



Ephemeral Radio Music Newsletter

Music News About Sensitive Chaos, Howlies, Robert Plant | Alison Krauss, Different Skies 2007, Net Radio, ATL Songwriters, and Space Rock Con

Dear Jim,

Yes, fall has fell, and that means the Atlanta Creative Loafing Best of Atlanta 2007 issue is out! Thanks to everyone who took the time to vote for your favorite artists and establishments.

Congratulations to Ephemeral Radio favorites Aurora Coffee, Criminal Records, Decatur CD, Octane, Jeff Evans, EyeDrum, Sensitive Chaos, The Subliminator, and everyone else for their wins.

For myself, after celebrating my Creative Loafing "Best Local Electronic Act" award, I'm packing things up for my trek across country to Arcosanti, Arizona (profiled recently in the [NY Times](#)) and the 5th Annual Different Skies Electronic Music Festival, where I will be performing with 20 fabulous musicians and video artists. The event is documented in great detail [here](#), and this year's show will also be streamed on the internet, on [www.stillstream.com](#). Be sure to tune in the evenings of October 15-20.

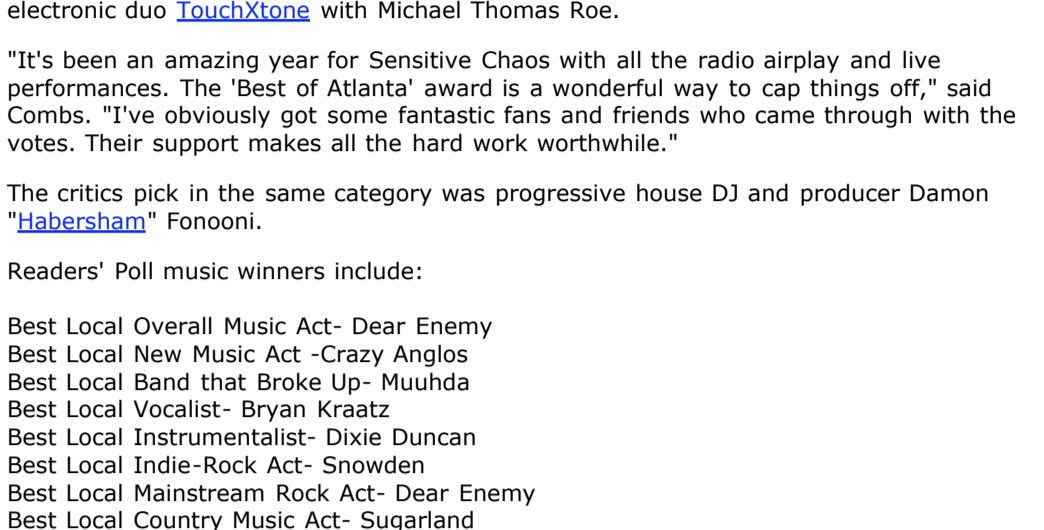
Everyone please raise a virtual toast to my nephew Sean, who made Eagle Scout this past month. As his community service project, Sean organized an eco-army to replant hundreds of new trees in a mountain area east of Seattle. He hot rods cars, is a gonzo drummer, plays X-Box like a fiend, and has an incredibly proud family. You rock, Sean!



-Jim "Synthejim" Combs (photo by M.B. Lumley)

Sensitive Chaos Named Atlanta's "Best Local Electronic Act"

Creative Loafing Best of Atlanta 2007 Awards announced



Creative Loafing, Atlanta's weekly newspaper named [Sensitive Chaos](#) as "Best Local Electronic Act" in this year's Best of Atlanta 2007 Readers' poll. This is the second win for Jim Combs of Sensitive Chaos, who also won the same category in 2005 as part of the electronic duo [TouchXtone](#) with Michael Thomas Roe.

"It's been an amazing year for Sensitive Chaos with all the radio airplay and live performances. The 'Best of Atlanta' award is a wonderful way to cap things off," said Combs. "I've obviously got some fantastic fans and friends who came through with the votes. Their support makes all the hard work worthwhile."

The critics pick in the same category was progressive house DJ and producer Damon "Habersham" Fonooni.

