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April 2021
Vol. 3, Issue 4

DANNY LOUIS

From Gov't Mule to Radioradiox,
Danny Louis tells all!

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DON RITTNER

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the years that have made the
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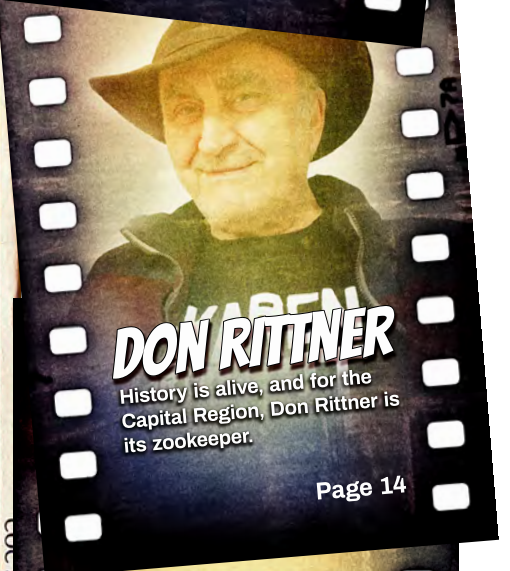
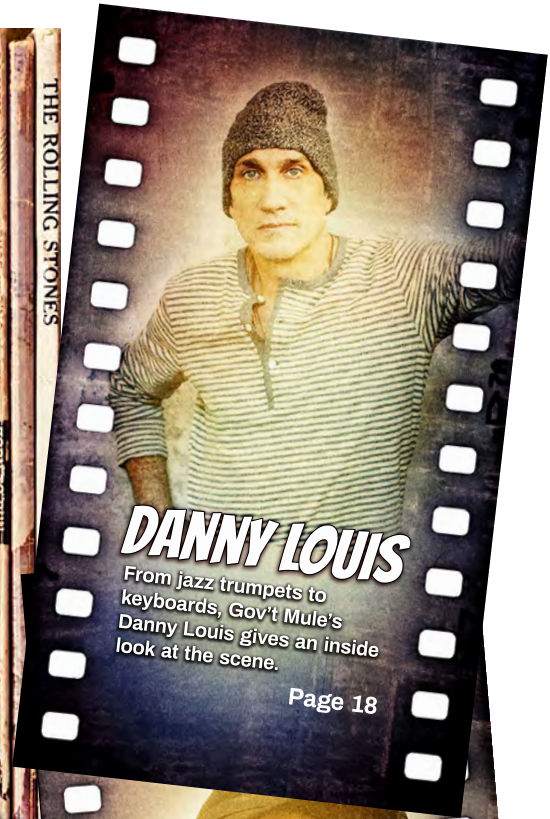
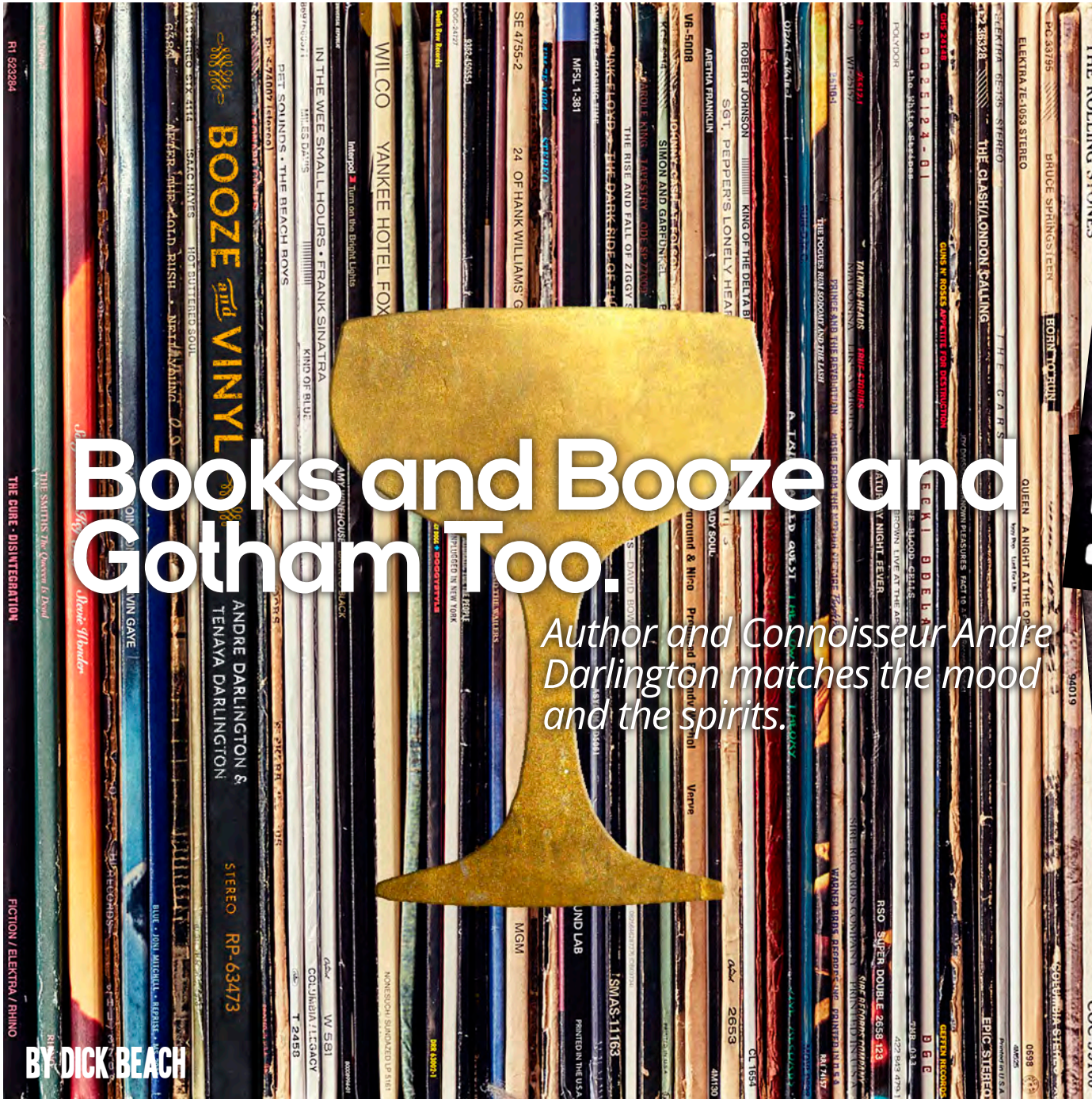
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FEATURES

