LAZIE

Indie Magazine

EDITION 57
JANUARY 2025
NEW YEAR EDITION

INTERVIEWS

SEPTEMBER BOY
SAMMIE SORAVIA
COLD DROP
SERAPHIC &
LAURA T
JEAN LUC PONTY
YANG ZHANG
DYMAN MIND
THE RE-MIX KING

COLUMNS

NEW RELEASES
NEW YEAR NEW
PLANS
CLASSIC CUTS



COVER STORY

NICKI KRIS



INTERVIEW

SERAPHIC & LAURA T

PAGE 22



INTERVIEW

YANG ZHANG

PAGE 26



INTERVIEW

SAMMIE SORAVIA

PAGE 50

CONTENT

MAGAZINE INFORMATION

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EDITORS COLUMN

NEW YEAR & NEW PLANS

INTERVIEWS

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COLLEGE RADIO (KCSU FM)

COVER STORY

NICKI KRIS



NEW YEAR & NEW PLANS

Editor's Note

Dear Readers,

As we step into another exciting year, I want to take a moment to reflect on the incredible journey we've had together and share our vision for the road ahead. The past year has been one of significant milestones for Lazie Indie Magazine. We consolidated our position as a vibrant platform for independent musicians, successfully curated the International Indie Music Festival (IIMF), and hosted the inspiring John Anthony Guitar Contest, which brought immense talent to the forefront. Each of these achievements has been a testament to the spirit of collaboration and the passion that drives the indie music community.

But as fulfilling as the last year has been, I'm even more excited about what's coming next. This year, we're planning to introduce initiatives that will be more impactful and transformative. While I can't reveal all the details just yet, I promise it will be worth the wait.

Our aim is to continue supporting indie musicians worldwide, creating opportunities for them to shine and fostering connections that transcend borders. Together, we'll keep building this incredible ecosystem where music thrives and dreams come alive.

One of the most important lessons I've learned in this journey is the power of shared growth. Lazie Indie Magazine has always stood as a shining example of what happens when artists uplift each other. When we celebrate each other's music, we grow—not just in numbers, but in stature, respect, and influence. I urge every artist reading this to ake a moment to share a fellow musician's work.

Jay Pillai

Editor-in-Chief

Lazie Indie Magazine



“ If you take no risks, you may not fail but you sure won’t win too”

A single share, a shoutout, or a recommendation can create ripples of encouragement and visibility that may change someone’s life. Let’s make this a year of celebrating each other’s successes as much as our own.

On a personal note, Lazie Indie Magazine has been much more than a project or a platform for me. If not for this magazine, I’d probably still be sitting in my corner seat, staring at a computer, wondering what to do with my music promotions. With little money and no friends in the industry, the prospect of making a mark in this vast world of music felt daunting. But this magazine gave me a purpose and a network. It connected me to incredible artists like you and taught me the value of community and collaboration. Through Lazie Indie Magazine, I grew not just as an editor, but as a person. I found confidence in my voice and purpose in this big, often intimidating, world of indie music.

I am deeply grateful to every artist who has trusted us to share their stories and music. Thank you for your support, creativity, and belief in this platform. Your success inspires us to push boundaries and do more. Let’s keep growing together, celebrating each other’s achievements, and showing the world what the indie music community is capable of.

Here’s to another year of great music, meaningful connections, and boundless opportunities. Stay tuned for what’s next—it’s going to be an extraordinary ride!

With heartfelt gratitude,
Jay Pillai
Founder Editor
Lazie Indie Magazine


Cover Story
NICKI KRIS

NICKI KRIS

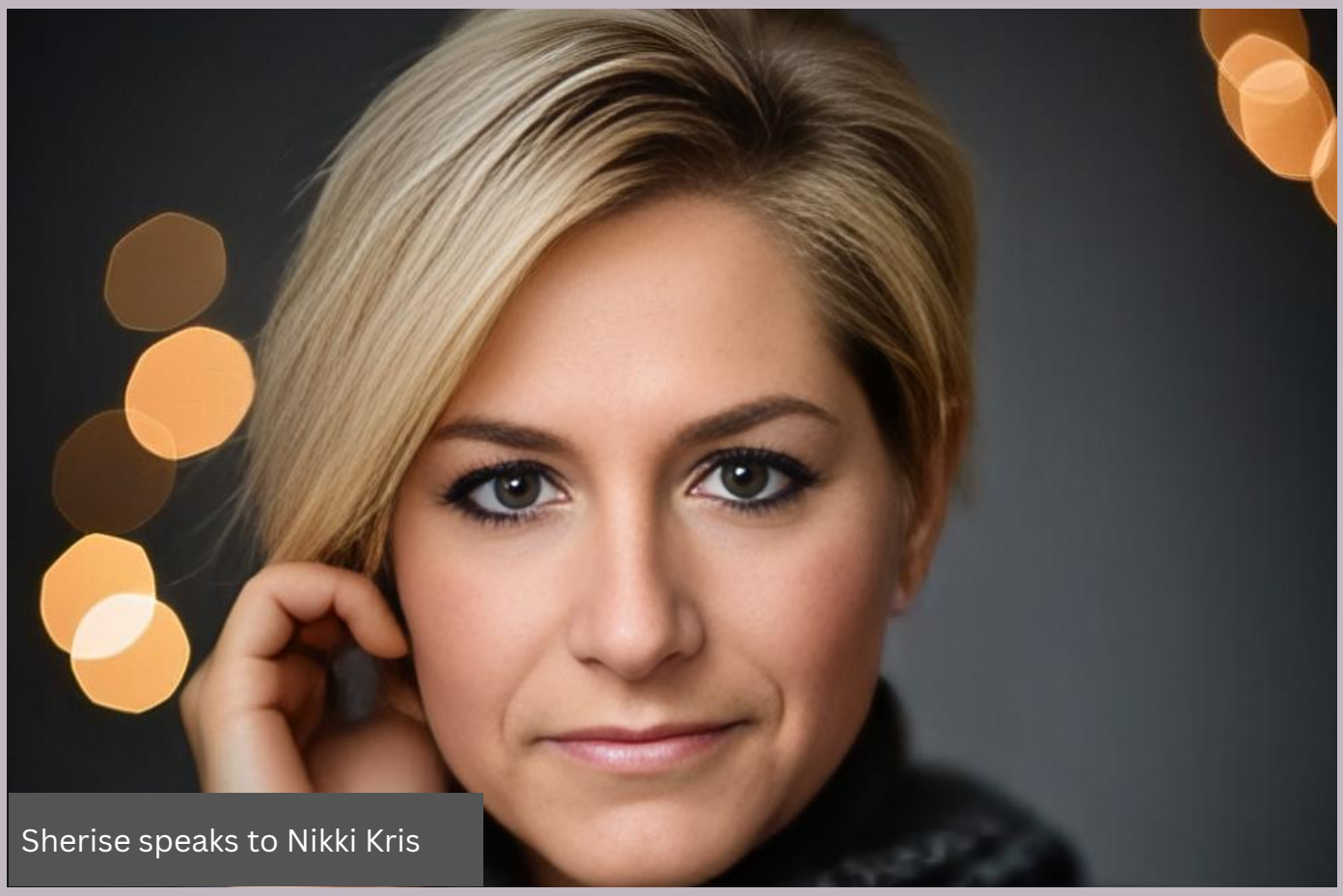
Sherise D'souza speaks to Award winning, Billboard charting powerhouse .

Award-winning, Billboard charting powerhouse, Nicki Kris is more than just a singer and songwriter, she is an empowered female voice with a passionate mission. Based in Raleigh, North Carolina, Nicki's music has captured an international audience. Her original music has been featured in award-winning movies, TV shows, and on radio stations worldwide. Nicki has also been on the official ballot for the Grammy Awards since 2013 in numerous categories. Nicki's unique and powerful diva essence vocals have been compared to artists such as Pink and Adele, as well as top female rockers, Pat Benatar and Stevie Nicks. Nicki's fresh and modern approach to songwriting has won her much acclaim and recognition throughout her career.
When not working on her own music or various collaboration projects, Nicki is a champion for women in the music and entertainment industry. She is the popular and witty host of Mixing It with Nicki Kris, broadcast on the SIM Radio Network. Nicki is also co-founder of Sisters In Music (SIM) an organization which promotes and encourages educational opportunities, collaborative musical works and performances among women to raise awareness and funding for various female focused charities.

Sherise D'souza from **Lazie Indie Magazine** speaks to **Nicki Kris.**
Sherise: You have had an amazing career so far; can you tell us some key milestones that you treasure in your musical journey?
Nicki: Releasing my latest album 'Unleashed' was a milestone, bringing together incredible collaborators like Grammy-winner - Kitt Wakeley and featuring my son, Tye Cristo, as a co-writer. Founding 'Sisters in Music' has been equally rewarding, creating a supportive space for women in the industry. Knowing my songs reach listeners worldwide is a dream come true. Together, 'Unleashed' and 'Sisters in Music' embody the growth and impact I strive for in my career.

Sherise: Enlighten us about your journey as founder and director of the 'Sisters in Music' organization? What is your vision for this organization and movement?
Nicki: Founding Sisters in Music has been incredibly fulfilling. I wanted to create a space where women in the music industry could find support and collaboration. 'Sisters in Music' aims to empower and connect female artists - offering mentorship, networking, and resources to help them thrive. Our mission is to amplify female voices, challenge industry norms, and foster a more inclusive music industry, inspiring women to be bold, authentic, and unapologetically themselves.

Sherise: How do you go about your music creation? What is the process that you follow for your productions and releases?
Nicki: My music creation process is rooted in collaboration and storytelling, often sparked by a single guitar riff or musical loop that inspires me. Working with my longtime co-writer and producer, Kevin McNoldy, allows me to capture raw emotions and polished soundscapes. I'm a binge writer—when inspiration hits, I dive in intensely.



Sherise speaks to Nikki Kris

Each project starts with a theme or emotion that evolves into lyrics, melodies, and a complete production, crafted to resonate with listeners as a journey.

Sherise: Please tell us about your preferred style and genre of music and your influences. Where can we find your music releases ? Do let our readers know which songs they should look for.
Nicki: I'm drawn to alternative rock and pop, blending emotive storytelling with dynamic instrumentation. Influences like Pat Benatar, Fleetwood Mac, Linkin Park, 30 Seconds to Mars, and P!nk inspire me to create songs that are both raw and polished, with emotional depth.
You can find my music on all major streaming platforms. Start with the track, 'Nowhere' for an empowering vibe, 'Out of Time' on social media chaos, and 'Big City Lights' for dream-chasing. Tracks like 'Is This Love' and 'Falling to Pieces' offer introspection, while 'Heartbeat' and 'Can't Let You Go' reflect my early pop-rock influences.

