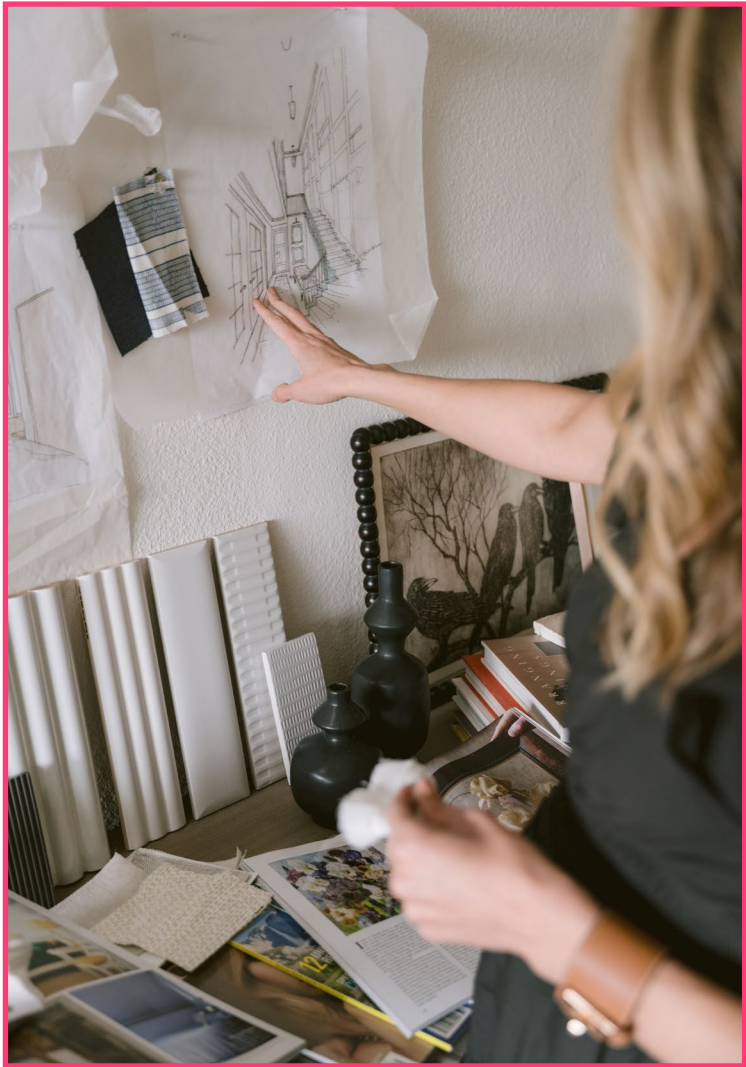


IMORE

EDITION 2024 — ISSUE 1



More is MORE

What does it take to make a magazine? Without question: everything you've got; every creative bone in your body stretching to the deepest depths of your soul and beyond.

When I started this adventure last spring, it was out of a desire to showcase the amazing individuals pursuing their passions, some of whom create things for the spaces I design, others who inspire me in the work I do (or in life in general, because it is all connected). Producing MORE is truly a labor of love, and there is no other way to describe it.

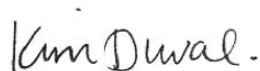
In making a magazine, I have been forced to stretch and grow my literary skills, management skills, design skills, and people skills. My husband sometimes asks whether I run a creative agency or a design studio. I always answer: both.

Recently I had a chance to catch up with a woman whose path I've crossed several times in the past few years, starting when our home in Lenox, Massachusetts was featured in her magazine. Anastasia Stanmeyer is the driving force behind the highly curated life and style magazine focused on a beautiful and culturally significant part of western Massachusetts, better known as the Berkshires. As **Berkshire Magazine's** editor in chief, Anastasia shared her thoughts on what it takes to produce "It's a passion for me. Coming up with ideas is the easy part" she says. Molding the various stories into a unique theme each issue is a different story.

And with that, here goes the first issue of my second year in this crazy space. On the following pages, you will find stories from some of the most incredibly creative people I have been fortunate to know.

Look for features on the **Morrison Hotel Gallery**, which curates the world's largest catalog of rock music photography; **Sohn Fine Art**, whose work spans multiple media; and **Oken House Studios**, a plaster studio in Palm Desert, California, whose furniture creations are both utility and art. The stories not only showcase the work of these artisans, but how they got their start – launching like I did – into the great unknown, to build something bigger than themselves. And because this issue marks the first anniversary of MORE, there are also highlights from a project I recently completed for a very cool couple I am honored to call clients and friends.

As always, I hope the words and pictures inspire you, and I hope you are ready to read MORE.