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Andre Darlington is the product of the cocktail party. He and his sister, Tenaya, would flip records while his parents entertained.

Together they wrote *Booze and Vinyl*, among others. Andre's latest works (coming soon) are *Booze Cruise - A Tour of The World's Essential Mixed Drinks* and *Batman: The Of-*

icial Gotham City Cocktail Book. Get your shakers ready.

RRX: We're speaking with Andre AD. He has a new book coming out called *Booze Cruise*, a number of other cocktail and lifestyle, as well as a couple of volumes of poetry and ramblings that we'll get to, as well. First, Andre, thank you very much for joining us.

AD: Thanks for having me. Great to

be here.

RRX: We were gifted your *Booze and Vinyl* book for Christmas.

AD: Perfect. Perfect gift.

RRX: *Booze and Vinyl* was done with your sister. What hit me was that as a family, there would be cocktail parties, and you and your sister would flip the records on the Thorens

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MARGARITA AL PASTOR

If you do drink a Margarita in Mexico City, let it be this one. Created by bartender José Luis León at Limantour, his version uses chile pepper, cilantro, and pineapple to mimic the classic flavors of tacos al pastor.

4 cilantro leaves

2 slices serrano pepper

2 basil leaves

1 pineapple wedge

2 ounces blanco tequila

3/4 ounce Cointreau

1 ounce fresh lime juice

1 ounce fresh pineapple juice

Cilantro salt, for garnish (recipe follows)

Muddle cilantro, serrano, basil, and pineapple in a shaker. Add remaining ingredients and ice. Shake and strain into a cocktail glass rimmed with cilantro salt.

FOR THE CILANTRO SALT

Combine 1 cup chopped cilantro leaves and 3 tablespoons kosher salt in a food processor. Pulse until mixed and store refrigerated in a sealed container.

Excerpted from BOOZE CRUISE: A Tour of the World's Essential Mixed Drinks by André Darlington. Copyright © 2021. Available from Running Press, an imprint of Hachette Book Group, Inc.

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turntable.

AD: Yeah. It was the centerpiece of our house.

RRX: How did the cocktail party influence your family, you and your sister in particular, and ultimately your writing?

AD: Good question. My father was a musician, but he was also a gearhead. He had the Thorens turntable. He had a console, a hand-built walnut console, that everything was in. He was running a Dynaco System that he had built by hand.

Then, after college, I would throw these cocktail parties. When Tenaya, my sister, and I got together, we would also compare notes and have parties. Entertaining and entertaining with a theme was part of how we grew up in our crazy post-'60s musician household. We were surprised when a lot of people don't necessarily have that background.