Readers' Poll music winners include:

- Best Local Overall Music Act- Dear Enemy
- Best Local New Music Act -Crazy Anglos
- Best Local Band That Broke Up- Muihuda
- Best Local Vocalist- Bryan Kraatz
- Best Local Instrumentalist- Dixie Duncan
- Best Local Indie-Rock Act- Snowden
- Best Local Mainstream Rock Act- Dear Enemy
- Best Local Country Music Act- Sugarland
- Best Local Singer/Songwriter- Kelly Love Jones
- Best Local Blues Act- The Breeze Kings
- Best Local R&B/Soul Act- Rahbi
- Best Local Hip-Hop Act that's Not Outkast- T.I.
- Best Mixtape DJ- DJ Drama
- Best Local Jazz Act- Joe Gransden

Best Local Electronic Act- Sensitive Chaos

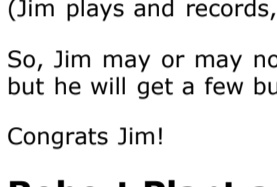
- Best Local Experimental Music Act- Deerhunter
- Best Local Folk Act- Rising Appalachia
- Best Local International Music Act- Miguel Romero

Critics' Poll winners include:

- Timeless: Best Local Blues Act- Danny "Mudcat" Dudeck
- Trendy: Best Local Soul/R&B Act- Rahbi
- Best Local Overall Music Act- Deerhunter
- Best Local Band You've Got to See to Believe- The Black Lips
- Best Local Band That Broke Up- Partisan
- Best Local New Music Act- The Coathangers
- Best Vocalist- Bernadette Seacrest
- Best Local Instrumentalist- Ike Stubblefield
- Best Local Indie-Rock Act- Snowden
- Best Local Pop Band- One Hand Loves the Other
- Best Local Country Music Act- No River City
- Best Local Singer/Songwriter- Julu B. Solomon
- Best Local Hip-hop Act That's Not OutKast- Supreme
- Best Local Mix-Tape- DJ Drama
- Best Local Jazz Act- The Jaspets
- Best Local Electronic Act- Damon "Habersham" Fonooni
- Best Local Experimental Music Act- Tree Creature
- Best Local Folk Act- Jeff Evans, AKA Chicken & Pigs
- Best Local Record Producer- Aldrin "DJ" Toomp

Jim Combs Receives ASCAPLUS Award

Recorded and live Sensitive Chaos work recognized



Jim Combs has won an **ASCAPLUS** Award for his Sensitive Chaos recorded and live work, in the Popular Music category:

WHO IS ELIGIBLE

The ASCAPLUS Awards Program is for writer members of any genre whose performances are primarily in venues not surveyed; and/or writer members whose catalogs have

prestige value for which they would not otherwise be compensated. (This means that performers like Jim who receive lots of radio airplay from Public or College Radio stations that is not surveyed via ASCAP surveys, or play in venues off the beaten path like coffee houses, planetariums, and the like.)

WHO DETERMINES AWARDS

ASCAPLUS Awards are determined annually by a panel of distinguished music experts who are neither members, nor employees of ASCAP, and are completely independent in their Award adjudication.

(In Jim's case, Peter Filichia [theater journalist and critic of the Newark Star Ledger and the website Theatre.com], Peter Koopmans, Brian Mansfield [Nashville correspondent for USA Today and is the author of Remembering Patsy. He has penned liner notes for several albums, including titles from Emmylou Harris, Merle Haggard, and Conway Twitty], Melinda Newman [Melinda Newman is the West Coast bureau chief for Billboard Magazine], and Pat Prescott [radio disc jockey and co-host of the Brian McKnight Morning Show with Pat Prescott on KTWV 94.7 The Wave in Los Angeles].)

HOW AWARDS ARE DETERMINED

ASCAPLUS Awards are based on panel review of recent activity of writer applicants. Each applicant is considered on merit and in the context of all others applying. ASCAPLUS is not a contest or competition involving the critical evaluation of any specific work or works. The primary basis for panel determinations is the activity generated by each member's catalog, with emphasis on recent performances.

(Jim plays and records, therefore exists.)

So, Jim may or may not receive any royalties from all his radio airplay or internet airplay, but he will get a few bucks from this award. Who'd a think it?

Congrats Jim!

Robert Plant and Alison Krauss Set To Release CD Of The Year

Raising Sands on Rounder label defies expectations, a monster record in the making



Ephemeral Radio received an advance copy of the new Robert Plant and Alison Krauss CD *Raising Sand*. It is simply a mind-blowing record and is one of the harder albums we've tried to categorize in recent memory. For our money, if it is hard to categorize, it means we haven't heard anything quite like it before. And for those looking for new sounds, this will be a record worth listening. The record was produced by producer extraordinaire T-Bone Burnett.