Sherise: What are some of the challenges that you faced in your musical career and how did you overcome them?
Nicki: Navigating the music industry's expectations can be challenging, especially with ageism favoring younger artists. I've learned not to dwell on it; there's a market for my music, and I believe in creating songs that resonate across ages and backgrounds. Staying true to my vision has been key, despite pressure to conform. Founding 'Sisters in Music' has provided a supportive community, helping us push back against industry norms and create space for diverse artists.

Sherise: Do you prefer releasing singles or albums? What are your thoughts on music production vs. performing it live to an audience?
Nicki: I enjoy both formats. Singles allow me to share new material regularly, but there's something special about the cohesion of an album like 'Unleashed', which tells a complete story. In terms of production vs. performing, they each hold unique joy for me.



Sherise speaks to Nicki Kris

Creating music is intimate, while performing brings that connection to life, especially seeing fans react in real-time—it's exhilarating!

Sherise: What are your immediate future plans for 2024 and 2025?

Nicki: I'm looking forward to promoting my latest album 'Unleashed' through live performances and connecting with audiences around the world. I also plan to collaborate on more projects, potentially even venturing into new genres and finding unique ways to reach new listeners. An exciting event coming up is the 'SIM GALA' in Los Angeles during Grammy week, which will be an incredible opportunity to celebrate and support female artists. Additionally, 'Sisters in Music' is expanding its programs, offering more support and resources to women in the industry, and we're eager to see the impact this has on our community.

Sherise: Which places are in your bucket list to tour as a performer? Where can fans catch your performances?

Nicki: Europe is high on my list, especially cities like London and Paris that have such vibrant music scenes. In the U.S., I'd love to perform in iconic venues and cities like New York City, Los Angeles, and the breathtaking Red Rocks Amphitheatre in Colorado. Australia and Japan would also be amazing destinations. Fans can stay tuned to my website and social media for tour dates and performance announcements. I'm eager to bring 'Unleashed' to live audiences everywhere!



Sherise speaks To Nicki Kris

Sherise: What was the best advice given to you in your musical career and what advice would you give to upcoming musicians inspired by you?
Nicki: The best advice I received was to embrace who I am without feeling pressured to fit a mold. In an industry that's constantly changing, it's easy to lose sight of your individuality. I believe in presenting my best self—not out of vanity but because it fuels my confidence and passion. To upcoming musicians, I'd say: don't feel compelled to follow the norm. Stay true to your voice, be patient, and remember why you started. Passion and perseverance will carry you through, even when standing out feels risky.

Sherise: What else would you like to tell your fans... any concluding message?
Nicki: To my fans, thank you for your incredible support and for being part of this journey with me. Remember, no matter what challenges you face, you have the power to break free and be unapologetically you. That's the essence of 'Unleashed'—it's about embracing who you are, pushing boundaries, and living life on your own terms. Keep chasing your dreams and never let anything hold you back. Join the Movement. Feel the Music. Get Unleashed! Together, we can reach new heights.

Personal Discography:
Unleashed - Album - 2024, Undone - Single - 2021,
Is This Love feat Kitt Wakeley - Single - 2020, Heartbeat - Album - 2019,
Rise - Single - 2018
Heartbeat - Single - 2018, Captain America - Single - 2017,
Picture Yourself (Unplugged) - Single - 2016



- **Official Links:**
- Website: www.nickikris.com
- Twitter: www.twitter.com/nickikris
- Facebook: www.facebook.com/NickiKrisMusic
- YouTube: www.youtube.com/Nickikris
- Instagram: https://www.instagram.com/nickikris
- Bandcamp: https://nickikris.bandcamp.com



Released Collaborations by Other Artists:

· Impossible Dream - Aaron Lazar - Backing vocals - 2024
• Billboard #2
• GRAMMY® Nomination
· Spread Hope Send Love Around the World - Amy McAllister - Guest Vocals - 2023
• #1 on iTunes World Charts
· I Keep Rollin - Single - Rory Gardiner and Nicki Kris - Vocals – 2022
· Devil is Back* - EP - By Oliver Sean Featuring The Real Indie Project - 2020 - Backing Vocals
• #8 on Billboard's Blues Album Charts
• #1 iTunes Blues Album charts UK & US for 2 weeks straight
• #52 UK Top 100 Album Downloads
· The Sum Of Us - Single - By Sharon Lia Band - 2020 - Backing Vocals
· Let's Do Something Dangerous - Album - By Doug Prescott Band - 2020 - Backing Vocals

ABOUT COLUMNIST SHERISE

'Sherise's Spotlight' is a column by Sherise D'souza - an internationally acclaimed vocalist, songwriter, and a super-charged live performer versatile in many genres who wins multiple awards, globally on an annual basis. Sherise is also a Recording Academy Voting Member and Country Music Association (CMA) Industry member as well as an accredited vocal coach/trainer.



JEAN LUC PONTY

Jean Luc Ponty

Footsteps of Innovation

By Brian Tarquin,
https://www.facebook.com/BrianTarquinheavyfriends/
https://www.instagram.com/tarquinjazz/
https://www.linkedin.com/in/tarquinius/

Tarquin: As everybody knows, Jean Luc Ponty is the jazz pioneering violinist who has played with a variety of artists from Mahavishnu Orchestra to Frank Zappa. I had the great pleasure to sit down with him and we spoke about his new reissue, Life Enigma, which was originally released in 2001, so he tells me the recording process.

Jean Luc: It's a label in the Germany, Edel Music & Entertainment Gmbh, who reissued Life Enigma. We decided to first release 3 singles out from it, and I thought it was a good idea. The original mastering was very good. We needed just a new package. They will also be reissuing some other albums from my most recent catalog.

I feel that this album is among my best compositions. It's really one of these albums where I started improvising on keyboard synthesizers and coming up with new ideas. The songs, I found, were inspiring me and influencing the type of melodies I wrote. I came up with the structure, you know, putting one voice over another little by little. The initial idea was just to do a demo. I came up with new compositions and added the baseline and some drum samples just to have an idea of the whole arrangement. It's so interesting that I decided to just do the album like that, mostly with me playing everything and adding the guests on different tracks. I used the musicians who have toured with me before, who were part of my European band. Two West African musicians, the bass player and the percussion. Guy N'Sangue the bassist is from Cameroon, we have been collaborating for about 20 years now, and then the percussionist was from Senegal, Moustapha Cisse. And so that's why they are appearing as guests on different tracks. And then the French keyboardist, William Lecomte, recorded the album with me because he was touring with my band.

I had sampled some sounds I had created in my Synclavier as well. You know I got a Synclavier in 1985 and used it for 10-12 years. I had sounds I had created and had saved, thank God! It's really a rich sounding instrument. I also had a Prophet 5 and other synthesizers. It was interesting. I sometimes like to do this. I feel like a painter coming back to the studio. Every day adding a touch to the sounds. I like using the studio as a tool like that because it's a total contrast to playing live with my band. I enjoy both a lot, but I like the two extremes. I was living in LA for such a long time that I was cut off from the music scene in France. I discovered some great African artists who had moved to France. There was a whole movement of African musicians who moved to Paris in the mid 80s. I was intrigued, so I met a few and some of them knew my music. They were listening to fusion bands like mine, so I said, well, that's interesting. It was good to find out that there was a musical link between us. That's why I started the whole project and brought them to America. We toured for eight weeks, and we did one album called Tchokola, which has nothing to do with chocolate. It means the Shaman who is healing people in the language from a tribe in Cameroon. It reflects rhythmic elements from that African experience. Like the “Infinite Human Caravan” is based on a Jùjú rhythm from Nigeria. And which is why on that track I had my African percussionist. So, it would really have this authentic move to it. In fact, it was the first time I use Pro Tools. I took some classes to know how to manipulate Pro Tools, so I learned enough to do some of the engineering myself. When we went into the studio to record the percussionist, the drummer, the keyboard player, the pianist, I had a professional engineer with me. He did the mixing, and I did a bit too.



Tarquin: It's amazing that Jean Luc recorded a lot of it himself, and it's so cool that he took this African experience that he had and brought it into the music. Now he tells me about other upcoming re-releases and possibly new music in the future.

Jean Luc: Right now, I'm working on re-releases though I still have musical ideas coming up occasionally. I feel if I do another album one day, because I've done so many already, it will have to be worth it in my opinion. To just release another album like I have done before with the same concept is not necessary. There are enough out there already. So, a new one would have to be at least a bit different than from my previous productions. I'm not like a Baker who can come up cooking breads every morning.

The next re-release will be The Atacama Experience and that one is a bit more of a band project. In fact, the concept of that album was influenced by my touring South America, and especially within many cities in Chile. Chile is an amazing country. The Atacama Desert is in the north and in the south it's Antarctica. I was intrigued, and I decided to take a vacation there at the end of the tour, I stayed in Chile to visit the Atacama Desert. So, I was not sure how special it would be to visit another desert, but that one is really different. You feel like you're on another planet altogether. Yeah, there is almost absolutely no vegetation at all. And so, this was the end of a year of touring. With that band, we started the year in India, so that's why there is a song called "On My Way to Bombay." The Atacama Experience is a notebook in music for all the different countries we visited.



Tarquin: That sounds like a really cool experience in Chile to go through those different climates. Now he goes on to tell me about his violin equipment and how he really forged a path for the electric violin.

Jean Luc: The Zeta solid body violin is unique because there is a pickup under each string, so it's really sophisticated. You can adjust the level of each string, and you can also EQ each string differently, which gives many sound possibilities. It also has a Midi system with a special cable that connects to each mic under each string separately. It sends this information to the interface and into a synthesizer. In fact, on the album Life Enigma, I have a track where I used that Midi system. It's called "Pizzy Cat" which comes from the term when you pluck strings. On the violin, the classical musical term comes from the Italian word “Pizzicato”, so my title is a play on words. I don't use the bow at all. I only plug in the violin like a guitar. But because of the MIDI system, I'm plugged it into a synthesizer, and I have an organ sound that sustains notes behind it.
My Zeta violin model was created in the early 2000s and I used it on the album Life Enigma. And I still have it. I also have a newer one which sounds even better. I also went back to a more electro acoustic concept sound, so I went back to my Barcus Berry violin again. Especially because of the wood and the wood finish. It has this great combination of electric and a touch of a grainy acoustic sound. This is also the one I used on your track, "Beyond the Warrior’s Eyes”. Barcus Berry gave it to me in 1980 or 1981. They had the violin made in Europe, but it is a real acoustic violin. They put their own electronics in it, with a pickup in the bridge and a wire going inside to a volume control.
Barcus Berry did the first 5-string violin in 1978, and it took me a few months to get used to it. Once I got used to it, it became my main instrument. I love to have that extra low string to go tonally deeper. Nowadays there are young musicians who use up to seven strings, but it is a bit too much for me. I have had 6-string violins that were made by an electronic guy in England, and it was OK. It was pretty good, but theoretically to have a deeper string you need a larger-longer instrument. You know when you go to a cello to have a deeper sound and then down to a double bass for even more of a deeper sound, the instrument gets larger. So, it's OK to have some lower strings like that on a shorter instrument when simplified. Because when you go through an amplifier, it's a trick because of the volume increase. But there is a limit to how far you can go with it to me.
I was one of the first to dive into this crazy idea of violins to have more strings than the traditional instrument because I was open to experimenting. I was one of the rare ones! But now the new generations are really getting into it. Really impressive. They grew up with all these different possibilities with instruments. And some of them are really talented and intelligent. At times I felt lonely, and I was wondering, am I right to do this? Because no one would follow me for years. Maybe it's too crazy? But now that's why I'm smiling. I'm a happy man, because I see all these young musicians caring a lot and getting in contact with me asking my advice. So, it's great. You know, I feel like I have opened some doors and at least now there are people entering these doors.
I really enjoy your questions. I mean, it's something else to talk to a real artist and musician like you. You know, that's why I enjoy this interview. Because it's different from my usual stories. It's always the same question about my life, about this and that. Very interesting. You had me think about all this evolution of the electric violin.