The Booze and Vinyl book really grew out of us having written two other cocktail books prior. We wrote a cocktail bible called The New Cocktail Hour, which tells the story of the cocktail in historical order.

We thought oh, no one's ever gonna bite on this idea. Alibris, I believe, called us back within the next couple days and were like, "We love the idea of booze and vinyl."

RRX: How does one choose between Miles' Kind of Blue and not Bitches Brew?

AD: It's not entirely clear, although we side on the side of listenability, in particular for Miles Davis. It's like, okay. This album is baby's first Miles Davis album. Let's put that on there.

RRX: Of course, if you're my age and you don't love Leonard Cohen, then you're dead.

AD: Right. I got lucky to see him before he passed. He was unbelievable. Putting all of us to shame at 80 years

old. He came out in the dark wearing his suit, and slid out on the stage like he was 20-something. It was unbelievable.

RRX: There is a cocktail that is half an ounce of 151, half an ounce of whisky, and half an ounce of vodka. Our fearless leader, Art, used to tend bar and owned a number of bars in the area. He just looked at me and went, oh shit.

AD: Yeah, that is a cocktail called The End of the World. We had to put it with London Calling, which is this apocalyptic –

RRX: It's a great record. It's a brilliant record.

AD: Yeah, that was fun. Yeah, that one will kill ya. We had a few... The New Cocktail Hour is this book that really tracks really close to the craft cocktail movement in the United States.

RRX: There are 500 cocktails?

AD: Yeah.

RRX: Did you guys drink all of them?

AD: Yeah, we got on Google Hang. We were living 1,000 miles apart at the time, and we would get on Google Hang and fly to each other's houses, and drink. Whenever I do one of these books, man, it is pretty funny. I'll be making five, six drinks a day recipe testing, and just load them in the refrigerator. Hopefully somebody comes over to drink them.

RRX: Booze Cruise looks, to the average American, or the average hipster as the coolest life to live ever. It looks that way. Is it, and if not, what's the worst part about it?

AD: That's a great question. That book was the brainchild of my editor, who I've worked with now on 6 books – 4 of which are published.

So, I circumnavigated the globe through 11 cities in 2019. Took me

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Maurizio Russomanno.
 Photo by Stephanie
 Bartik.

Sharing the Soul of an Entertainer

*Singer, songwriter,
 and performer
 Maurizio
 Russomanno brings
 his passion to the
 crowd.*

BY STEPHANIE BARTIK

Maurizio is very active during the shut-in, and his calm style and meaningful verse, makes you feel at peace, although the world seems to be crumbling around you.

RRX: Do you see yourself as an artist or an entertainer?

MR: Both. For me being an artist and entertainer works hand in hand. As an artist, I'm digging deep inside myself, experimenting, exploring to see what arises and hopefully gets pieced together into a song. Once the song is complete, I have the natural urge to share it and bring it a more actualized life of its own. Through the process of sharing, I am in a sense an entertainer.

RRX: Do you consider music as alive and vibrant as ever?

MR: Yes, Music is one of the rare true pleasures that a human can experience. There are however so many musical options for people to plug into, it's watered down the demand for local shows. People will pay between \$50

and \$1,000 to see a national act at SPAC, The Egg, the Troy Music Hall, Caffè Lena, etc. because there is still a mystique to it-you are for the most part guaranteed a good show. On a local level, it's very hit or miss and depending on the venue, even a good band/performer can be obscured by the atmosphere. There was a time when there was no internet, no YouTube, no Spotify, etc., and seeing a local band was the only show in town. Things will always change and best to take advantage of what that change brings.

RRX: Who are your examples and inspirations?

MR: My musical taste is all over the map and I draw on all of it. Billy Holiday to Johnny Cash to Frank Sinatra to Leonard Cohen to Richard

Thompson to Paul Westerberg to John Lennon to David Gray...

RRX: Is there - just like for sports-people - an age bracket when rock stars are in their prime?

MR: I think there are similarities but there are some artists such as James Taylor that just keep sounding better and better! I definitely don't feel the same vocal power that I had when I was 26 but overall I'm a far better singer. If you keep working on your craft, what you lose in youth you gain in maturity, subtlety, and skill.

RRX: What got you to write songs? (childhood trauma, happiness, money?)

MR: I grew up with my mom

singing me to sleep and my brother leaving me in his room when I was 3 years old – bouncing on his bed listening to The Beatles, The Stones, The Beach Boys, etc. A sense of melody was something that got ingrained in me at a very early age and I always had a sense of wonder/creativity/curiosity to go with it. For me, it was just a matter of time before I would be completely seduced by songwriting.

RRX: Can you remember the first time you wrote a song? Describe it to me.