Founding Principal

EDITION 2024 **Issue 1**

- 3** More is MORE
- 6** Rock & Roll
A Journey with the Morrison Hotel Gallery Family
- 16** Bare Feet
Elizabeth Zachman's Perfectly Imperfect Furniture from the Desert
- 22** The Girl in the Light
Conversations with Cassandra Sohn, Sohn Fine Art
- 28** Modern Love
An Exurban California Townhome Finds its Voice
- 40** Until Next Time...

MORE is a quarterly publication focused on design, real estate and construction, produced by 41 Studios.

41 Studios provides design and real estate advisory services for residential, corporate and commercial clients across the globe.

All details of this publication, including its design, photographic and written content, is original content, created by 41 Studios, unless credited specifically.

Rock & Roll

A Journey with the Morrison Hotel Gallery Family

There is the music, the musicians, the glamour, the scene, and then...there are the visionaries who capture these indelible moments, freezing them frame by frame to share with the world. These are the minds behind the **Morrison Hotel Gallery (MHG)**; the photographers and curators generating music images that *pulse*, that make you sweat, cry, drive faster, scream louder, gaze into the distance wondering where life will take you, get inspired, *dance*.

As Timothy White, the MHG's Creative Director puts it, music photography is 'their stock in trade'.

In 1969, Henry Diltz, one of the museum's founding partners, shot an image of The Doors gazing through the window of a rough-and-tumble hotel in Downtown LA. It was the Morrison Hotel and the photo became the cover for The Doors iconic 1970 album of the same name. The image lives on in music history, and the story behind the photo speaks not just to the underpinnings of the gallery, but to the wild and daring journeys by the creatives behind this juggernaut. The stories are glorious. I feel honored to have heard them and share even a few.

Through a dear friend and client, whose home is featured in this issue, I was introduced to MHG. Although I had heard the name, until I stepped into the white box of its Los Angeles outpost, inside the Sunset Marquis Hotel, I had no idea the depth of its seemingly unending catalog which cuts across nearly every American music genre. The Morrison Hotel Gallery is the preeminent music photography gallery. When you step inside, you are confronted with the fact that music is not just what you hear, it is what you see.





Photo by Mick Rock





Photo by Mick Rock



The first image that caught my eye was one of David Bowie, shirtless, looking down at something; spiky hair, full Ziggy Stardust persona, his enigmatic presence pouring delicately through the frame. From behind large frame glasses, Jamie Bucherer, Los Angeles gallery director coolly explained that the gallery gives not only “a view into history but de-fines a moment in rock and roll.”

The world’s most revered rock photographers showcase their work through both the gallery’s digital and physical warehouse collections. The Morrison Hotel Gallery also curates more than a dozen bespoke shows a year, paying homage to significant milestones and events like the Grammys. Changing out the exhibits is a lot of work. Jamie hangs the art herself and considers it a creative outlet. “It’s physical. It’s... fun,” she says.

Jamie moved to California for school. Her passion for music meant her social circles were always closely tied to people like Morrison Hotel Gallery’s founding partners. When the opportunity came to open the West Hollywood gallery a decade ago, Jamie was the natural fit to lead it. She has an almost disarmingly calm demeanor. When I asked her about her attitude toward life, she said, “Start with something and see where it takes you.”

She goes through phases with her own music photo collection. She is enamored with the gallery’s current exhibit featuring Mick Rock, because, of course. Her photo of the moment is one of Mick Ronson and David Bowie on a train to Aberdeen, eating mash and peas..., but also anything of Debbie Harry because “she just does not take a bad photo.” Johnny Cash, The Clash, David Bowie, Tom Petty, The Beatles, and Neil Young round out her personal catalog. “I’m running out of space,” she says.

There is so much storytelling wrapped up in the collection of images, and in the people behind these scenes. It’s easy to get lost in wondering how they got here, how they became a part of this incredible journey,

where their personal passions intersect with running a business such as this.

The Morrison Hotel Gallery’s first location was New York City. As Jamie puts it, “It’s New York. I mean....” The New York gallery hits differently for me, having lived in the city for five years and with several pieces of my life still in its orbit. I spoke to its gallery director, Marcelle Murdock. Originally from Canada, Marcelle spent a portion of her career as a painter, and was part of the tightknit SoHo artist community, which led her to the gallery about a decade ago. She still paints, and although she likes to separate her work at the gallery and her art, she told me she painted a photo of one her favorite artist’s album covers *Tribute Ozzy Osborne’s homage to Randy Rhoads*, her painting was photographed by the original album cover photographer.

In her home, which leans 1930’s Art Deco, she has a wall dedicated to memorabilia and her favorite photos – like Motley Crue in a hot pink bathtub. She’s lucky, she says, “because the clients who buy our photos are music fans. They’re so passionate. They tell you their stories. You just see their eyes – this whole world opens up to them.”

As the Morrison Hotel Gallery clan describes themselves, they are a family of black sheep and Timothy White, their creative director and one of the world’s most influential photographers, is the tie that binds. With an unexpected amount of humility and approachability, Timothy wove for me snapshots of his life that marry grit, optimism, fame, fortune and a lot of rides into the driest desert sun.