Tarquin: I had a great conversation with Jean Luc and as you know I've worked with him in the past, and he's such a wonderful musician and human being. It's so great to see that young violinists are really appreciating his work today. It is a rich innovating path he forged for all of us instrumental musicians to follow.

RECORDING ENGINEERS: **KARIM SAI AND JEAN LUC PONTY**
MIXING ENGINEER: **KARIM SAI**
MASTERING ENGINEER: **GREG CALBI AT STERLING-SOUND, NEW YORK CITY**

ART DIRECTION AND DESIGN BY **MAREK ŚWIĄTEK FOR MPS**
PHOTOGRAPHY BY **ADAM ROGERS**

The concept of this album came up with improvisations I did on my Synclavier and Kurzweil synthesizer in my home studio in 2001, building track after track, creating my own sounds with samples and adding violin later on. It was the first time I was using the "Jean Luc Ponty Signature" 5-string electric violin made by ZETA Violins in the U.S.A. and the amazing composite violin bow made by Benoit Rolland named "Spicatto", plus great violin strings by D'Addario. I also invited William Lecomte, Guy Nsangué Akwa, Thierry Arpino and Moustapha Cissé, who all did several concert tours and albums with me, to play on various tracks. This was a very special project because of the work I did with sound colors and atmospheres in addition to the spontaneity of our improvised solos.

-Jean Luc Ponty



ABOUT COLUMNIST
BRIAN TARQUIN



Brian Tarquin is an iconic guitarist with a rich 30-year musical career, encompassing Emmy awards and a Global Music Gold Award, his column "Guitar Trax" will undoubtedly provide an immersive and captivating experience, featuring insightful interviews with renowned guitarists. "Tarquin has recorded and produced many famous musicians such as Joe Satriani, Jean-Luc Ponty, Eric Johnson, Robben Ford, Steve Morse (Deep Purple), Vinnie Moore (UFO), Ron 'Bumblefoot' Thal (Guns N' Roses)."



SERAPHIC & LAURA T

Seraphic & Laura T
“Moments”

UK-based music artist (SERAPHIC) and Laura T look set to captivate listeners with the release of a brand-new collaborative track titled "Moments". Known for their genre-blurring soundscapes and emotive compositions, both (SERAPHIC) and Laura T hope to cement their position as rising stars in the UK music scene with this heartfelt new offering.

"Moments" is a huge singalong anthem with an emotive vocal delivery from Laura T. The song explores themes of connection, reflection, and the fleeting beauty of life's most treasured experiences. With lyrics that resonate deeply and a melody that lingers, "Moments" is poised to become a standout track for both artists.

Speaking about the collaboration, SERAPHIC shared, "Working with Laura T has been an incredible experience. Her voice brings a unique depth to the track, and together we’ve created something truly special that I can’t wait for everyone to hear."

Laura T, who has built a reputation for her powerful and heartfelt performances, echoed the sentiment, saying, "Collaborating with SERAPHIC allowed me to push my creative boundaries. 'Moments' holds a special place in my heart, and I hope it resonates with listeners as much as it does with us."

The production of "Moments" showcases both artists talent for crafting pop rock anthems and ability to create music that is both contemporary and timeless. From its lush instrumentation to its poignant lyrics, the track invites listeners to pause and appreciate the ephemeral nature of life.

"Moments" will be available on all major streaming platforms from 17th January 2025. This collaboration marks an exciting chapter for both (SERAPHIC) and Laura T, and is sure to leave a lasting impression on their growing fan base.

LIM: Individually, you have both had great careers so far. What are your hopes for this collaboration, and will we see more of you working together?

SERAPHIC: We have a great feeling about this song, and we will definitely be teaming up again at some point.

Laura T: We hope that the song can bring joy to many, hopefully in times of celebration. Yes, I am more than certain we will work together again in the very near future.

LIM: Where do you draw your inspiration from when it comes to songwriting?

SERAPHIC: I've been really connecting to my spiritual side over the last year, this has played a huge part in lyrical content and chords structures.

Laura T: A lot from life experiences. From the pain of heartbreak or the joy of being in love. For this one I dug deep into the great memories of past relationships. These always help to shape my songs.

LIM: How did this collaboration come about?

SERAPHIC: I really like Laura's vibe and work ethic, so I asked her to jump on the song.

Laura T: Damian and I have worked together in the past with other music. He asked me if I would like to write some lyrics for a song he is doing and if I wanted to sing on the track. Of course, I said yes!



LIM: Will we see (SERAPHIC) & Laura T performing live together?
SERAPHIC: I hope so, I'd love to play this one live.
Laura T: I expect so!

LIM: What are your career goals for 2025?
SERAPHIC: I'll be releasing a lot more music and I also have 2 or 3 new books on the way.
Laura T: I will be releasing some other collaborations and working on some of my own solo music too. Time to get in the studio!

LIM: What is your typical writing and recording process?
SERAPHIC: I write a basic frame work and take that into the studio, I really like working with as blank a canvas as possible.
Laura T: I tend to write lyrics first and build the music around it, but sometimes I work the other way and find a beat or a loop that I can write lyrics and form a melody to.

LIM: Where would you both like to tour in 2025?
SERAPHIC: India of course!
Laura T: Anywhere that will have me, haha!

LIM: What advice would you give to other musicians starting out in their careers?
SERAPHIC: Never give up and always be true to yourself
Laura T: Be authentically yourself, your uniqueness is what will set you apart, all the challenges are there so that you can learn from them. Have fun and like Damian said, never give up on what you love doing.

Thank you




YANG ZHANG

Beyond Borders:
The Artistic Language of Yang Zhang

Interview by Lyia Meta

Art transcends boundaries when it becomes a conversation between cultures, a bridge between the old and the new, and a reflection of the world we are still discovering. LM

What does it mean to craft music that bridges centuries, cultures and technologies? For Yang Zhang, the answer lies in creating compositions that are as forward-thinking as they are deeply rooted in tradition. Born in China and now based in Los Angeles, Yang has built a reputation as a composer, music producer, and tech entrepreneur whose work challenges boundaries and redefines the role of music in our interconnected world.

Her journey began with the vibrant sounds of Chinese folk traditions, which shaped her artistic sensibilities from a young age. But Yang wasn't content to merely preserve these echoes of the past. Instead, she reimagines them, blending ancient melodies with cutting-edge electronic beats to craft a style uniquely her own. It's a process that honors her heritage while carving a bold, innovative path into the future.

In an industry often dominated by Western influences, Yang's work asks another question: Can music truly reflect the complexity of a globalized identity? Through her compositions, she proves that it can. Her fusion of Eastern and Western elements isn't just a stylistic choice; it's a declaration of the power of diversity. It's a reminder that heritage isn't a limitation—it's a source of strength, creativity and inspiration.

Her compositions feel like a journey—one that takes listeners from the mountains and rivers of her childhood to the bustling, tech-driven energy of Los Angeles. It's a kind of storytelling through music, where each piece tells a tale of connection and evolution. Yang's work doesn't just sit at the intersection of East and West; it thrives there, turning potential tension into harmony.

As someone with Asian roots, Yang's narrative resonates on a deeply personal level with those who navigate a world of intersecting cultures. It's not just her music but her perspective that feels familiar to anyone balancing tradition with modernity. She transforms this duality into art that feels profoundly human, whether you hear it in her collaborations with Grammy-winning artists or in her AI-driven innovations that push the boundaries of music production.

But Yang's vision extends far beyond the studio. As a tech entrepreneur, she uses artificial intelligence not just as a tool but as a creative partner, exploring new ways to merge algorithms with artistry. She views AI as an opportunity to expand the palette of human creativity, working to harmonize machine-generated patterns with human emotion. Her pioneering approach is reshaping how we think about music—not just as an auditory experience, but as an ever-evolving form of expression.

What makes her work especially compelling is her ability to use music as a medium for dialogue. Whether it's a haunting melody underscored by digital textures or a track that seamlessly blends folk instruments with pulsating beats, Yang's pieces invite listeners to question what it means to belong in a world where borders, both physical and cultural, are increasingly fluid.

Yang Zhang is more than a musician; she's a cultural bridge, a technological innovator, and a storyteller who invites us to imagine what's possible when tradition meets the future. Her music is a reminder that identity, like creativity, knows no boundaries. It challenges us to think differently about the world, to find beauty in the unexpected, and to embrace the transformative power of art.

LM: Hi Yang Zhang, could you please briefly introduce yourself to our readers?
YZ: I am a Los-Angeles based composer, music producer/arranger, also a tech-driven entrepreneur and originally came from China. It just happened this way that I crossed a broad range of career sections, ranging from traditional music production and composition to the sector of non-traditional approach of music creation, including AI music startup and the evolution to the smart music education system by incorporating AI music generation features.

LM: What first sparked your interest in blending music styles, and how did you develop this unique approach?
YZ: It connected me with a philosophical point of view: a simple minded approach is no match to reveal the complexity of existence, aesthetically. Gradually, it began to evolve into the identity of my artistic voice: a new territory of crossing genres where each musical element has to be re-ruled by the hidden attraction by breaking the borders.

LM: Your music has a futuristic vibe—was that always your vision, or did it evolve over time?
YZ: It seems that it has always been that way. :-) I think each artist connects to music individually, the way I connected myself to music deeply seems to constantly contain a sense of liberty, or a nontraditional approach that can excite me all the time during my exploration.

LM: What was the inspiration behind your first album, The Road to Wutumeiren?
YZ: It was my first ever Asian sound project when I just graduated from the Central Conservatory of Music in China. Back then, I had always been fascinated by how organic chemistry can be amplified between the raw power of Asian folk



music elements and the vibrance of electronic music. I couldn't stop thinking of this wild fusion that can give the re-birth for both areas. This creative force was my divine inspiration and it drove me all the way energetically from the scratch to the completion.