From the serpentine "Rick Woman" that opens the album, to the atmospheric "Polly Come Home", to the Everly Brothers cover "Gone Gone Gone (Done Moved On)", to the heavy guitar chords of "Nothin'", to the final O' Brotheresque "Your Long Journey", this is one of those records that transcends the individual musicians and vaults up to some other level. I can't help but think of Neil Finn's best work, or Johnny Cash's Rick Rubin albums, or even those signature acoustic Zeppelin tunes, or the best Daniel Lanois productions.

Listen to it once and you may have trouble replacing it in your playlist.

Space Rock Con 2007

November 3, 2007 in Cullman, Alabama



SPACE ROCK CON is an annual rock concert/convention for people who are into SPACE ROCK, and also for those into psychedelic, techno, krautrock, experimental, avant-grade, and bands/music projects/musicians in the underground rock scene. This year's show will be held 3 hours from Atlanta at the Bakers Entertainment Center in Downtown Cullman, Alabama on Saturday, November 3rd.

SPACE ROCK CON started in 2000 and has featured the likes of Nik Turner and Harvey Bainbridge OF Hawkwind, Bob Harvey (founding member of Jefferson Airplane), and Spaceseed. The roster for this year's show includes [Weerd](#), [Unus Mundus](#), [The Subliminator](#), U.E.M. ([William S. Harrington](#)), [We Can And We Must](#), [Hotel Hotel](#), [Vampire Addiction](#), [Vessels Of The Divine](#), [Hart Deer](#), [Woodland Kreaturez](#), [TAKEN](#) (comes with the album to be confirmed).

The festival runs from 11am-11:30pm and admission is \$10.00.

For info on the place and location of Baker's Entertainment Center in Cullman, AL, go to [www.myspace.com/becculman](#) or e-mail [Carlo](#) or call 256-736-8778.

Different Skies 2007 Electronic Space Music Festival

Event- October 14-20, Concert- Saturday, October 20 in Arcosanti, AZ



Different Skies is an electronic space music festival, a workshop for artists in these and related experimental music genres, a working vacation, an intensive and rewarding creative environment, and many more things. It is held at [Arcosanti](#), Paolo Soleri's urban laboratory an hour north of Phoenix, Arizona.

Recording Magazine editor Mike Metlay began **Different Skies** in 2003 with the assistance of Tucson musician and radio show host Doug Wellington, as an opportunity that rarely presents itself in the rarefied world of space music: a chance for members of the electronic music community to get together for an extended period of time in a controlled and isolated environment, to network and learn from one another, form new professional alliances and new friendships, and to create and perform an evening of entirely original new music for an enthusiastic audience.

Electronic music, which features the synthesizer and computer as prominently as it does traditional amplified and acoustic instruments, is traditionally viewed as a lonely art form, created by musicians working alone in small studios. Opportunities to build

community among these musicians are rare. The first step was to find a place which was inspiring and welcoming to visiting musicians, where rehearsals could be both relaxed and energetic, with a fixed goal in mind while allowing for flexibility of scheduling on a day to day basis. Arcosanti, with its wonderful admixture of futuristic architecture and art-colony sensibility, seemed a perfect choice.

Artists and Arcosanti residents alike have approached **Different Skies** with some trepidation; it was, after all, an untried idea that required the cooperation of up to 21 artists who'd never met before, working with a community that had never met them or heard much of their music. Fortunately, good choices were made with respect to the invited artists and their musical styles, and the Arcosanti community proved welcoming and supportive, leading to an exceptional experience for all concerned.

Performers this year include **Different Skies** veterans Giles Colwell (Salt Lake City/Nashville), Darrell Burgan (Dallas), Mike Metlay (Boulder), Otso Pakarinen (Helsinki), Bill Fox (Nazareth), Jim Combs (Atlanta), Russ Foster (Phoenix), John Duval (Portland), Brian Good, Dave Herpich (Kansas), John Rossi III (Florida), Paul Vnuk Jr. (Milwaukee), Chris Short (Milwaukee), Tim Walters (San Francisco), Nick Rothwell (London), Doug Wellington (Tucson), and Jeff Kunzeman (Phoenix). First time **Different Skies** performers include Allen Goodman (Phoenix), Joe McMahon (Silicon Valley), video artist Tim Thompson (San Francisco), and audio engineer Ivan Schwartz (Los Angeles).

Different Skies is back again for its 5th year, with artists old and new, a new palette of ideas, and a lot of energy and drive to create beauty for you. There will be a lot of fun. We'll see you in the Amphitheatre! Our check out [www.stillstream.com](#) during the week for streams of the nightly jams and the Saturday concert.

