April 2008 Solo UK Tour.

Fondest memories? I have so many memories that get compressed that I often mix them up. Ah, the joys of getting older. I remember camping in southern Utah with Ben amid the natural wonders of Mt. Zion and Bryce Canyon in 2001. I remember the Peeping Tom who I confronted in the parking lot in Mesa, AZ on the Babes with Beats 2002 tour. (Thankfully Miss Em's hot head didn't get anyone in harm's way, though the asshole did seemingly get away with it.)

I remember returning to the UK in 2006 for the first time in 11 years and experiencing that country through adult eyes. I have fond memories of traveling by myself on trains through southern England and looking out over the green countryside, or taking the ferry to the Isle of Wight to meet my relatives, including younger girl cousins, Charlotte and Harriet, who I'd never met. On that trip, not only did I get to pal around with very sweet girls, but I sort of became a hero to little Charlotte, who had memorized the chorus to *Breaking It Down* and ran around the house singing it. I have to admit, it does wonders for the ego, but it is also really moving to me on a historical level that I can positively affect a younger person. I remember when I was younger and always searching for role models and older women I wanted to be like. I didn't know any musicians and so I didn't know how to act or who to be. I hope that I can be of service to people on a number of levels, but Charlotte really made me think about it in a new way.

IS: Back in NYC, where are you playing out?

Emily: Over the years in NYC, I feel like

I've done a pretty good tour of rooms, both big and small. I usually play the Rockwood Music Hall, Living Room or Red Lion these days. But I've also played places (some still here/some out of business) such as Arlene's Grocery, Piano's, Sin-é, Mo Pitkin's, Cornelia Street Cafe, Cafe Sha Sha, Southpaw, Pete's Candy Store, The Rising Cafe, Canal Room, Meow Mix, The Bitter End, Rubyfruit, The Delancey and LIC Bar.

Next up, I have a show at the Rockwood on January 11th and then I leave on January 17th for the second return of AKI is the Glue to Club Med in Turks and Caicos. I'm definitely ready for a vacation! I will also likely have gigs with The Get It!, another funk/soul band I sing with occasionally.

IS: Now, how does one make a 'go' of it in the music world of today?

Emily: Anyway you can. I'm lucky in that I've had the fortune to tour around the world, to license songs of mine on TV shows (*Smallville* on the CW licensed *It Don't Matter to Jesus* for an episode) and to sing for commercial work (jingle and studio work). I continue to play shows, write with the intent of placing music, sing for commercial projects and keep open about new opportunities in music, film and beyond. I feel like I have at least one more solo album in me, and once I am convinced that I can pay my rent without fear, I will begin work on it too.

IS: Your latest 'thing' is "What's In A Name?"

Emily: Well, if by now you haven't seen the thread of writing playing an integral role in my life, then here we are. The event, What's In a Name?, is a songwriter's hang. It's a way to get folks together to hear different takes on a creative challenge, while getting to meet other writers and music fans. The idea is that a word is introduced and circulated among songwriters in the NYC community. A time and venue is booked and writers write a unique song using the word for that meet-up. We gather and sign up to play our one song

for the other writers or audience. I've hosted two so far, and it's gone well. We even got Linus Gelber up with a poem at the last one. Lots of cool tunes are coming out. I've met a bunch of new writers from around town as well. Most importantly, I'm forced to keep writing, and I've liked the two songs I've written thus far. Overall, I'd say that is the success of it for me.

IS: So what's the plan for 2009?

Emily: Well, I have to say that 2008 was a tough year in a lot of ways for me. I lost two good friends in the industry and had a near brush with bodily damage myself when I got in a three-car collision and totaled my car. I've also had a lot of great things happen this year, like travel, touring, personal growth, music goals met, deepening friendships and new people coming into my life who seem to allow me to keep moving in a more positive direction. I know that sounds terribly vague, but I'd like to reserve a modicum of privacy for myself.

I do want to finish the MZ record and release it. I'd like to start my own solo record this year too. I also want to continue working as a singer/musician, both in live performance and studio work. I look forward to going back to the Caribbean with AKI and likely a trip to the UK and the west coast again later in the year. Other than that, I've really been settling into NYC. I like being here, and I feel grounded here. I am looking forward to living here and building my life here. Planting roots, as it were. I'll be busy with music, no doubt, but I may try to do a bit more writing work as well. I have found that I really enjoy doing it. And who knows? I'm sure life will throw a few zingers my way. I hope I can continue to smile and laugh my way through it.

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**Backline****Five Vital Questions For ...
Susan Enan**

Indie Sounds: If you were a NYC landmark, which one would you be?

Susan Enan: The Domino Sugar Factory, in Williamsburg.

IS: How will we save the economy?

Susan: No big executive bonuses. Oh, and cutting the space program.

IS: Who would be in your dream band?

Susan: Dream band? I wouldn't mind really, as long as CS Lewis was driving the tour bus.

IS: Which album would you be buried with?

Susan: Peter Gabriel's *Us*. Although since I won't be able to listen to it, I'd rather someone else had it to enjoy.

IS: Can I call you kitten?

Susan: Only if I can call you tiger.

MySpace: susanenana

Questions set by Tessa Perry,
www.tessaperry.com.

LIVE IN NYC
From www.gigapple.com

Who: The Sobriquets

What: A great band, as heard on Harris Radio, that comes from Philadelphia, and who often play out in NYC.

Where: The Sidewalk Cafe

When: Sunday, December 21st @ 8pm

Web: www.thesobriquets.com

MySpace: thesobriquetsmusic

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