LM: How did Guy Sigsworth's acclaim influence your career back in 2009?
YZ: He was the first internationally acclaimed music producer, especially in the Electronic Music field, recognized and appreciated what I did. I recalled the moment when I was informed by the AR of China Universal Record for his positive feedback and proposal for collaboration possibilities, I was more than thrilled, and it turned out it became one of my career highlights back then. Identified as one of the Chinese electronic music pioneers when the Chinese electronic music scene began to emerge into the international market, it undoubtly opened a new door and lifted a broader dimension to me.

LM: Scoring documentaries, TV shows, and indie films sounds like a lot of storytelling through music—how do you approach that?
YZ: I began to dive into the scene of scoring when I was a student in China, starting with a TV documentary series for the major TV channel, then various commercials and indie films came along with it. There is always a hidden message behind the storytelling and visual scenes, to a sense that it can extract the essence of the story, lift and expand the view of philosophy through the whole package of multimedia. For me, that is the spirit of scoring, and sometimes it can bring forth the message independently.

LM: What was it like collaborating with artists from South India for The Touch of the Surging Tide?
YZ: It was a far more fascinating experience to collaborate with artists from South India, especially for the flutist Vijay Gapel. The way he improvised his flute part by combining a variety of traditional Indian tonalities and my melody writing part added such a vibrancy and dynamic into my music composition and production. It enriched and diversified the flavor for this vivid scene of south asian landscape for that album.

LM: The Realm of Desire feels like a journey through emotions and storytelling, with such a distinctive sound and vision. Was there a particular moment or experience that shaped the album's creative direction?
YZ: My 2024's album "The Realm of Desire" is my most liberal and sophisticated approach to explore a more deep level of spiritualism to date.The particularly artistic task I challenged myself was to remold the futuristism within the body of old soul. My unique experience for this album was to immerse the flavor of intensity and density to fully sense and reflect the theme of "desire": I created an paradox conceptually and musically when two extremes can flip around into their shadow opposites, or they reveal a transcendent unity, or greater whole: desire can be vividly intensified when emotion is beyond expression and surpasses depression.

LM: Winning awards like the Hollywood Music in Media Awards and Global Music Awards is a big deal — what do those recognitions mean to you?
YZ: It means a great deal for me, especially for the Hollywood Music in Media Awards. As an independent music creator, I feel like this remarkable platform witnessed my growth and transformations, I got my first HMMA nomination back in 2021, and won 2022 for my track "The Lord of Flame". This year I felt grateful for my special recognition in New Media for the project named "Bullet Symphony - Live Coding for Everyone. " Its bold vision opens a new chapter that allows music composition to begin a conversation with new technology.

(Billboard)
https://www.billboard.com/music/awards/2024-hollywood-music-in-media-awards-winners-full-list-1235835233/

(Variety)
https://variety.com/2024/music/news/hollywood-music-media-awards-winners-2024-hans-zimmer-emilia-perez-1236217103/

(Deadline)
https://deadline.com/2024/11/hollywood-music-in-media-awards-2024-winners-1236183019/

LM: What motivated you to launch your AI music startup, Mercury Orbit Music?
YZ: Back to 2016 and 2017, besides my composer career, I had been involved in various tech-driven startups and was enticed by how technology can reshape the industry at a large scale. XPRIZE AI competition then presented itself at the right timing when I met my programmers and realized our "fateful connection" between my "style-blending" aesthetic theory and their computational creativity methodology was almost identical. Back then, my career section was at the crossroads where one direction was somewhat predictable by becoming a routine for me, while another direction will be filled up with unknown adventure. My motivation is the combination of excitement, fateful connection to the scientific field, and intuition, then the rest of it is history.

LM: AI in music is such an exciting field—how do you balance creativity with technology?
YZ: Technology invention is another field of creativity. In a technical term, it can belong to one type of "computational creativity", and it combines the most sophisticated approach to be fulfilled. Interestingly enough, when I was participating in a spectrum of tasks for this technical invention, I did experience another scientific version of "style-blending" applied to another field. It is also evident that all types of challenges and hurdles appeared at the same time.



LM: How did it feel to present your work at global stages like the A.I. For Good summit or TedX?
YZ: It was another of my pinnacle moments back to 2019, and it almost summarised our technical invention and outcomes for our XPRIZE competition. A.I. For Good summit was co-organised by XPRIZE, The United Nation and ITU in Geneva. Back then, my team presented our novel A.I. music technology that was invented during our XPRIZE competition period and demonstrated how it can potentially bring positive impact in the real world. Overall, it was an incredible experience from a much broader angle to see how the creative endeavour can be synergized and extended.

LM: What challenges did you face transitioning from a musician to a self-learned coder and entrepreneur?
YZ: Self-learning coding experience and entrepreneurial journey are two vastly different sections, thus all challenges that came along were differently categorised. :-) My musical background, similar to most musicians, started with the middle school of music conservatory. At this point, I stopped learning math in middle school. When I first touched coding language, then realised how smooth it could have been if I had a strong foundation of math. Due to the lack of foundation of math learning, I had to change to another angel to learn, which focuses on logical methodology. Overall, the whole point is how you set up your ultimate goal, instead of becoming another programmer, and my goal was to access a new method of music creation that offers a different source of sounds or musical inspiration that I couldn't get from the traditional approach of music making. Entrepreneur is another broad topic, the main challenge back then was to convince people of your vision, and the challenge more than often I encountered came from the friction between old systems versus new technology. I viewed those challenges as various tasks that helped me to reshape my ways of considering things from various angles.

LM: Can you tell us more about your A.I.-enabled Music Program and its impact on young learners?
YZ: I am glad that you brought out this question. A.I.-enabled Music Program has become our signature program that incorporates a suite of A.I. music generation tools we invented with the customized curriculum focusing on a series of compositional subjects, such as music composition, songwriting and Jazz improvisation. The program was rewarded with two grants by the California Arts Council after our XPRIZE journey, and now it has become a part of the California Public Arts Education system and is being developed and executed in Southern California.

LM: Collaborating with Grammy-winning professionals must be amazing—how does it shape your projects?
YZ: In 2023, I had such a great pleasure to begin collaborating with Brent Fischer and invited him as the supervision producer for my album "The Touch of The Surging Tide". I benefited from his critique as my "second ear" to oversee every aspect of album production and artistic direction. As a creator, sometimes I have a tendency to be overly and heavily involved with my own journey of pursuing the artistry I believe in. It is an intriguing and inspirational journey to let others, especially from those ears, have had millions of records to align while diversifying with your visions and angles.

LM: Do you find it harder or easier to innovate in music now, compared to when you started out?
YZ: It is easier to a point where every aspect of concept has developed on its own in your mind, and you just need to write down in detail. The harder part is the contradiction between the higher level of intellectual and artistic tasks while retaining a broader level of connectivity and sensitivity with the massive audience without compromising my creative journey.


Young Zhang
The Realm of Desire



LM: What's next for you—are there any exciting projects or experiments we can look forward to?
YZ: I am in the phase of various preparations and research for the projects I aim to set off next year. At this phase, what I can say is nothing will be conventional.
Thank You

If one were to ask, "How does music evolve while still honoring its roots?" Well, I guess Yang Zhang answers this by creating compositions that harmonize the timeless beauty of tradition with the dynamic energy of modern innovation!
Her music isn't confined by eras or genres; instead, it invites listeners into a space where past and present converge. From her use of traditional instruments paired with cutting-edge techniques to her exploration of storytelling through sound, Yang's work bridges generations and cultures, resonating on a deeply human level. Through her bold approach to merging the old and the new, Yang Zhang shows us that music's power lies in its ability to transform, adapt, and connect. Her artistry is a testament to the idea that the future of music begins where imagination meets tradition.

ABOUT COLUMNIST

LYIA META



THROUGH CORRIDORS is a column by Lyia Meta
"Musings, observations, music related articles and interviews from around the globe. Anything and anyone that resonates with me."
Lyia Meta is a member of The Recording Academy and a GRAMMY® voting member, An international multi award-winning singer and songwriter, producer, song stylist and an exhibited visual artist, she is a full time performer. She finds her greatest influences in rock and blues, yet she fearlessly defies genre barriers in every project she creates."



SEPTEMBER BOY

September Boy

A Journey of Passion and Resilience in Music

by Emma Goldberg

September Boy is the musical alter ego of a passionate and versatile indie artist who has spent over a decade crafting heartfelt tunes and captivating audiences worldwide. From his humble beginnings in a punk-rock band inspired by Green Day, Foo Fighters, and Sum 41, to his present-day pop-infused melodies, September Boy's musical journey is a testament to evolution and dedication.

His career, spanning 12 years, has taken him to diverse corners of the globe, including Madagascar, Australia, Berlin, and Canada, where his performances have left indelible marks on audiences. The artist's commitment to storytelling is evident in his themes of friendship, travel, and personal exploration, creating a relatable and uplifting listening experience.

Balancing his career as a hospital nurse with his passion for music, September Boy represents the resilience of independent artists. His latest EP, *Forever Golden*, recorded at Paris's prestigious Audioscope Studio, showcases his collaboration with renowned producers Florian Haber and Guillaume André. Tracks like "Yellow Sand," featuring the exceptional Coralie Royer, highlight his talent for meaningful partnerships and his ability to create unforgettable music.

Despite the challenges of the pandemic, September Boy embraced innovative approaches, like using loop pedals for live performances, inspired by artists like Ed Sheeran. Looking ahead to 2025, he aims to record new music and perform at iconic venues, with a confirmed show in Los Angeles as a highlight. With unwavering passion and a knack for adapting to the times, September Boy continues to inspire as an artist dedicated to both his craft and his audience. Emma Goldberg speaks to September Boy.

Emma: You have had a long and exciting career in music so far, how do you see yourself?

September Boy: Today, September Boy is an adventure that has lasted for 12 years now. This wonderful adventure allowed me to play my titles and songs in many places but also in different countries. (Madagascar, Australia, Berlin, Canary Islands, Portugal, Canada...). These years have also allowed me to compose albums and titles that are obviously close to my heart.



Emma: What are your musical influences? How did you choose music as a career option?

September Boy: Before making pop, I played a long time ago in a punk rock band with influences such as Green Day, Foo Fighters and Sum 41. Today it's very different but the punk-rock sounds remain my "roots" and it's still music that I love and adore even if it's not the music I play today. I have been making music for a long time, as I just said, but alongside that I have a job that has nothing to do with it since I am a caregiver, I have been a hospital nurse for many years. Music has always been there.

Since my adolescence, it has always been a passion that has allowed me to emancipate myself but also and above all to please myself. The ultimate satisfaction is

when your music can please others and people come and tell you so.