The first story Timothy tells is of being inducted into the New Jersey Hall of Fame. In 2018, decades into the arc of his incredible, long-lasting career. On stage, Whoopi Goldberg presented his award. Alongside him were honorees like Joe Pesci, Susan Sarandon, The Smithereens, Martha Stewart. He was telling me a story not about the glamour, the personalities, because he had experienced it all before, and for so many years.

He wanted me to know what happened after the awards, when all these famous stars sat at picnic tables out back and shared memories over hamburgers, Jersey style.

Timothy grew up loving fast machines and photography. When we spoke, he was sitting in a studio on the property of his home in LA, in front of a stripped-down chopper he likes to ride. When his primary studio was in New York, he rode the streets with celebrities and a cadre of far-out types, including a biker named Indian Larry, a rebellious figure who mesmerized Timothy so much that he authored a coffee table book of photos in his honor. Brad Pitt also loved the book – and bikes - and on meeting with Timothy to shoot the movie posters for *Mr. and Mrs. Smith*, he plied the photographer for more stories and they ended up on a weeklong bike odyssey/photoshoot near the tiny town Timothy once owned, way out in the Mojave Desert.

“Brad walked in the room and all he wanted to do was talk about Indian Larry. It was the antithesis of what I thought it was going to be.” To say Timothy is humble and grateful for the life he has led is an understatement.

Elizabeth Taylor gave him the finger in a photograph he famously auctioned off for AmFar, the charity nearest and dearest to his heart and one he partnered with Ms. Taylor on for years. He flew up and down the Hudson with close friends Harrison Ford and Robert F Kennedy Jr, as they documented environmental risks associated with the Indian Point nuclear power plant. His photos became the album covers for Bruce Springsteen, Aretha Franklin, Jon Bon Jovi. He shot for the Got Milk campaign and Yoko Ono, in one of his early features in Rolling Stone.

Throughout our hour long conversation, Timothy talks about the magic he generates from his shoots. It's about the connection, he tells me. Had there ever been a time that a real connection wasn't formed? “Absolutely not. My photography is not about the pictures. It is about an experience that I'm sharing with human beings.”

I asked if there was anyone he wished he'd been able to photograph but couldn't. Without pause, he answered, “Probably my grandfathers. One I never met, and the other one died too soon.”

His love for life and for family, for his Morrison Hotel Gallery family, is palpable, and they return in in kind. Timothy lands the parting shot, as it were, reflecting on the way a good photographer interacts with the glitter on the other side of his or her lens. In interacting, and recognizing the humanity, “out of that, a story happens. And there it is in one frame.”

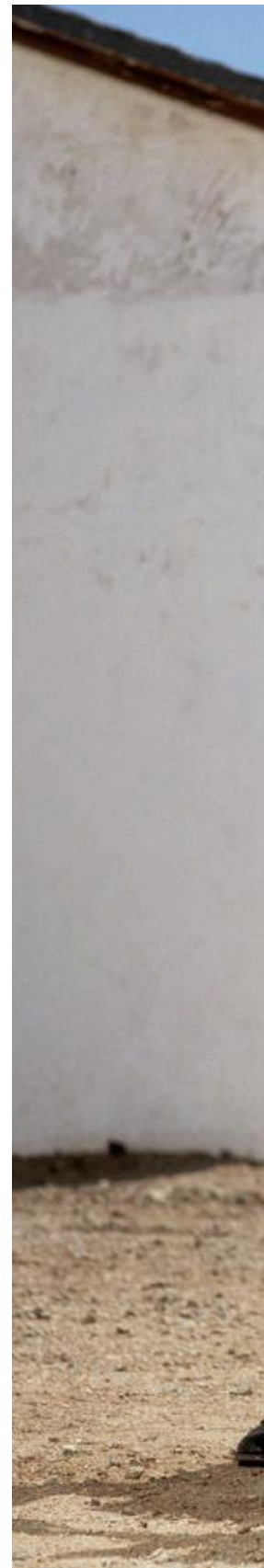
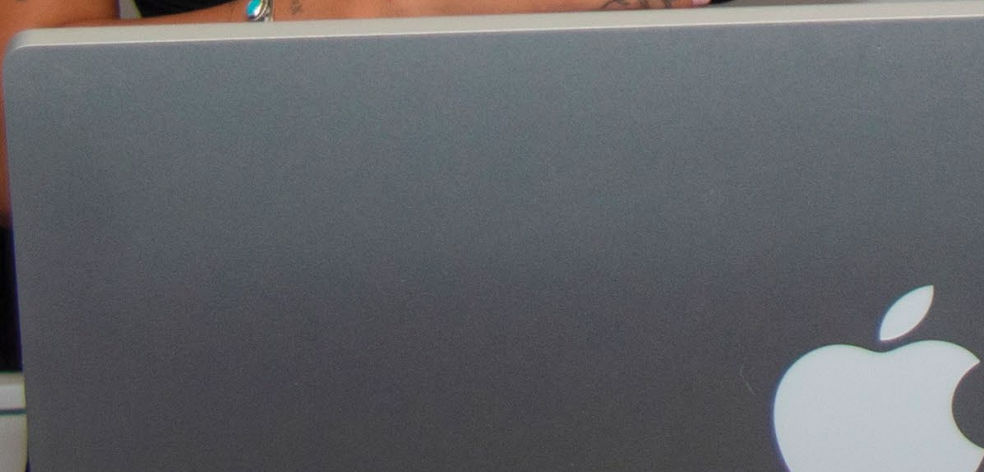