MR: I wrote and performed my first song when I was about 4 years old. We had moved into a new house and it was now winter. I wanted it to snow so badly and wouldn't you believe it... it started snowing. I was so excited, that I dragged my sister and her friend into the playroom (which by the way – that playroom is the same room I record my iPhone videos) and started singing this sad song about a snowman and such... strange that I was happy it was snowing but sang a sad song... maybe it was a harbinger of what was to come...

RRX: Who gave you the support to keep writing in the beginning? Who did you play the early songs for?

MR: I started writing in college, and although my guitar playing wasn't stellar –I was out and about playing gigs in a year or so after learning how to bang out some chords and write some lyrics with the help of my dear friend Liam O'Brien. Liam was a much better more mature writer, but I had a certain knack for arranging and getting a song to the finish line. I was playing bars by the time I was 19 and those were some of my first audiences. My mom didn't push me to be anything other than what I was going to be. She did however voice some concern about trying to make living playing music. She did this out of love and always gave me honest feedback on my singing which is the reason why I can sing the way I do today.

A person of note would be Sarah Craig of Caffe Lena. I used to attend the Thursday open mic almost every week (starting in my mid twenty's), trying out new songs I had written. I was still at that stage of not being super confident about how my songs would be received. After a few years of playing at the open mic and getting to know Sarah –she approached me about playing a Wednesday New Artist Showcase. I was so thrilled! Caffe Lena I would say is the single most important factor in my development as an artist/performing songwriter.

RRX: Tell me about a time when there were equipment issues that occurred during the middle of a song. What was the situation and how did you react?

MR: Oh man, these things happen – you know? But hey –you just roll with it 99% of the time. I have a funny story about a concert I was doing at The Ballston Lake Theatre during the summer. I was in full stride – burning away on my guitar and little by little my guitar volume started getting lower and lower and there were explosive crackling sounds coming through the speakers... The preamp on my guitar

was having a meltdown and as the unintended pyrotechnics of my guitar started to come into full bloom – you could see me slowly winding down the tempo of this fast grand finale of a song... it was like a massive steam train coming to a halt lol The audience sort of just stared as if nothing happened. I wish I still had the video footage-so funny to see it all go down lol

RRX: Tell me about a time when you had to handle an unruly audience member.

MR: These things happen more than you would think. I'll take you back to my college days – where I was playing a true dive bar in a backroom for some friends and the rugby team (that I was a member of). I was jumping on tables and beating on my guitar and a guy came out of nowhere and took a swing at me – I ducked and the rugby team proceeded to take him outside and deliver a sound beating. What's funny is that the guy who was beaten up came back in to enjoy the rest of the show – black-eye and all.

RRX: Walk me through the typical setup, warm-up, and break down procedures for your gigs.

MR: I play a fair amount of gigs most years and having a consistent setup –breakdown and storage plan is vital to preserving your equipment/investment and also not having to think about much –since you do it the same way every time. I put new strings on my guitar for every gig/show. Having a good sound is really a make or break. As far as warming up – I just ease into it with a few songs that aren't very demanding and go from there as I get the blood pumping.

RRX: Is there anything else you would like to add?

MR: Thank you for asking me these questions. This was a great little exercise and I hope the readers find it interesting. I truly love what I do and hope this comes through to my fans.



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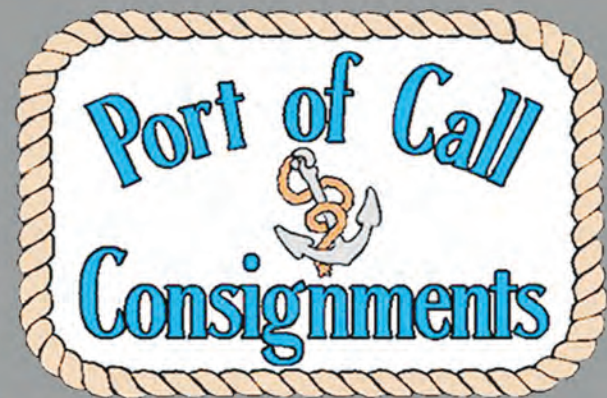
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John Cole Peterson.
Photo provided.

With acoustic songs like “My Type of Woman” to experimenting with hip-hop songs like “Arrive” (feat. Reck Yosiah), John Cole Peterson is on the attack now writing a brand new album with 3 new singles that can be heard on Radioradiox.com and Radiosoulx.com.

John’s music is grabbing the listener’s attention abroad. I was able to steal John from his writing, have dinner and talk about his music that is recently being heard and to find the answer on when the new album is going to be released.

JW: First I want to say thank you for taking the time to sit down and chat with me.