Emma: How do you create your music? How are the songs written and produced?
September Boy: Inspiration often comes to me from themes that I like to address, such as friendship, travel and discovering the world, for example.
For me, music is something that should relax and not create stress, even if I have nothing against politically engaged artists or others...
For me, it must remain something that allows us to get away from our problems (when we have any) and our worries. I often compose with guitar + voice, and then in the studio I support this with more instruments. The more time passes, the more my compositions use "modern" instruments, I mean electro pop sounds.The guitar + vocals that I did at the very beginning, several years ago, is not necessarily relevant anymore. You have to live with the times!!! :)

Emma: Where can we see your music releases on the Internet? Tell us about your latest or upcoming release.
September Boy: My tracks and albums are available on all platforms (Spotify, Deezer, Apple Music, Amazon Music, etc.). Don't hesitate to just type September Boy because it always gives a boost to a small indie artist ;)
My latest 5-track EP is called "Forever Golden".
It's an EP that I recorded with 2 directors/producers: my 2 friends Florian Haber and Guillaume André with whom I had already worked before on other recordings. Everything was recorded at the Audioscope studio, a superb, very large studio in the heart of Paris which has seen many great artists pass through, such as Philippe Katerine and Adé, for example.

Emma: You have worked with several great musicians. Who are the musicians you have enjoyed working with the most and why?
September Boy: If I had the choice of working with artists, there are so many that come to mind,
I would love to work with people like: Sia, Ed Sheeran, The Weeknd As for contemporary artists but I also love older artists like Ben Harper, Green Day for example.



Emma: What do you enjoy doing most in music? Writing, producing or performing live?

September Boy: What I like best now is going to the studio to record. We went through several very difficult years with Covid where live performances no longer existed, it was incredible but also unimaginable. It's been a long time since I've been able to do concerts, and it's like things aren't the same as before, I feel. After this exceptionally difficult period, several of my musician acquaintances and friends stopped completely and retrained professionally. As for me, I no longer made music, but the activity has increased tenfold in a completely different way because since I am a nurse... It's hard!

Emma: What are your immediate future plans for late 2024 or early 2025?

September Boy: For 2025, I would like to be able to record and release new tracks but also give concerts in exceptional places. There is already good news since I will normally play in Los Angeles next summer in 2025 and that is great!

Emma: Among all your collaborations, which one is the most dear to you? And why?

September Boy: I loved composing and recording the title "Yellow Sand" with Coralie Royer because this girl has a totally exceptional voice. And it was a pleasure and a honor to write and sing this title with her. Coralie has her own solo project, but she is also a singer for a musical comedy.

Emma: What is the best advice you have been given, and what advice would you give to your fellow musicians?

September Boy: Today, I am all alone on stage when I play live. A spectator came up after one of my concerts and congratulated me on my performance and told me that my concert would have been even better with a band behind me. Previously, I had a band, but when I had to play "far away" or in an "unexpected" way it was often complicated to be able to bring everyone together. I experienced it, especially when I played abroad. So today, to compensate for a band, I took inspiration from artists like Ed Sheeran and used technology using a pedal to "compensate" for the guitars, bass and drums that I no longer had with me live. The result is very nice, but it is also work. Today, what I could advise to musicians who are like me, in development or consolidation of development. I would tell them to please themselves above all, to keep the passion because it is the essence of our ambitions. Move, find “plans”, expand your contacts as much as possible, working on your compositions well and recording tracks PROPERLY and PROFESSIONALLY is essential when you want to present yourself. Today, it is unthinkable to put poor quality titles on the net and in any case, Streaming platforms like Spotify do not accept tracks with low audio quality.

ABOUT COLUMNIST

EMMA GOLDBERG



Emma Goldberg is French Pop Singer, Composer, Video Producer, Author writing in Italian, Spanish, English, French. She also is a radio host in Radio 242 UK introducing independent musicians to audiences across UK, France and the nearby countries. Emma has her own radio show called Just like Emma which is maintained here for the column she contributes to Lazie Indie Magazine.



THE RE-MIX KING

Introducing The Remix King

Celebrity Talks by Ms. Benita

With over 35 years of experience in the music industry, The Remix King has earned his rightful place among the pioneers of modern DJ culture. Born in Harlem, New York, and raised between New York and South Carolina, his journey began at a young age when an impromptu moment during his Uncle Ikey C's DJ set sparked a lifelong passion. Since then, his unrelenting dedication and talent have made him a household name in the world of music.

The Remix King's moniker was affectionately given by his oldest son, Aaron, who admired his father's uncanny ability to transform any track into a masterpiece. His craft has been influenced by some of the industry's most legendary figures, including his uncles from the Zulu Nation and his late cousin, Rich Porter. These early inspirations laid the foundation for a career that has seen him collaborate with iconic artists like KRS-One, Onyx, DMX, and countless others from the 80s and 90s golden era of hip-hop.

Known for his groundbreaking mixtapes, his debut project, *Back to the Basics*, set the tone for his innovative approach to music. Today, he continues to evolve, with his latest project, *Re-Mix King Vol. 1 AI Edition*, promising to revolutionize the art of mixing in 2025.

Beyond his musical accolades, The Remix King is a devoted family man. Married to his loving wife, Lakenya, for 13 years, and a proud father to seven children, he embodies the values of perseverance, love and legacy.

As he gears up for a major celebrity-based tour in 2025, The Remix King is poised to take his career—and his audience—to unprecedented heights. Stay tuned, as this legend continues to remix the soundtrack of our lives.

Dr. Benita: Where were you born & raised at ?
King: I was born in Harlem New York. I was raised in New York & I also live in South Carolina as a child as well.

Dr. Benita: Where did you get the name The Remix King?
King: I got the name Re-Mix King came from my oldest son Aaron. He said "Dag Dad you can Re-Mix anything you are The Re-Mix King lol...

Dr. Benita: How long have you been in the Music Industry?
King: I've been in the Music Industry for over 35 years.

Dr. Benita: How old were you when you did your 1st DJing Job. What do you remember about it?
King: The 1st time I can remember is when my Uncle Ikey C was DJing, and he had to go to the bathroom and he asked me to take over!! After that, I knew what I wanted to do. Been doing this ever since.

Dr. Benita: Who was a great inspiration to you in the Music Industry?
King: My uncles that are with Zulu Nation. "God bless the dead" my cousin Rich Porter. They have been my greatest inspirations.





Dr. Benita: What was the name of your 1st mix tape & how did you feel when it dropped?
King: The name of my 1st mixed CD was Back to the basics! I was so excited when I heard it first the 1st time!!

Dr. Benita: Do you have any new mixes coming out?
King: Yes, I do. One of them I will be dropping Re-Mix King Vol. 1 AI addition coming soon...

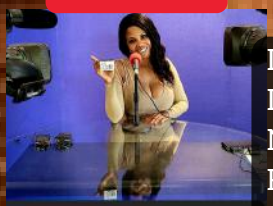
Dr. Benita: You are a family man, tell us a little about that!
King: I have a beautiful wife name Lakenya, and we have been married for 13 years. Our anniversary is April 18th! I have 4 boys and 3 girls, and I'm so proud of them all! No grandkids yet but one day lol…

Dr. Benita: Is there anything else that you would to say to the audience?
King: We about to take things to the next level! Major celebrity based tour coming soon in 2025.....





ABOUT COLUMNIST MS. BENITA



Celebrity Tea With Dr. Benita

Dr.Benita Rufus-Gassi is an award winning Community Activist with a Doctorate in Theology. She is an International Reporter for TMBS Network & Affiliates. She is the Ceo & Executive Producer of TMBS TV & Radio Network International Media Outlet! She is a all-around entertainer. Go to www.msbenita.com to learn more...

IIMF PARTICIPANT



COLD DROP

Cold Drop

The Danish Hard Rock Sensation Making Waves Globally

IIMF PARTICIPANT

Cold Drop, a powerhouse of 80's-inspired hard rock from Denmark, has been captivating audiences with their electrifying sound and passionate performances. Formed in 2017, the band's journey began when founding members reunited and rekindled their love for music. After a series of lineup changes, Cold Drop solidified their roster and quickly transitioned from covering classics to creating original music that resonates with hard rock enthusiasts worldwide. Their music combines melodic power, dynamic riffs, and anthemic hooks, making their live shows an unforgettable experience. In November 2024, Cold Drop achieved a milestone in their career by performing at the prestigious International Indie Music Festival (IIMF) in Kovalam, India. This marked their first appearance in Asia and served as a testament to their growing global appeal. The band was given the highly coveted pre-headline slot on Day 1 of the festival, sharing the stage with legendary acts and earning widespread acclaim.

The experience was nothing short of extraordinary for the Danish rockers. They were overwhelmed by the warm reception from Indian fans, who enthusiastically sang along to their tracks, creating an electric atmosphere. Beyond their performance, Cold Drop cherished the camaraderie with fellow musicians from around the world, sharing stories, ideas, and after-party celebrations that lasted into the early hours. Their trip to India not only reinforced their belief in the power of music to bridge cultures but also inspired them to push boundaries with their upcoming projects. With plans to release a new album in 2025, Cold Drop is ready to conquer new horizons, proving that their brand of melodic power rock knows no borders. As they continue to rise, Cold Drop remains a shining example of perseverance, passion, and the universal language of rock. Jay from Lazie Indie Magazine speaks to John Bertz of Cold Drop.

Jay: Can you start by sharing a bit about Cold Drop? How did the band come together, and what's the story behind your name?

John (Bertz): The band came together as I meet an old friend who moved to Florida late 80 `s and I meet him again in 2016, we talked about to play some music together and do some cover music, and as I don't know so many people I looked after musicians as I know.

We tried a lot of people and in 2017 we found them all, we started as a cover band playing old 80´s Hard Rock Stuff, but we soon did our own music. And then the singer was not right for the style we were playing, I knew a guy I have worked with before in my studio, and he joined the band in 2019. The Name came up, that my old friend had a vision the next band he will be in should be called Cold Drop (it's a Weather Fenomen in Spain). We thought they fit very well what we wanted with the band. In 2024 we split in the band, because we wanted something different, the 4 others in the band 2 guitarists - the drummer and the vocalist would just be a cozy band, and would not go abroad to play, they would no longer go away than they could come home the same day. I found some new musicians who would like to join the journey that I had promoted to the band going.

Jay: How was your recent trip to India for the International Indie Music Festival? Did anything about the experience surprise or inspire you?

John: It was a fantastic trip we had to India, we were totally happy to have this chance, it is not exactly every day a band like us in (Denmark) Europe gets the chance to get the invitation to come to IIMF. The whole thing was very professionally arranged, the trip -





and when we arrived in Kerala, we were received that Jay N Pillai made sure we got off to the hotel we were now going to stay at, which was in a beautiful area with palms a lot exotic.
We do not have such areas here in Denmark.
It was so amazing that the other bands also stayed at the same hotel so we could share our experiences and contacts we got

Jay: What was the crowd's reaction to your performance at IIMF? Was it what you anticipated, or did it exceed your expectations?
John: It was almost impossible to get our arms down, we were very overwhelmed that the pupping was so much on, and we did not think there were so many in India that were for hard rock music, but we had to take that again, we come to feel like bigger rock stars, everyone would have pictures with us, not just that day but the whole festival through, it was a fantastic experience.