Photo by Timothy White





Bare Feet

Elizabeth Zachman's Perfectly Imperfect Furniture from the Desert

Furniture from **Oken House Studios** looks like the Earth—not its lush green forests, but more basic somehow, like its core, the sand and rock. Using an ancient three-coat plaster process, each piece is made by hand, with satin-smooth surfaces, perfect proportions, and natural colors that slow your heart.

How did founder and furniture designer Elizabeth Zachman, the youngest of seven children who grew up in Kansas City and had no formal training, get from there to here—making exquisite, high-end furniture in Palm Desert, California for clients all over the world? Like her plaster process, the journey's taken time and has been a bit messy.

"I grew up in a very design-oriented family," says Zachman. "Not professionally, but my mother rearranged the furniture almost weekly, except for my father's black chair—that stayed by the fire and the television. I saw that everything—except that black chair—can be moved however you want. I saw family and friends buying houses and setting them up. My mother was an estate sale shopper and I'd go along with her and learn why proportions matter, why size matters."

For Zachman, who understood from a young age how furniture relates to space, design is in her blood. She began renovating houses after she got married. Her husband's work caused them to move around and offered many opportunities to redo. "There's nothing like it!" she exclaims.

They renovated their way from Chicago to Bethesda to Baltimore before landing in California. They renovated a tract house, redid a home from the ground up on Balboa Island, and made minor changes to a house in Corona del Mar. In the early 2000s, after raising three children, she started making furniture for family out of wood and papier-mâché.

"Wood always looked kind of homemade," she says, "so I started experimenting with different materials. [My children and I] discovered that plaster is forgiving, very versatile, and transcends many design styles. My house is what people call rustic and I like to mix old and new. I have a lot of old pieces, and a clay plaster table in a natural, mottled color. It's beautiful. Unique."

In 2011 she and her sister started a clothing business. She recalls, "It was so discouraging, because I didn't do every piece of the process. You need a grader, a cutter, a sewer, a seamstress, a patternmaker. But I learned a lot."

Photos by Oken House Studios, Words by Laura Mars





While she was running the clothing business, she made small items from resin and concrete, like bowls, to sell in the shop, all the while experimenting with what worked best for furniture. Papier-mâché was not durable enough. Resin required too much equipment. Concrete was messy and heavy. Plaster of Paris was too time consuming. Finally, they discovered the three-coat stucco process, and were off.

The sisters closed the clothing business, and the Zachmans moved to the desert. Oken House (*oken* means “desert” in Swedish, their ancestral language) was born in 2017 in their one-car garage. They shipped their first piece—the Scout Coffee Table, named after their dog - in 2018.

Before long, they needed more space. “I was carting pieces into the house, onto the patio. They were everywhere,” she says, noting her husband’s waning patience. After a year of searching, Zachman found her current studio in Palm Desert.

“It has been a journey,” Zachman acknowledges, “but I’ve enjoyed it. I love getting dirty--another thing about plaster. It’s a messy process, not for everyone. It’s actually what the Romans used in showers. I wouldn’t say it’s waterproof. We can’t predict every scenario, but I’m pretty impressed. Sometimes I can’t believe that I can actually do it from start to finish.”

She applies the first coat—hydraulic lime—over a light substrate base. This water-resistant material is made more durable by combining lime with volcanic ash and special clays. After it dries, which takes 4 to 24 hours depending on the weather, Zachman applies the scratch and brown coat—two layers of coarse aggregates that strengthen the structure of the plaster—and lets it dry another 4 to 24 hours. Finally, she applies the hydraulic finish coat with finer aggregates for a flawless finish and added protection. It dries for a third time and, voilà ... another Oken House piece is born to be used, not just looked at.

“I hate to say, ‘oh, don’t put your wineglass on that table,’” she says. With Oken House pieces, even red wine or markers can be easily removed and the piece brought back to its original beauty without a trace. It’s one of the awesome things about the three-coat process.

More difficult to remedy were Oken House’s early shipping problems. Tables got damaged. Delivery times were too long.