After hearing your previous music, the new music is taking a different direction that is producing some really strong songs. Can you tell the readers a little bit about this new direction and how it came about?

JCP: My new sound or direction is

all about production. I love taking a soulful song I wrote on the guitar giving it life with a modern beat. I love building up to a beat drop and a catchy chorus. I love experimenting with different sounds and instruments. I love writing love songs to darker soundings beats.

JW: You have 3 new singles out right now called “Blood Moon”, “Wrong” and “Lay you Down” that can be heard on Radioradiox.com & Radiosoulx.com.

Are these songs an example of what’s to come?

JCP: These three songs a perfect example of what’s to come. All though I will say my beat making/production skills have gotten even better since the making of those songs!

JW: I would like to talk about the song “Blood Moon”. There is a video for the song that can be seen on YouTube. Both the song and video have an interesting story behind it. Can you fill

Writing to the Wolf Blood Moon

John Cole Peterson talks about new sounds and new videos coming out.

BY JW KONDOR

the readers in on the story behind “Blood Moon”?

JCP: I wrote “Blood Moon” on the night of the Wolf Blood Moon eclipse. I watched the eclipse and then went inside to create the track right away! I created the beat and wrote the lyrics on that night. I recorded the vocals the next day. Once it was mastered and ready to go I knew I had to make a video for it. A blood moon is so cool and appealing visually. I wanted the video to be the same. I worked with my videographer to create a bloody occult feeling to the video. Blood, snakes, candles, red lights, and fire. My friend had the perfect location and he even let me stain his bathtub with red food coloring for the blood bath scene. Red is my favorite color and I love the occult.

JW: The 3 new singles I’ve mentioned earlier, are they songs that are going on your new album and when will the new album be released?

JCP: The three songs will be on my album. My sister, Haley Peterson, will most likely be the only feature on my album. The album will be out everywhere on October 27th 2021!

JW: Do you have any plans after the new album is released? For instance: A tour or working on another project?

JCP: After the release of my album, I plan to book as a many venues as possible, most likely here in the valley.

Hopefully that is possible by then, pandemic-wise. I would love to travel out of state as well and perform. But really I’m just focused on making an incredible album to gain more exposure. Things like online promotion, music videos, submitting the work to different forums and blogs will be a big priority. I want the album to be able to live as long as possible. I want to squeeze every little piece of online content out of it as I can.

JW: During dinner you mentioned a new single you feel strongly about that will also have a video made for it. Can you fill us in on when we’ll be looking for it and can you let the readers know on ways that they can listen to and follow John Cole Peterson?

JCP: My new single titled “Rithym” is due to release in May along with a music video for it! It is going to be available on ALL streaming platforms. Apple Music, Pandora, Spotify, and many more. My latest single, “Lay You Down”, is now available everywhere now! I have songs on YouTube and SoundCloud too. The best way to stay updated with my music is to follow my Instagram [@johncolepeterson](https://www.instagram.com/johncolepeterson) I post all the links to my music on there and I am always posting sneak peeks and behind the scenes of the process!

Instruments of Construction

BY VEGAS NACY

As a small child I had a huge fascination with music. I couldn't get enough of it (and still can't). My Nana was an

Opera singer on Broadway, my Grandfather a Pianist on Broadway. No one in my family ever pushed me to learn an instrument, but I was very interested in singing.

As a 13 year old boy, I also took an interest in the drums as I liked to smash things, so my Mom bought me a drum kit and some lessons, which was great, but singing was still my main interest. I started working so I could pay for my own vocal lessons. My friends Mom would drive me from Saratoga to Albany and wait outside while I took my lessons. I'm grateful that I took the initiative with these lessons as they absolutely came to benefit me through the years.

What I'm trying to get at is in this day and age of electronics and Auto tune we are losing touch a bit with the importance of raising our children on musical instruments. It gives them self confidence, it keeps them engaged and

it also keeps the future of music made with actual instruments secure. Now, I am NOT saying electronics are a bad thing in music. I happen to use them currently as well as in past projects.

My issue is that these days schools are canceling out music programs, Parents aren't enrolling their kids in lessons and it's also becoming the norm for anyone to just pull up some software, dial in some auto tune while sitting in their bedroom and claiming they are the next big thing on social media without having any knowledge or even passion about the roots of music.

So please, if your child is showing some interest in music, by all means enroll them in a music program or lessons. Maybe you could take lessons with them, it's a great bonding experience!





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Danny Louis. Photo provided

Gov't Mule's Grateful Heart

Art Fredette sits down with Gov't Mule's Danny Louis to shoot the breeze.

life experiences lead you in the direction of a career in the performing arts?