Howlies Killed Moresight

Catching up with Aaron Wood



ER- Aaron, why did Moresight have to die and why did Howlies kill it?

AW- We realized we outgrew Moresight and like HOWLIES which better describes a path we've chosen. Howlies is at once a group of howly people, a Hawaiian term for tourists, and a nickname for Howitzer guns (a field cannon used since 18th century). Also Moresight is bad in loud bars, where people respond to "Moresight" with "Morrisey?" "Foresight?" and the real deal breaker: "Foreskin?" One too many gorgeous women got back to me with any of the above misunderstood band names. It was time to go.

ER- What is your favorite memory of Moresight?

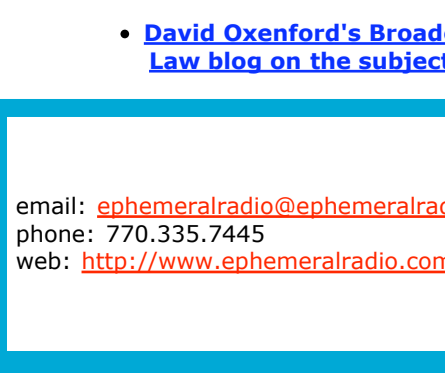
AW- My favorite memory of Moresight is a night Justin and I got primally drunk on whiskey and other things and howled with neighborhood dogs in east atlanta for a solid 2 hours starting at 3 am. It was a primitive, dirty, beautiful/ugly, raging, ego-driven state of altered perception and inebriation. There must have been 1000 dogs within a half mile that were shouting back. We really communicated. I didn't know it then, but looking back, I think that night in some way foreshadowed our name change. I also liked the first time we played in Atlanta. We were improv-psych-weird-noise back then, and we managed to alienate everyone in the room in about 30 seconds. what more can you ask for?

ER- How are Howlies different and the "best rock and roll band that's ever existed"?

AW- Howlies are what happened when more than a few screws got knocked loose in the collective head of Moresight...in a really good way. This journalist from Nashville said it best: "HOWLIES play ragged, garage psych that keeps getting baked and wandering off in the woods to freak out. But make no mistake, these guys are muscular enough to snap Devendra Banhart like a twig". -Chris Parker (Nashville Scene) check [myspace.com/thehowlies](#). Why are we the best rock band ever? that's like asking a tiger why it kills cute little deers. I don't breed a tiger. but I will say this: talkin shit is one of my favorite activities. so yeah, our friend is a tiger that eats all the cute little deers. we'll stop eating when we're full.

Atlanta Songwriters Unite!

New showcase for Atlanta performers



The Atlanta Songwriters showcase series is a regular performance event at intimate venues in the Atlanta area for all types of music, including folk, alternative, electronic, americana, jazz, blues, and others.

Atlanta Songwriters is brought to you by Brad Jones and Jim Combs, the team responsible for the Aurora Coffee/Criminal Records Songwriters series. It's ironic that as the last Aurora show was taking place, Creative Loafing's Best of Atlanta 2007 deemed the Songwriters series to be "Best Place to Hear Music for Free". The ship may have been sinking but the captain's

decided to save the crew and passengers.

So, after two years of booking and hosting the Aurora events, Brad and Jim have decided to rechristen and move the event and are currently looking for new venues for the series. They take with them all the great musical relationships they've formed over the years and have two great PA systems ready to deploy.

Venues and performers interested in supporting the new event can contact Brad and Jim at [bookings@atsongwriters.com](#) or on their [MySpace page](#).

Legendary musician Joe Zawinul passes

Credited with bringing electric piano and synthesizers into mainstream

VIENNA, Austria (AP) - Jazz legend Joe Zawinul, who soared to fame as one of the creators of jazz fusion and performed and recorded with Miles Davis, died early Tuesday, September 11, a hospital official said. He was 75.

Zawinul had been hospitalized since last month. A spokeswoman for Vienna's Wilhelmina Clinic confirmed his death without giving details.

Zawinul won widespread acclaim for his keyboard work on chart-topping Davis albums such as "In A Silent Way" and "Bitches Brew," and was a leading force behind the so-called "Electric Jazz" movement.

In 1970, Zawinul founded the band Weather Report and produced a series of albums including "Heavy Weather," "Black Market" and "I Sing the Body Electric." After that band's breakup, he founded the Zawinul Syndicate in 1987.