“We had no idea what we were doing,” admits Zachman, who took on this challenge like all that came before. “We perfected our packing process and learned that corners are über important. We don’t do pallet shipping. We use small, reliable truckers who crisscross the country.”

Today, Oken House has five employees - Zachman, her son, daughter-in-law, and two other full-time makers. She estimates about 1,000 customers, many of them repeat. Her vision for the future is to make some pieces more accessible by using molds that she’s hoping to make herself. Right now, even smaller pieces take almost the same production time as the bigger items. It’s all about the process.

At 62 years old, Zachman is planning for the future, using her determination, experience, and impeccable sense of style to get it right. Her advice for budding entrepreneurs? “You have to be able to do everything yourself, so you’re not relying on anyone. And be super confident.” Check and check.







Photo by John Clarke

Girl in the Light

Conversations with Cassandra Sohn, Sohn Fine Art

Stepping into **Sohn Fine Art** in Lenox, Massachusetts, the first thing you see is a wall of . . . photographs? sculptures? . . . that seem to be moving, and it's a bit disorienting. By artist Jeff Robb, they are lenticular (double convex, like a lentil) photography. "If everyone looking at the images I create was, even for an instant, transported into a liminal state, a state of in-between-ness, I'd be delighted," he says.

Robb is just one of several unconventional artists - mostly photographers - that Owner/Director Cassandra Sohn represents. Camera-less photographer Chuck Keltan makes chemograms and photograms, transforming light, chemistry, and paper into abstract landscapes. Dennis Lee Mitchell uses smoke on paper to create mandalas inspired by flowers.

And then, the iconic. I find myself face-to-face with Marilyn Monroe offering her irresistible "Boob Smile," by Bert Stern, and walk magnetically toward it because, what else can you do? Tearing myself away from the Marilyn collection, I note the eclectic mix of artists I've encountered just halfway through the gallery. I find Sohn around the corner. "Unconventional materials have been a thread in the photography that I represent," she says. "The photographic genre has evolved."

As have Sohn and her business. We settle in to chat among a cheery backdrop. J.P. Terlizzi's English flowers, teacups, and delicate fruits.

Sohn was a fine art and commercial photographer in New York and Berkshire County in Western Massachusetts, known for both its natural beauty and arts and culture scene, and did fine art printing from her home in Great Barrington. "I always knew I would have a gallery," says the soft-spoken, yet confident Sohn. "In 2011, the time was right."

Her first space in Stockbridge housed both her gallery and printing business. Six months later, needing more gallery space, she moved the printing business next door. Within a year, both needed more room. "It took a year or so to find a perfect space," she recalls. "A gallery needs high ceilings and more walls than windows. [The current

Words by Laura Mars





Photo by Shawn Theodore

gallery] was two retail stores that had just been gutted. I worked with the owner to join the spaces, and moved in right before my daughter was born.”

Back then, one side of 69 Church Street was the gallery, and one side was framing and printing. It wasn't long, however, before she once again needed more gallery space, so she moved the printing and framing production to a warehouse at a separate location, still keeping a wall of frames and a worktable in the gallery. Both businesses continue to grow, and the next step is to move all the printing and framing to a separate building, giving her more exhibition space.

What Sohn looks for in terms of the artists she represents has evolved as well. “It's rare that I take on an artist who approaches me, but it happens. At this stage of the game, 14 years in, I have a solid repertoire of artists and have become more selective. It has to make sense to me as a curator, to my collectors, and to this region. It is important that the artwork is aesthetically pleasing while pushing boundaries and expanding minds.”

She represents artists from around the world, noting the plethora of amazing creatives in the Berkshires. Sometimes she watches artists for a couple of years until she feels they are right for representation, which means not only showing and selling their work, but also nurturing their creative process and their career.

What of her own work? She does occasionally exhibit her photography, and is working on a show of her images, in between running a business and single parenting. Her time will come, she says. “Certainly, my work has evolved over the years ... technically, creatively and based on what's going on in my life. Knowing the artwork that's out there makes you more aware. Having a unique vision is important and has impacted my personal fine art story.”

Sohn's personal collection is diverse, and influenced by the curatorial work she does outside of the gallery, which is not based on sales. “I own work by artists that

I represent as well as work that is not appropriate in the gallery in this particular region, but that I personally gravitate towards. My personal taste has become more abstract.”

That said, she does own a print of the 1960 *Girls in the Windows* by renowned photographer Ormond Gigli, which a 2023 *New York Times* article named the “highest-grossing photograph in the world.” You can find the iconic photo hanging in the gallery, with other works by Gigli. That particular print is one of very few remaining signed prints by the artist and is available for \$50,000.

Sohn Fine Art isn't the only gallery in Lenox, which has the largest concentration of art galleries of all towns in the Berkshires. People who live here, who have second and third homes here, have a significant interest in arts and culture, acknowledges Sohn. Her clients have sophisticated tastes, are fairly diverse, and come from all over.