Jay: How was the overall time spent at the Festival meeting artists from many other countries?
John: It was a great experience to meet the other artist at the festival, we were very much at wavelengths, and it was as if we had known all the past from before, but I think it is because we all have the same ambition, and we are within the music circle it. Make it easy to talk together, and we had some amazing after-party at the hotel on Saturday 23 November was 9 o'clock in the morning.

Jay: How would you define Cold Drop's music? What can audiences expect from your live performances?
John: The first album Cold Drop Laved is very 80`s hard rock inspired, and it was the album that can be streamed on Spotify or on some other pages we played on IIMF, and we could feel the crowd was very sang on some of the the numbers, then some people think have listened to the numbers before we arrived, it is very commendable and fight thanks for the amazing reception was very sang on some of the The numbers, then some people think have listened to the numbers before we arrived, it is very commendable and fight thanks for the amazing reception.

Jay: Looking ahead, what exciting plans or projects do you have lined up for Cold Drop in the coming year?
John: The plans for Cold Drop are now to move forward with the new numbers we are starting with





where the sten is more melodic power rock so people can still sing along when we give concerts. The plan is to go to the studio with one of my good friends named Tue Madsen and the studio is called Ant Farm Studios he has to be a producer on our upcoming album, and we think we first relieve 4 tracks first and then come the whole album, and it should happen here In 2025.
Our Booker and Manager are well in the process of seeing if they can get Cold DROP at some festivals and venues in Germany - Denmark - Holland - Switzerland - Norway. Yes think the in fact, the whole world is trying to get ready to come out to get out to show what we are good at and to play the new things we are doing.

Jay: Can you walk us through your creative process? How do you approach writing and composing music as a band?
John: We are very common about making new music, it always starts with one of the guitarists coming up with one or some riff so we try to put it all together in the rehearsal room, and since I have most of my studio standing in the rehearsal shell we can, we always record the new and listen to what we can do better and different, it is only to ourselves we make the admissions, since the plan is that we want do from Ant Farm Studios on as a producer to maybe find another twist for the music.

Jay: As an independent band, how important do you think networking is for growth, both creatively and professionally?
John: It is my experience that networking is the only way forward, and having been part of the IIMF was so crazy that the world opened even more to us, and we have a desire to get to India again maybe elsewhere and maybe A few more places so that it is not only a festival we play to, even so you could catch more people who would hear and follow us, and I think that will be possible by the networking we had, and now also that I have this interview, Here in the Lazie Indie Magazine again, we also had the pleasure before we came to IIMF so people might experience us and the other foreign bands. Everything SoMe helps Cold Drop Merge throughout the world, it's like if the world is not so far away anymore, relationship with before where we didn't have the opportunity with the internet and this way is promoting, then it was the more phone call and letters you had to write, and had a band or a soloist not a company that could pull on the cords then you became nothing.
I hope we get the chance of 2026 to be part of the IIMF, where we can present our new songs and music.



Jay: What's the most valuable lesson you've learned in your musical journey so far?
John: I have probably become the experience richer that the ones you are now starting to get a band up to stand, agree on where to go and that you have fun and good with what you do, but many will right like but when you stand to get the chance to go further away than your own country as for eczema India, people are backing out as they obviously get afraid if they would now also like this circus, and it is a little frustrated to find not out of it before you stand for the doors you can be shut in, and then there is nothing else to do but find others who want to go with the same way, and it happens for a lot of bands that there are replacements. Since there is also not so much money in being a rock musician and that sometimes you come home with no money in your pocket or maybe even a deficit, but it is the odds, but you also get some amazing experiences that we had at the trip to IIMF, and you never know if the lineup we are now in Cold Drop it is quite right, but we have a belief in it, but never know what can come that makes you have to jump from, we let it be up to the right powers.

Jay: What advice would you give to someone just starting out in the music scene?
John: First of all, they have to believe in themselves that what they are doing is the coolest thing, and then they have to work hard to promote and have to be able to take up and down and stand together in the band, the best thing is that if you share the tasks then everyone makes what they are best at, and use all those in one's network who would like to help with what they can now, because they also believe the project, and you have to remember to acknowledge the people who help and remember that they are the ones you have with on the road as they help the band may have that success, since there are the 1000s of bands standing in line to get a place too, so be faithful to what is being made and remember to help everyone each other with the fact that it's also fun on such a journey.

IIMF PARTICIPANT

ABOUT COLUMNIST

JAY PILLAI



Jay Pillai is the founding editor of Lazie Indie Magazine. A musician for 30+ years, with his bands Lazie J, Lazie Bison and the Autumnleaf, Jay has been on the forefront promoting indie music in India and now worldwide. The brain behind the award winning TV show Autumnleaf The Big Stage and the International Indie Music Festival in Kerala, India which has already showcased top Bands from more than 20 countries within 3 years. He also founded the John Anthony Guitar Contest to promote young guitar talent in India and bring them to the notice of legends on International Rock music.


SAMMIE SORAVIA

SAMMIE SORAVIA

A Heartfelt Journey into Country Music

In the world of country music, where heartfelt lyrics and genuine melodies strike a chord with listeners, Sammie is carving a name for herself with authenticity and passion. Since releasing her debut single in August 2023, Sammie's journey has been a whirlwind of beautifully unexpected milestones. With no initial expectations, her songs have resonated with fans, landing her first four releases in the top 10 of the UK iTunes country music charts—a testament to the universal appeal of her deeply personal lyrics and soul-stirring melodies.

Sammie's musical roots run deep, influenced by legends like John Denver, Fleetwood Mac, and Simon & Garfunkel, along with contemporary inspirations such as Kacey Musgraves and Luke Combs. Raised on a family riding school amidst horses and a musical household, her affinity for the country/folk genre feels natural, as does her ability to craft music that is both heartfelt and relatable.

Her creative process is refreshingly organic, beginning with a melody that often comes unbidden at the most unexpected moments. With her guitar in hand, Sammie transforms these inspirations into songs that reflect her life's experiences, weaving thoughtful lyrics with gentle harmonies. From her home studio to the skilled hands of producer Lewis Folkner, her music captures the essence of her artistic vision.

Beyond her achievements in the charts, Sammie cherishes the opportunity to perform live. Overcoming stage fright, she now relishes sharing her music with audiences, finding joy in connecting with listeners who find solace and meaning in her songs.

With ambitious plans for 2025—including new releases, collaborations, and a dream to perform in Nashville—Sammie is an artist to watch. Her journey reminds us all that it's never too late to follow your dreams, and the world is ready to embrace the music she so lovingly creates.

Barbara: Hi Sammie, welcome to Lazie Indie Magazine! It's an absolute pleasure to have you here. You've had such an incredible journey as an artist. How do you see it yourself?

Sammie: Beautifully unexpected! I released my debut single in August 2023, with absolutely no expectations, because it was a lifelong dream of mine just to write and record my own original songs, release them and see where they might take me. My first four song releases reached the top 10 of the UK iTunes country music charts, which made me so happy because it felt like my songs and lyrics were somehow resonating with listeners who might have experienced the same situations as me. I write genuine, heartfelt and authentic songs true to my own life experiences, and purely for the love of music, so any success which might follow, is just a bonus.

Grant: That's wonderful! Who would you say are your musical influences, and how did you arrive at Country Music as your genre?

Sammie: I grew up at the family riding school surrounded by horses and a very musical family, with my earliest music influences being legends like John Denver, Cat Stevens, Eva Cassidy, James Taylor, Don McLean, Fleetwood Mac, Simon & Garfunkel and The Eagles. So it was only natural that I would gravitate towards country/folk genres, especially given I have a very soft, gentle voice and was literally raised as a cowgirl! Today, I'm inspired by artists who, like me,





write thoughtful lyrics along with beautiful vocal harmonies, such as Kacey Musgraves, Luke Combs, Thomas Rhett, Lady A, Ben Earle (Shires), Jeff Cohen and Amistat. I love that country music includes so many different musical styles within the genre itself, because it means you can experiment with your own sound as you grow and evolve as an artist.

Barbara: That sounds like such a rich blend of influences. How do you go about your music creation? How are the songs written and produced?
Sammie: I start writing songs when a melody pops into my head, often at very random times, then grab my guitar and find chords to fit that melody. I sing the melody over and over until the lyrics somehow just start to form naturally depending on what I'm feeling or going through at the time. I record it into my iPhone so I can continue to build the rest of the song at my leisure. Sometimes, I can write a song relatively quickly, and other times, I might start a song and finish it later down the line. Some of the titles for my songs have been inspired by quotes I have heard in movies/TV shows such as *Dear John* by my favourite author Nicholas Sparks (*I'll see you soon then*) and *SATC spin-off And Just Like That* (*Gotta get back to me*). I record the guitar, vocal, and harmony parts at my home studio before sending them over to my brilliant producer Lewis Folkner at Summerland Studio in West London, who then adds his own brand of country magic to get them ready for radio.

Grant: Your creative process is fascinating! Where can we find your music online, and could you tell us about your latest or upcoming release?
Sammie: I have released six songs since August 2023, and they are available on all major streaming platforms, including Spotify, Apple iTunes, YouTube, Deezer, Tidal, Amazon and many more. The latest of these releases is called "Ok to Be Alone," which I wrote about getting comfortable with single life (no Bridget Jones scales in sight). It's a fun 60s/70s ditty for happy single singletons everywhere, and I'm sure will have listeners dancing around their bedrooms singing into a hairbrush!





I have already recorded six brand-new original songs that I am hoping to release throughout 2025. I'm also in the middle of writing a couple of brand-new songs that I hope to record this year.

Barbara: That's exciting to hear! What would you say has been your highest point as a musician so far, and what are you looking forward to achieving in the long run?
Sammie: My highest point for sure was my debut single reaching the top 10 of the UK iTunes country music charts, as I honestly didn't expect that at all. It was beyond my wildest dreams and something I imagined would take much longer to achieve. Being invited to perform at the Live in the Living Room Gives Back charity event at The Bedford in November 2023 was also an absolute honor, as I got to sing my songs live for the very first time in front of a large audience, and it was such an incredible feeling. Ultimately, I'd love for my songs to be heard by as many people as possible across the globe and perform at as many gigs and festivals as I can get to. I am single with no children, so I like to think that my music will stand the test of time and be the legacy I leave behind.