Zawinul is credited with bringing the electric piano and synthesizer into the jazz mainstream.

This past spring, he toured Europe to mark the 20th anniversary of the Zawinul Syndicate. He sought medical attention when the tour ended, the Viennese Hospital Association said in a statement last month.

Note by Jim: In my youth as a young synthesist, I was so influenced by Zawinul, Corea, Hancock and others practicing that original fusion jazz stuff. I spend alot of time on YouTube these days watching their old performance videos.

I got to go backstage after a Weather Report concert in Dallas at the Agora back in the early '80s, just in time for Joe Z to shove a glass of schnapps into my hand (and everyone else in the room) as he and the band thanked their successful performance. The glee in his eyes at both the performance and the party will be my lasting memory of the man.

Does anyone remember Joe Zawinul playing dual ARP 2600s, Eins and Zwei, in Weather Report, one with the keyboard set up normally (high note to the right), one with the keyboard set up in a mirror (high note to the left)?

iTunes Easily Dominates CD Baby Digital Distribution

Independent music's outpost online

CD Baby is an independent online record store that started its life selling the CDs of independent music artists, and is now also provides those same artists a portal onto iTunes and many other virtual download stores. They just announced how well different virtual stores were doing for their artists. (CD Baby has been the most successful distributor for my Sensitive Chaos and TouchXtone CDs, hence has also gotten me onto iTunes and the like. My personal experience matches these figures.)

"iTunes is easily the strongest outlet for digitally-distributed CD Baby artists, according to recent figures posted by the independent and unsigned retailer. CD Baby founder Derek Sivers routinely posts sales figures online, and most recently offered a percentage breakdown of sales from its digital vendors. The distribution list is rather exhaustive, yet iTunes Stores - in the US, Canada, Europe, Japan, and elsewhere - account for nearly 83 percent of total sales."

"Sivers characterized the results as "interesting, but not surprising," though the disclosure reflects the dominance that iTunes carries both on popular and obscure content. Interestingly, eMusic ranked a distant fifth in the ranking with a sales percentage of 2.3 percent."

"In total, Sivers counted revenues of \$21,236,344, a cumulative figure. In terms of other retailers, Rhapsody ranked second with 4.0 percent of the pie, while Napster ranked third with 3.4 percent. MusicNet rounded fourth with 2.3 percent."

Small Webcasters Dispute SoundExchange Announcement

As reported in DigitalMusicNews.com

On Tuesday, September 18th, SoundExchange signaled broader buy-in on a small webcaster settlement offer, part of a protracted negotiation process. SoundExchange, which represents labels and artists in streaming recorded royalty discussions, has been floating a rate that falls below a recent ruling by the Copyright Royalty Board (CRB). The offer allows smaller webcasters to continue broadcasting under the Small Webcaster Settlement Act (SWSA), a lowered rate structure forged several years ago.

According to information shared by the organization, a total of 24 smaller broadcasters have signed onto the offer. The group noted that others opted to simply minimize payments through regular commercial rates, while another subset shifted royalty obligations onto streaming aggregators.

That sounds plausible, though a significant number of smaller broadcasters appear to be pacing the sidelines. Earlier, small webcasters pushed back against the SoundExchange offer, and criticized SoundExchange for unfairly defining both eligible broadcasters and the content upon which the discounts apply.

However, a consortium of smaller webcasters blasted **SoundExchange** on Wednesday, September 19th, for proposing an unworkable royalty structure, and suggesting broader buy-in from the broadcasting group. In July, the **Copyright Royalty Board** approved an aggressive royalty increase on recorded content, though SoundExchange offered a softer proposal under pressure from Congressional lawmakers. On Tuesday, **SoundExchange** pointed to buy-in from smaller broadcasters on the proposal, despite agreement from just 24 broadcasters.

The announcement sparked heavy protest from **SaveNetRadio**, a group pushing for a more even-handed rate structure. "The latest proposal made by SoundExchange is extremely disappointing, at a time where we need real progress, not hollow tricks," said SaveNetRadio spokesperson Jake Ward said. The proposal, which effectively extends terms of the Small Webcaster Settlement Act (SWSA), has been criticized for setting earnings caps artificially low, determining eligible broadcasters arbitrarily, and limiting the modified rates to a select group of content holders. SaveNetRadio promised to continue its push for passage of the Internet Radio Equality Act, a bill that currently has supporters in both the Senate and House of Representatives.

- [David Oxenford's Broadcast Law blog on the subject](#)

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