“The more galleries, the better,” she says. “It makes Lenox a destination for artwork. Having more galleries supports the buying of art, which is so subjective. It's not as competitive as you might think. Everyone has their own personal aesthetic.”

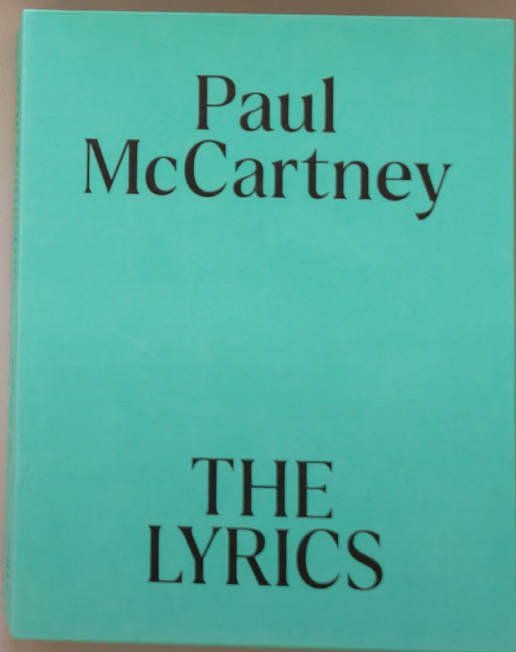
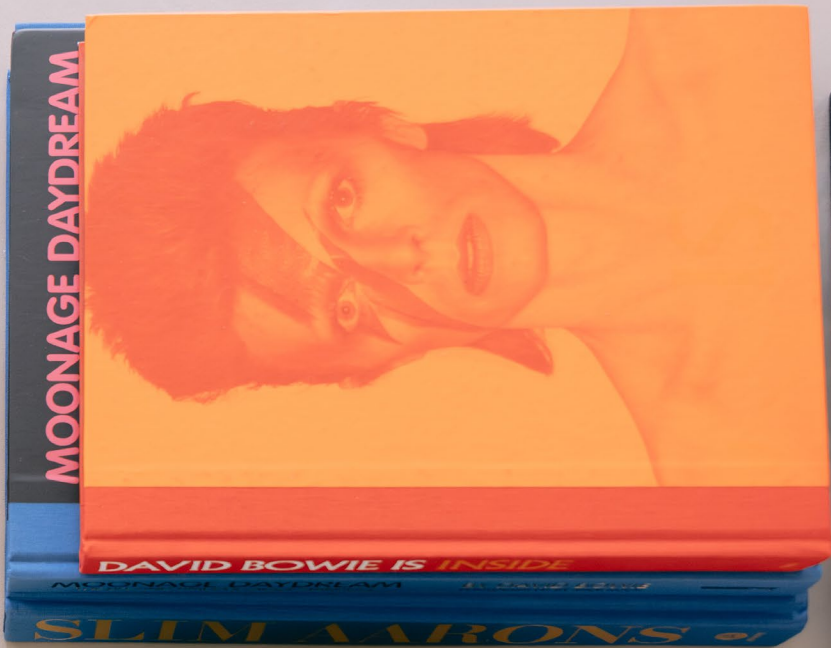
As our conversation winds down, Sohn points to a wall of estate prints and photographs, the latest evolution of what you can find at Sohn Fine Art. It takes time to build relationships and trust, she says, before families are willing to release their treasured heirlooms. Like all the exquisite work in the gallery, they couldn't be in better hands.

**THE ART
HAS TO
MAKE SENSE
TO ME AS A
CURATOR,
TO MY
COLLECTORS,
AND TO THE
REGION.**



Modern Love

An Exurban California Townhome Finds its Voice





Tucked behind the unassuming façade of connected townhomes in eastside Costa Mesa, California, lies a set of transformed spaces that reflect the sophisticated tastes of a couple with a deep love of music and beauty.

When I first met with Laura and Hunter MacDonald, they knew they needed change, but didn't know what it could look like. The couple had purchased their Costa Mesa townhome a few years back by way of a happy accident, nabbing a tour of the model unit at the last minute en route to a completely different home. They bought the unit, and moved in with just a few pieces of furniture left over from past residences in Marina del Rey and New York City. Laura and Hunter had also added to their music and art collections, and filled the home with memories. They even added a fur baby, Charlie, a goldendoodle bursting with jolly energy, who is now five.

Laura and Hunter met through music, and their lives have been inextricably intertwined with rock and roll for as long as they both can remember. Hunter once toured globally as bassist in a rock band, and Laura has a close circle of friends heavily embedded in LA's music scene.

Laura's brief to me was for clean, "adult" spaces that reflect who they are *now*, not who they were ten years ago. I also wanted the interiors to feel anything but basic.