DL: It was a no brainer for me. Whenever I was around music I was like a moth to a flame. It was totally compulsive - and habit forming.

My parents were into music. My mom studied to be an opera singer and played some piano. She played and sang all those big Broadway show tunes from the 50's and 60's. When I was a baby the one thing that would always get me to stop crying and chill out was when she sang to me. She's 96 now and still remembers and sings those old tunes. We do it together on the phone, which is incredible since she suffers from fairly advanced Alzheimer's and can't really converse too well.

My dad wasn't a performer but he was a big music lover. His taste and record collection ran the gamut from classical to funk music and all points in between. I still have a bunch of his old vinyl albums from my childhood. He had a great "hi fi" as they called it back then and he liked to play it loud. Thanks

Dad! We had a little Baldwin upright piano in the house and I played that a lot. They tried to get me to take lessons but I didn't have the attention span to do that. I would just make up stuff or jam along to my father's jazz albums, or figure out pop tunes from the radio.

When I got to be near any kind of live music I became transfixed. The feeling I got from being close to real instruments being played was so good, almost overwhelming. We lived in the Catskills, which was a big resort area. In grade school after I was sent to bed I would get all dressed up and sneak out of the house. I jumped on my bike and rode to a nearby hotel where they had a rock band in the "teen room", a Latin band in the cocktail lounge, and a show band with acts in the theater. I took it all in then I'd sneak back into the house in the wee hours of the morning, and go to school totally wiped out. Nobody knew.

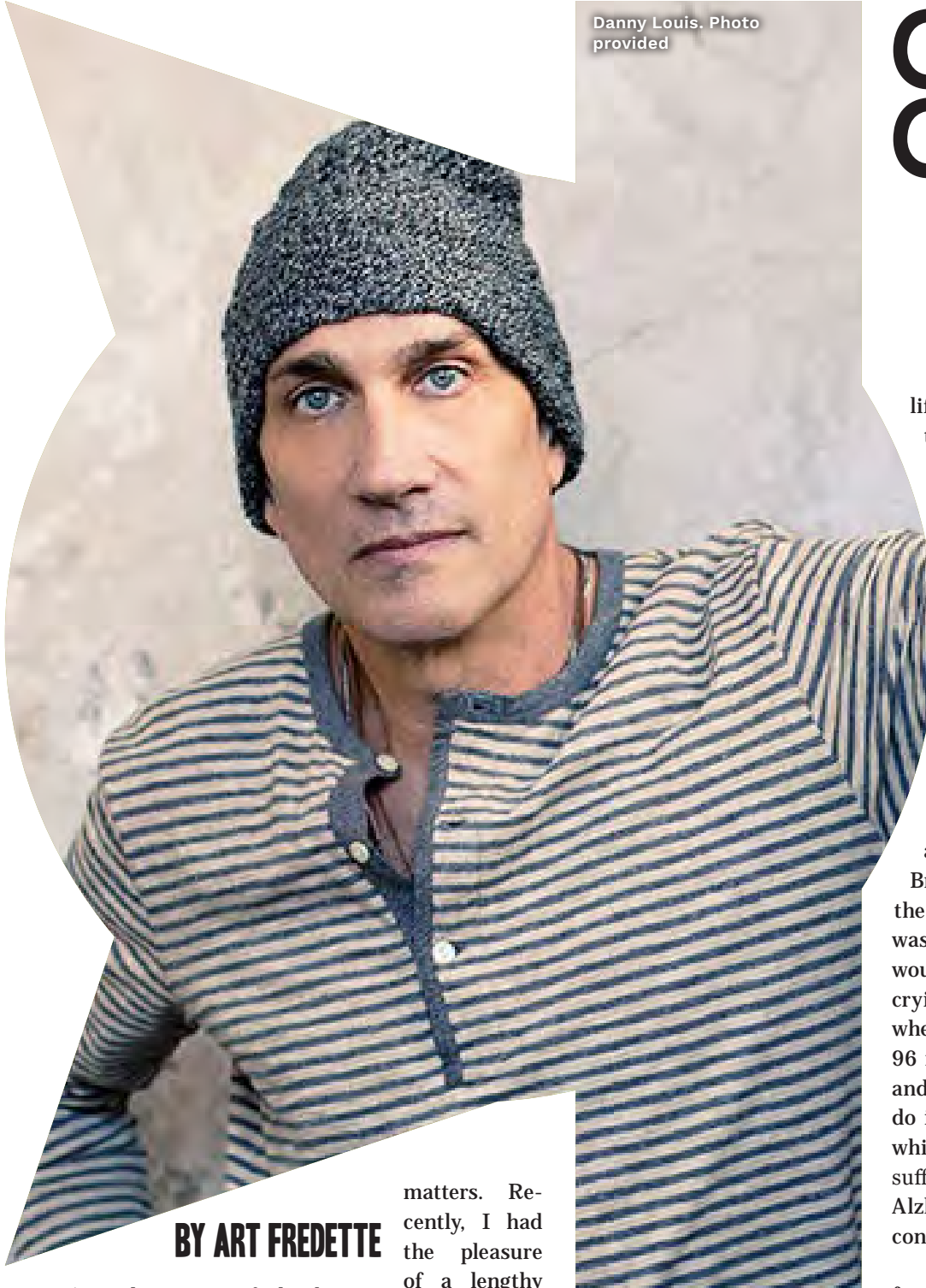
Eventually in Junior High after I had taken up trumpet, keyboards and bass, I got 'drafted' to play in bands with the Seniors, and they would take me out to bars to see some pretty amazing groups. It was in the Woodstock area and the local music scene was jumping 7 nights a week! I drew a fake eyebrow pencil mustache on my face, used fake ID and said nothing because my voice hadn't changed yet. Couldn't even order a drink. I just went up to the stage and stared like a total geek. I still do.