Grant: That's such a meaningful perspective. Among writing, producing and performing live, which aspect of music do you enjoy the most?
Sammie: I absolutely love songwriting, because it's a cathartic way to put things that are happening in my life into words, and then someone who listens to the song might have gone through the same exact experience and take some comfort from it for themselves. I suffered from crippling stage fright for many years, so performing live took some getting used to at the beginning, but now, it's one of my favourite things to do. The feeling of singing your own songs to an audience who listen so intently to every word just cannot be beaten. I leave the producing to the expert—my friend Lewis Folkner!



Barbara: What are your immediate plans for 2025?
Sammie: I'm starting 2025 with a writer's round-style acoustic gig in Aylesbury on 31st January, alongside two fellow country music artists, Paul Adams and Rob Wheeler. I then plan to release my 7th single, write some new songs, co-write with other artists I admire greatly, and hopefully sing at plenty of gigs and music festivals within the UK. I would also love to get over to Nashville and sing there at some point, as it feels somewhat like a rite of passage to play there as a country music artist.

Grant: If you were to tour, where would you want to go?
Sammie: I would love to tour at some point, and I think that would be a dream for any upcoming artist. I would start with a UK tour, then head over to Europe, America, and Australia. Eventually, I would love to be invited to play an acoustic, intimate set at the Bluebird Cafe in Nashville, as well as play at the Tamworth Music Festival in Australia. I lived in Sydney for 15 years, so it's a second home to me.

Barbara: That sounds amazing. Lastly, what's the best advice you've been given, and what would you like to share with fellow musicians?
Sammie: I suffered from terrible stage fright for years, but after speaking with many other artists with whom I have shared various stages, I realised that pre-performance nerves affect even the most seasoned artists and are entirely normal. They said that nobody can be 100% perfect during a live performance and that I shouldn't beat myself up for playing the wrong chord or singing a note out of tune because it's all part of being human, and most audiences won't even notice. So the advice was just to keep going, even if you make a mistake, and have fun up there.

As someone who started in music a little later in life, I would encourage anyone who thinks they have left their goals too late to just go for it. It's never too late, as country/folk genres have no age limit. You get one short life, so follow your dreams and see where they take you.

Grant: That's truly inspiring, Sammie. Thank you so much for your time and for sharing your incredible journey with us.
Sammie: My absolute pleasure, and thank you for having me!

ABOUT COLUMNIST

GALAXY FM



Around the Galaxy is a column contributed by Galaxy FM 107, New Zealand, introducing artists from New Zealand and Australia. Galaxy FM is one of the top radio stations in New Zealand and is quickly expanding its listener base across the world. The authors of the column, Barbara Harkins and DJ Grant are well known radio hosts at Galaxy FM hosting the popular Breakfast Show. LIM thanks team Galaxy for their support. Website - www.galaxyfm.co.nz


RJ'S
BANQUET
FRIDAY
MARCH 10, 2006
ALSO PERFORMING
SAMPLE KING
DYMANMIND
LINDO P
1 BED OF ROSES
2 FEELING LONELY
3 I REMEMBER
4 NEVER LET MAMA CRY
5 CHALICE LOAD
6 PRAYING FOR
7 SAVE THE CHILDREN
LEBRON CLICK
HAZEMATIC PRODUCTION
DYGON PRODUCTION
VIRGO PRODUCTION
Detroit
DYMAN MIND

Dyman Mind

A Journey Rooted in Resilience and Rhythm

Emerging from the iconic Olympic Garden and Waterhouse areas of Kingston, Jamaica, Dyman's journey into reggae and dancehall reflects a life steeped in rhythm, resilience, and boundless creativity. Growing up in communities known for their rich musical heritage, Dyman was surrounded by legendary artists and sound systems, fueling his early passion for music. Influenced by luminaries like Professor Nuts and Buju Banton, he developed his signature style—narrative-driven lyrics delivered with finesse and an impeccable sense of rhythm.

The '90s brought a significant shift as Dyman transitioned to the United States, where his exposure to hardcore hip-hop, particularly the artistry of Nas, broadened his musical perspective. This fusion of reggae's emotive storytelling with hip-hop's raw edge allowed him to craft a unique voice that resonates deeply with audiences. Opening for reggae icons such as Beenie Man, Buju Banton, and Shaka Demus and Pliers marked milestones that refined his stage presence and deepened his connection with fans

Dyman's 2020 debut album, *Welcome*, introduced tracks like "Casting Stones", a poignant commentary on judgment and humanity, earning him widespread acclaim. His recent single "Mama", a heartfelt appeal to uplift the youth, continues to garner praise locally and across the diaspora. With its potent message and soulful delivery, it has become a rallying cry for positive change.

Teaming up with the gifted producer Roe Summerz, Dyman is set to release an album in early 2025 that promises a vibrant mix of messages, moods, and styles. Fueled by love and positivity, this project aims to cement his place as a transformative voice in reggae and dancehall.

Dyman's story is one of passion, perseverance, and purpose—a testament to the power of music to inspire and unite. His unwavering advice to young artists: Believe in yourself, embrace growth, and never give up. Jay of Lazie Indie Magazine interviews Dyman.

Jay: Growing up in the Olympic Garden and Waterhouse areas, how did the vibrant musical environment shape your artistry? Who were your biggest influences during your formative years, and how did they inspire your journey into reggae and dancehall?

Dyman: The vibe of the area, being able to see a superstar randomly hanging out in their element, was a huge influence on me. I wanted to be just like them and would perform their songs to family and friends. I tried to do it exactly how they did it, not knowing at the time that I was learning how to ride a riddim and stay on key. That practice is still useful to this day. My biggest influences were Professor Nuts, from whom I learned how to tell a story, and Buju Banton, from whom I learned how to deliver lyrics properly. The first song I ever wrote was a Buju Banton song that I took and changed the words.

Jay: Can you share your experience of transitioning to the U.S. in the '90s and how that influenced your musical perspective? Opening for reggae legends like Beenie Man and Buju Banton is a major milestone. What did you learn from those experiences?

Dyman: The transition was a challenge, adapting to a new culture. I was introduced to hardcore hip-hop when I heard Nas for the first time in 1992. I became a fan immediately. On my musical journey, studying Nas, I learned how to put a song together that pulls the listener in, making them



a part of the experience. It was a privilege to watch these guys get ready for a performance and how they delivered on stage. I learned the importance of giving the fans 100% at all times.

Jay: Your music blends versatility and deep messaging. Can you walk us through your songwriting and production process? "Casting Stones" became a fan favorite from your debut album. What inspired the themes of that song and the album *Welcome*?

Dyman: I have a couple of simple rules, which are: (1) Always have a message, (2) the listener must be able to visualize what I am saying, and (3) I let the riddim tell me what vibe it wants. I come up with the idea, write the song, or go in the studio and create the song while I record. Because I listen to music from various genres, I am inspired by all different types of sounds or scenarios. I was inspired to write a song about people who were overly judgmental. “He without sin cast the first stone” is a term I grew up hearing. I took that and added a twist to it, which was another term the elders would say: “If you live in a glass house, don’t throw stones.” The combination of both conveyed the message exactly how I wanted to, which was, no one is perfect—we all have issues. Don’t act as if you are better than someone; you have issues too.

Jay: "Mama" has resonated deeply with audiences. What was the inspiration behind this track, and why do you think it strikes a chord globally? The song has been praised for its message to the youth. How do you see music playing a role in shaping the minds of the next generation?





Dyman: This is a very important song to me. I am really concerned about the direction of the country. This song addresses one of the core issues plaguing the Island. I created this with the intent of resonating with the youths and having a positive impact on lives not just at home but globally because the same things are happening everywhere else. Changing lives in a positive way is what I desire to do. Music is practically the strongest influence among the minds of the youth. I want to plant some positive seeds.

Jay: Working with Roe Summerz on your upcoming album must have been exciting. How did this collaboration come about, and what can fans expect from the new project? The album promises a mix of messages, vibes, and styles. Could you give us a sneak peek into its themes and standout tracks?
Dyman: Roe and I met a few years ago. Our relationship grew out of mutual respect and admiration for each other's passion for music and life. From time to time, Roe would ask me to send him something to work on. I sent the files for "Mary Jane" and was amazed at what he did with the track. I realized we had great chemistry. That's how the collaboration began. The album is strictly positivity and love, no violence at all. The theme and mood of the album are uplifting messages of love and togetherness. The sound has an energetic yet positive frequency vibration that's truly musical ear candy. There is something on it for everyone. A couple of songs that stand out the most to me are "Hustle fi di bag", "JA," and "We Are One." All the tracks have something about them that I love. It's very hard to single out any one in particular.

Jay: Looking back on your journey, what has been the most challenging aspect of your career, and how did you overcome it? What message do you hope your music conveys to your listeners?
Dyman: The biggest challenge is balancing family life and music. To overcome it, I put God first, then family, then music. I have made sure to be as efficient as possible and not waste a lot of time. My message is one of hope and love for each other. Be inspired by my music and know you can do anything you put your mind to.



Jay: As an artist who has experienced the evolution of reggae and dancehall, where do you see the genres heading in the next decade? Beyond the upcoming album, what other projects or goals are on your horizon?
Dyman: I see the genre regaining ground lost and making a huge impact internationally. I am writing and working on a future project already. In addition, I intend to finish mixing a riddim project that has been on the back burner for quite some time.

Jay: If you could give one piece of advice to young, aspiring artists, especially from underprivileged backgrounds, what would it be?
Dyman: Believe in yourself. Self-confidence will take you a long way. Be objective and willing to take constructive criticism. Use it as fuel to get better. Learn your craft, practice, and give it your best at all times. Never give in or give up.

CLASSIC CUTS



NEIL YOUNG
TIME FADES AWAY
Compiled by Lyia Meta

“It was recorded on my biggest tour ever, 65 shows in 90 days. Money hassles among everyone concerned ruined this tour and record for me, but I released it anyway so you folks could see what could happen if you lose it for a while. I was becoming more interested in an audio verite approach than satisfying the public demands for a repetition of Harvest." Neil Young
Time Fades Away is a 1973 live album by Canadian-American musician Neil Young, featuring unreleased tracks recorded with the Stray Gators during the 1972 tour in support of his successful album Harvest. Displeased with the tour, Young chose to exclude the album from his official catalog, and it wasn’t released on CD until 2017. It marks the first of the "Ditch Trilogy," a set of albums Young created following the widespread success of Harvest, during which he began to feel disconnected from both his music and career due to the pressure and fame.
Although initially overlooked, Time Fades Away received critical acclaim and became a sought-after record, often bootlegged by fans. It was first reissued on vinyl in 2014 as part of the Official Release Series Discs 5-8 for Record Store Day, and later re-released in 2023 for its 50th anniversary as Time Fades Away 50. The album was officially made available on CD in August 2017 as part of the CD box set and, by 2021, was made accessible on streaming platforms and the Neil Young Archives website.