We injected a palette of clean, crisp, yet warming neutrals. We redefined the circulation and function through all spaces with new openings, architectural millwork, furniture, drapery, and rugs. Accessories, paint, and feature lighting became part of the plan.

The existing spaces had an abundance of art, hung on every wall. With an eye toward a more sophisticated transformation, Laura and I collected and scrutinized every single piece. I made recommendations on what

to keep and what to store. We landed on a collection that could be hung with much more intention, in key areas, around the home.

A big part of art curation in a home is discerning the point of view you want to convey. Whether intentional or not, your art is going to tell the viewer a story. Where and what you hang is as important as the art itself.

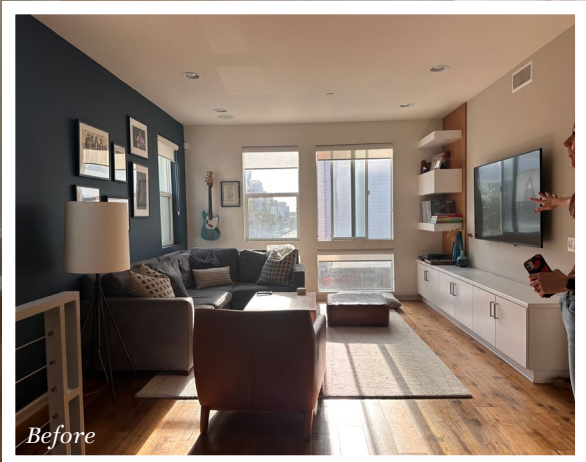
How do you want the viewer to receive the piece? What experience do you want the viewer to have? How will you direct their eye, using art, moving their gaze through a space with purpose and ease?

Working to remove competing focal points, I focused on displaying a capsule collection of significant works that have meaning to both Laura and Hunter: an estate-stamped Ormond Gigli piece, *Girl in the Light*, is perched above a banquet in the dining area, its waiflike subject figure placed within the dominant circular shape of a studio light. The strong geometries within the composition's frame are set against a modern angular pendant light that hangs in the forefront.

In the living area, a vintage photo of Keith Richards with a bottle of Jack Daniels hangs off-center behind the circular sofa, eyes gazing ever so slightly down and beyond the viewer.

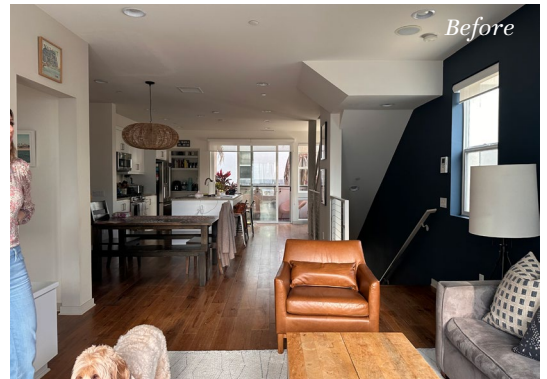
Bright white satin paint on walls and ceilings is married with a neutral high-gloss greige across all trim and custom cabinetry. The base colors actually remained unchanged, but the home now has a unified, single color scheme. Dark accents have been removed in favor of a light tone that uplifts and allows the art to breathe.

Existing punched window openings float behind new recessed floor-to-ceiling ripplefold draperies and sheers, in the same warm neutrals. Installing the



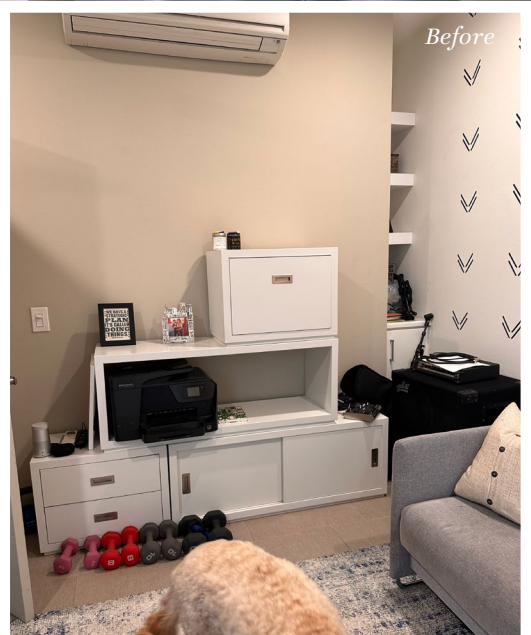
Before











draperies wall to wall creates expansiveness. Natural light is the only thing that pours through, obscuring the light source and elevating the overall space. There is soft luxury at every turn.

Millwork around the living area TV was removed and replaced with a fully framed TV niche and a twelve-foot-long record storage unit with travertine top and waterfall edge detail. The travertine adds to the softness while providing durability.

In the dining space, the central pendant plays off not only the vintage photography, but a new thin, linear pendant light installed above the existing kitchen island.