BY ART FREDETTE

Gov't Mule is one of the biggest bands on the Jam Band Scene and Danny Louis is the man who makes their keyboards swing. From an early beginning as a jazz trumpeter, a new wave pioneer, and a musical jack of all trades until today, Danny has never lost sight of the fact that music

matters. Recently, I had the pleasure of a lengthy phone conversation with him and from that call this interview came to life.

RRX: Music is as much a nurture vs. nature thing as it is the other way around. What in your early life led you to a career in music? Is there a family history of musicality? And what



Oh yeah, I forgot...girls!!! I saw how girls loved the bands. That was really big. LOL

RRX: Your Bio, on the Gov't Mule page, states that you started out as a trumpet player and deeply into jazz, how does this early training affect your playing today?

DL: Can't say for sure, but I think the more you have to draw from - the more you can bring into your playing. Sometimes on keys I catch myself playing something in a solo that sounds like one of my favorite horn players would've played. And I love blurring the lines stylistically. I am not a purist in any way. That's too conservative for me. I love to experiment and break a few 'rules' if it sounds good to me. The guys in the band are also that way and encourage me to play my horns which is great. I'm so appreciative of my role in Gov't Mule. Being in a band with musicians like that and especially with an audience like we have makes me want to work hard to keep on growing as a player.

RRX: You were a founding member of The Cars and later branched out into a broader spectrum of music. From Jazz to New Wave to the Jam Band scene, what are the similarities and what are the differences? Is there a different approach? Or is it about the experience?

DL: Well, you can look at it all after the fact and attempt to analyze the journey intellectually, but when you're on the ride, I think it's best to enjoy it, go with the flow, and make the best music you can make. (Literally and figuratively)

Sound, light, matter, and well, the whole universe is made of vibrating energy. In that sense it's all the same. All one. The differences are like regional accents of the same language or cousins in the same family.

RRX: You and your wife Machan have been described as a musical power couple and recently have released a

song "Burn Down Babylon" under the band name Gratus Corde. Are there more songs in the works? Is there an album possibility?

DL: Yes and yes!

RRX: Over the past year musicians have been sidelined from touring, beyond Gratus Corde, what have you been doing to keep the creative spark alive? What do you think the future holds?