Classic Cuts

"Love in Mind" dates from Neil Young's 1971 solo tour, while the rest of the tracks on Time Fades Away come from his 1973 Harvest tour. The tour featured an acoustic solo set followed by an electric set with the Stray Gators, a group of session musicians from Nashville and Los Angeles. Danny Whitten, a former Crazy Horse guitarist, was initially set to join but was dismissed after his struggles with substance abuse. He tragically died shortly after.
During rehearsals, tensions rose when drummer Kenny Buttrey demanded a $100,000 salary to make up for lost session work, leading to further strain within the band. Despite Young's frustration, Buttrey left and was replaced by Johnny Barbata. The band's electrified sound was met with mixed reactions from audiences, and Young's grief over Whitten's death contributed to erratic behavior, including cancelling soundchecks and criticizing the band's performances.
Band members, including keyboardist Jack Nitzsche and pedal steel player Ben Keith, also struggled with substance abuse, affecting the quality of their work. Young faced his own challenges, including a throat infection caused by alcohol abuse and issues with his guitar setup. Despite a brief reunion with Crosby, Stills, Nash & Young, tensions persisted, and the tour ended after 62 concerts in April 1973.
Released: October 15, 1973
Recorded: February 11 – April 1, 1973 (except "Love in Mind": January 30, 1971)
Genre: Hard rock, country rock
Length: 34:33
Label: Reprise
Producer: Neil Young, Elliot Mazer

"My least favorite record is Time Fades Away. I think it's the worst record I ever made - but as a documentary of what was happening to me, it was a great record. I was onstage, and I was playing all these songs that nobody had heard before, recording them, and I didn't have the right band. It was just an uncomfortable tour. It was supposed to be this big deal - I just had Harvest out, and they booked me into ninety cities.
I felt like a product, and I had this band of all-star musicians that couldn't even look at each other. It was a total joke." Neil Young

The cover art can be obtained from Reprise.
Joel Bernstein shot the photo either on the 26th or 27th of 1973 at the Spectrum in Philadelphia.

"Unlike most "live" albums, this one was made direct to tape, with no fixes or overdubs, and on the best pressings that warts-and-all approach really pays off. There's good weight, real openness, and the tonality on these better copies is both rich and sweet. This kind of sound can put you right in the front row." The Sceptical Audiophile

Classic Cuts

TRACK LIST
Side one

1. "Time Fades Away" (5:36)
   - Neil Young – guitar, harmonica, vocal; Ben Keith – slide guitar, vocal; Tim Drummond – bass; Jack Nitzsche – piano; Johnny Barbata – drums
   - Recorded at Myriad Convention Center, Oklahoma City, Oklahoma, 3/1/1973. Produced by Elliot Mazer & Neil Young.
2. "Journey Through the Past" (3:19)
   - Neil Young – piano, vocal
   - Recorded at Public Hall, Cleveland, Ohio, 2/11/1973. Produced by Elliot Mazer & Neil Young.
3. "Yonder Stands the Sinner" (3:17)
   - Neil Young – guitar, vocal; David Crosby – guitar, vocal; Ben Keith – slide guitar; Tim Drummond – bass; Jack Nitzsche – piano; Johnny Barbata – drums
   - Recorded at Seattle Center Coliseum, Seattle, Washington, 3/17/1973. Produced by Neil Young & Elliot Mazer.
4. "L.A." (3:11)
   - Neil Young – guitar, vocal; Joe Yankee – bass; Ben Keith – pedal steel guitar, vocal; Jack Nitzsche – piano; Johnny Barbata – drums
   - Recorded at Myriad Convention Center, Oklahoma City, Oklahoma, 3/1/1973. Produced by Elliot Mazer & Neil Young.
5. "Love in Mind" (1:58)
   - Neil Young – piano, vocal
   - Recorded at Royce Hall, Los Angeles, California, 1/30/1971. Produced by Henry Lewy & Neil Young.

Side two
[edit]

1. "Don't Be Denied" (5:16)
   - Neil Young – guitar, vocal; Ben Keith – pedal steel guitar, vocal; Tim Drummond – bass; Jack Nitzsche – piano, vocal; Johnny Barbata – drums
   - Recorded at Arizona Veterans Memorial Coliseum, Phoenix, Arizona, 3/28/1973. Produced by Elliot Mazer & Neil Young.
2. "The Bridge" (3:05)
   - Neil Young – piano, harmonica, vocal
   - Recorded at Sacramento Memorial Auditorium, Sacramento, California, 4/1/1973. Produced by Elliot Mazer and Neil Young.
3. "Last Dance" (8:47)
   - Neil Young – guitar, vocal; Ben Keith – pedal steel guitar, vocal; Tim Drummond – bass; Jack Nitzsche – piano; Johnny Barbata – drums; David Crosby – vocal; Graham Nash – guitar, vocal
   - Recorded at the San Diego Sports Arena, San Diego, California, 3/29/1973. Produced by Elliot Mazer & Neil Young.

Source: Wikipedia

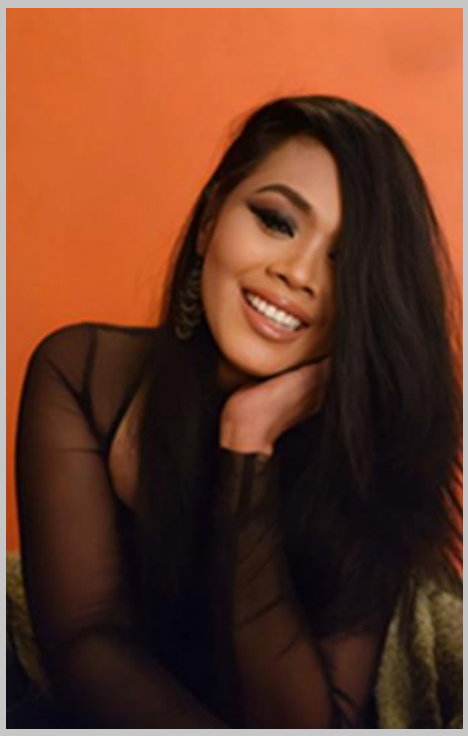
Classic Cuts

https://www.thrasherswheat.org/tnfy/timefadesaway_album.htm

https:/ontherecord.co/2024/09/07/neil-young-time-fades-away/

"CLASSIC CUTS"

A column by Lyia Meta that celebrates the finest records and albums ever produced. Join her as she shares her thoughts and explores her personal collection or those she has just discovered, offering a fascinating look into iconic music.



KCSU is Colorado State University's student run radio station and another incredible opportunity for indie artists to promote their music. I spoke with Euan Peart, the Station - Manager at KCSU, to talk about what makes the station so special. KCSU is the biggest college radio station in Colorado, and Euan spoke about the focus on tuning into the student's needs and desires when it comes to music. Another focus is creative freedom for the student workers. The programming allows DJs to lean into their identities, though rotation DJs are required to play at least 50% new music and have at least 25% of their music be local. Specialty DJs, however, are free to play what they wish in their shows. One such show is hot sauce* on Fridays, where the DJ plays music that came out that day. DJs are free to play whatever genres they wish, and most have their own unique sound. Euan has a show for RnB music and recommended an artist called Sour Magic. Euan also explained how the school's location in Fort Collins, a hub of indie artistry, lends to an indie lean like alt-pop music. While these DJs have a great appreciation for the local scene, the indie music category at KCSU does not require the artists to be locals. For artists in Colorado, KCSU has a specific category for local music as well. KCSU has a page for artist submitted music for those who want their music played, and indie artists anywhere can submit music to KCSU. Outside of radio shows, KCSU has other programs. One is Battle of the Bands, a competition between student bands whose last winner was a band called Backblunt. Another is Fools Fest in the spring semester, another music program open to any indie or punk artists regardless of student status. Community was at the heart of KCSU for Euan, and its commitment to music and artistic freedom is easy to see in its programming.

ABOUT COLUMNIST GOWRI NAIR



Gowri Nair from Dallas Texas has grown up with a passion for music and is in her university's choir. She has studied choral music, being in both her middle and high school's top choirs, throughout her education as well as Karnatic music. She is also a huge fan of all genres of music including indie and enjoys live music as well,


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EP 1989
by **West Coast Music Club** on **72rpm Records**

Based in the North West of the UK, West Coast Music Club is a band comprising Martin Adams, Peter Madden, Iain Morton and Marc Joy. Adams (vocals/guitar) and Madden (guitar/bass/vocals) have been collaborating on and off for many years with Morton (drums/vocals), contributing the last 10. Meeting and working with Marc Joy (multi instrumentalist/ recording guru), head honcho at Lights That Change, has allowed them to more fully realise the potential of their song-writing.
This, the new EP from West Coast Music Club, features 3 new songs of top tunery… heavily influenced by melodic guitar bands old and new… but with the WCMC fingerprint.
Drawing comparison to artists as diverse as Teenage Fanclub, the Lemonheads and the Byrds, this is a precursor to an album due in the summer.



Song: Neon Lights: By Say or Do

Say Or Do's latest single, Neon Lights, is a mid-tempo rock anthem with a pop-rock twist. Featuring a captivating blend of acoustic guitars in the verses and thick, distorted layers in the chorus, the track is dynamic and evokes a sense of familiarity. With heartfelt lyrics and a ripping guitar solo, Neon Lights celebrates connection, passion, and the courage to take on the world together. It's a must-listen for fans of anthemic rock with emotional depth.

Say Or Do Bio:

Say Or Do, a 4-piece alt-rock band hailing from Hawke's Bay, delivers a dynamic blend of chill vibes and power riffs. Drawing comparisons to late 90s rock acts like Incubus, Bush, and Silverchair, while subtly infusing their music with a Kiwi touch, their sound delves into introspective themes while maintaining high-energy performances. With a focus on crafting authentic, raw soundscapes, Say Or Do offers a genuine rock experience that resonates with audiences.



Song: “Cyclone” by Derev

Toronto, Canada's progressive metal band Derev is unveiling their latest single “Cyclone” a dynamic exploration of inner turmoil and redemption that showcases the band's evolution while staying true to their signature sound. The track follows their earlier single “Room 9” and is the latest preview of their highly awaited first full-length album “Troubled Mind” slated for release on March 26, 2025. The band comments on the lyrical content:“Cyclone” demonstrates Derev's masterful blend of technical prowess and emotional depth, featuring intricate instrumentation that builds from a tension-filled atmosphere to a captivating climax. The song opens with a haunting guitar riff that gradually intensifies as layers of bass and drums create an underlying sense of unrest. This tension ultimately gives way to a soaring, heart-warming guitar solo that brings a moment of clarity before concluding with a memorable cliffhanger riff. The forthcoming album "Troubled Mind" promises to take listeners on an emotional journey, featuring both energetic highs and poignant lows. It is recommended for fans of Opeth, Dream Theater and Porcupine Tree.



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