A transition has been placed between dining and kitchen functions through a set of architectural millwork panels, cut and pieced by hand by a local custom cabinetry shop to my design. The panels obscure views into the kitchen, while maintaining flow and light.

Built over a portion of the existing stair rail sits a new full wall, touch-to-open closet storage unit. With this gesture, the ground floor entry gains organization, presentation and space. Roman shades on the large foyer windows tie to other areas, and the entry is now more prominent, elevated, and refined. The second floor living area drapery wall becomes a fresh focal point for the gaze as one enters through the front door. The entry is now a *moment*.

Laura's home office is tucked into a corner of the first floor. The existing space had a number of uses, but with the addition of built-in storage in the entry, the room could be pared to a more singular function. Built-ins were added the full length of one wall, concealing an air-conditioning unit without compromising its function, and providing floor-to-ceiling organization with a mix of open shelving and closed cabinets.

Artwork salvaged from the collection process creates a nearly full wall, floor-to-ceiling montage, maintaining

memories and favorite musicians through a curated display.

New furniture and custom area rugs fill out space on every floor. Laura and Hunter sold most of their old furniture, with the exception of a vintage dining room sideboard, and handed their trust to me to select pieces that were not only elegant, but comfortable for everyone in the family, including Charlie. Of the end result, Laura said:

"We are absolutely thrilled with the outcome. The design effortlessly merges edgy rock and roll elements with refined cleanliness, crafting a space that echoes the rebellious spirit of our youth while embracing the sophistication of adulthood."

With this successful collaboration comes a happy couple and happy pup, who can now enjoy gorgeous, timeless spaces for years to come.





Until Next Time...

It was back in another life when I left a two-decade career in corporate real estate and a really bad boss, and I haven't looked back. My time in corporate taught me many many things, and I couldn't be doing anything I'm doing right now without this wealth of experience and the incredible colleagues, friends, and GREAT bosses I met along the way. But I have to say, one of the more memorable things it taught me was when to just close my mouth and move on. In doing that, I've liberated myself from any expectations but my own, and the clients that seek my services. I'm so proud of the courage I didn't even realize I had, and humbled by the people I've met and collaborated with in just this short amount of time.

I'm excited to see where this magazine takes me in 2024. It's been a fantastic, wild ride so far, interviewing so many incredibly creative minds over the past four issues. When I asked Anastasia what keeps her going and she said, "*the key is to be authentic.*"

I have ups and downs. There are stretches of weeks where I'm spinning my wheels, thinking of what I want to write about, in the back of my mind, as I focus on my client work. And then I'll have a eureka moment, down five Diet Cokes, and write and edit for a twelve-hour stretch. Perhaps there's a bit of mania involved.

But it has to inspire me to inspire the reader. And that inspiration comes in waves, like so many things.

I'm forever grateful to have this opportunity in my life, to do not only what I want in my career but with this little magazine. Thank you, thank you, thank you, and keep reading – it only gets better from here!

Much love and hugs.

Howard Jones is one of my favorite artists, and *New Song* has always been one of my favorite tracks, but I never really thought about why. I had no idea that *New Song* was Howard Jones's manifesto. He said, "I was working in the factory at the time - I was doing the gigs at night and I was working in the factory. And I wanted to say to people, 'You can. It is possible to do what you really want to do if you've got enough guts and determination. You can do what you're really good at in this life if you set your mind to it.' And so really that's what that song's about. It's about letting go of fear and seeing both sides of an argument and throwing off the things that hold you back mentally. So I always say it was my manifesto, and I've kind of stuck to that. It's a very positive song. And I went on to write a lot of very positive songs during my career."

In the 1980's, Howard Jones was labeled synth pop, and critics didn't consider him a serious artist. In 2024, he now maintains critical acclaim for his songwriting. Jones addressed the criticism: "If you look at the lyrics of that song, they're pure philosophy. They're not like pop lyrics at all. But that was the irony of it. It's a very pop song. But the lyrics are pure philosophy. What happened is the people who really got me, got what I was trying to do, they understood. And then people who only see things on the surface didn't get me. And I've always had that - either you like Howard Jones or you don't, there's no in between. Which I like. I'm happy with that."

**I've been waiting for so long
To come here now and sing this song
Don't be fooled by what you see
Don't be fooled by what you hear**

**This is a song to all of my friends
They take the challenge to their hearts
Challenging preconceived ideas
Saying goodbye to long standing fears**

**Don't crack up
Bend your brain
See both sides
Throw off your mental chains**

**I don't wanna be hip and cool
I don't wanna play by the rules
Not under the thumb of the cynical few
Or laden down by the doom crew**

**Don't crack up
Bend your brain
See both sides
Throw off your mental chains**

41 Studios, LLC
41studiosdesign.com

 @41studiosdesign