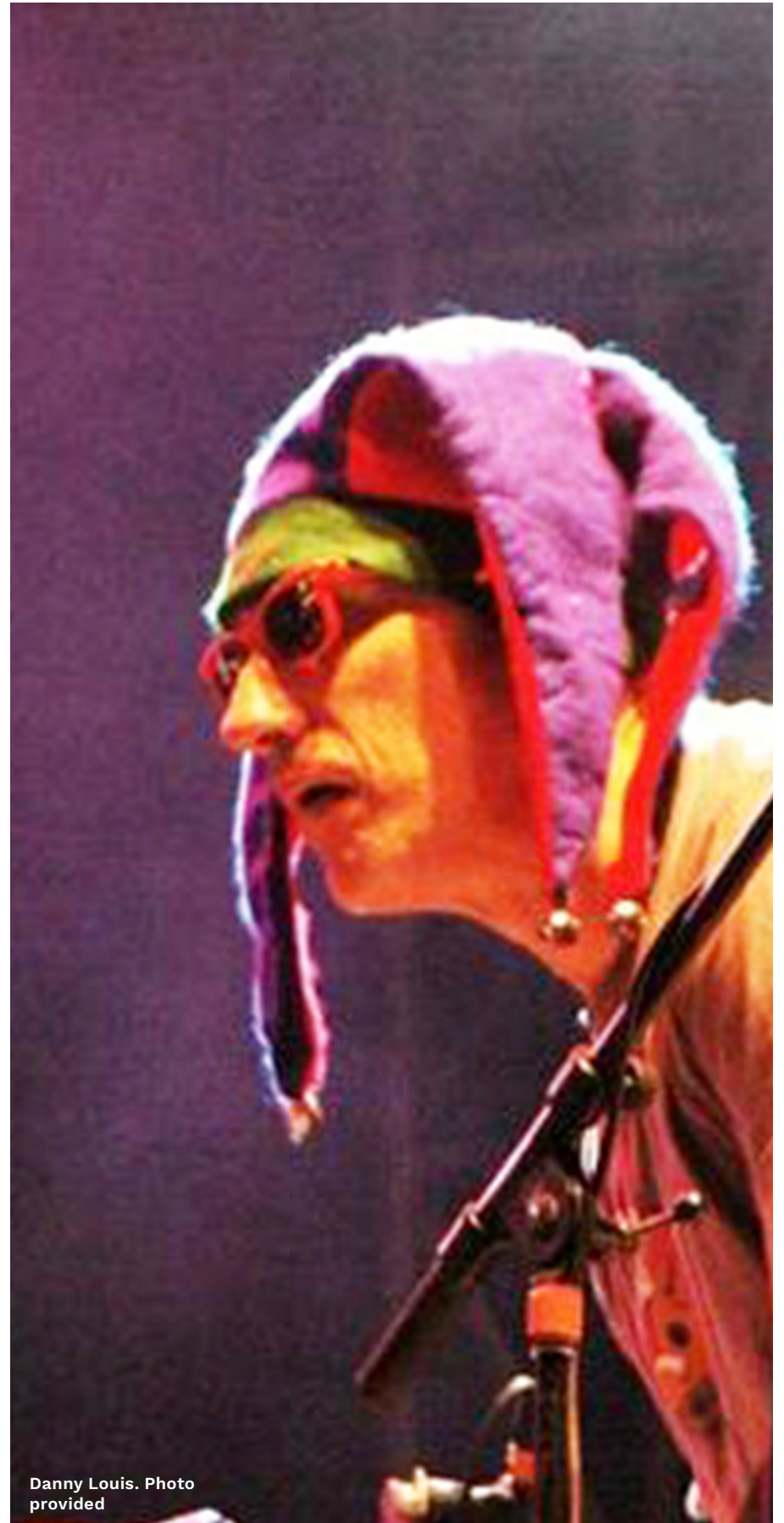
DL: I think no matter where you find yourself, being curious and being interested will keep the creative spark very much alive. That said, being home for an extended period for the first time in 18 years has afforded me many opportunities I've not had - like being in my studio and catching up on all my software and the computer based recording process. You can get pretty far behind the curve pretty quickly if you don't keep at it. I also find myself grabbing the many different instruments I like to play and really practicing them. Then there's composing new material. On the road none of that is very easy to pursue consistently. Being still is kind of a thrill - at least for a while. Machan and I have had time to collaborate and she inspires me to write in different directions, too.

The future can go lots of different ways. More and more the world seems poised at the threshold of disaster or a major renaissance. We have the technology to solve all our problems or annihilate our species. Who knows if wisdom or ignorance will prevail? I sure don't.

RRX: In closing, I am going to ask the question I ask all my interviewees, what is your musical guilty pleasure?

DL: I have more musical guilt than I will ever admit to. but just for this interview:

The Big Joe Polka Show.



Danny Louis. Photo provided

A vibrant, textured collage featuring two electric guitars (one red and white, one purple and white), two microphones on stands, and a rocket ship. The background is a mix of blue and white patterns, possibly representing a sky or a studio setting. The text is overlaid in a white, cursive font.

To Explore,
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Explode

Words by Lani Larson

Time and Time Again With a Friend

BY LIAM SWEENEY

Historian, archaeologist, activist, and author Don Rittner sees the future through the lens of the past.

It's hard to think in terms of centuries when life hits you at a mile a minute. But there's power in the history of where you live. It's a vibe, a spirit of a thousand spirits. It's also a crucible forging the hardest of times, and a lens that shows us who we are by letting us see who we were.

Don Rittner is a historian. He's also an archaeologist, an environmental crusader, an author, educator and filmmaker. He spends his days giving us a sense of place, delving into those centuries and painting us a picture with research, recollection, and... pictures.

We sit with Don and discuss the practical mechanics of time machines.

RRX: Your name is pretty much household when it comes to the history of the Capital District and beyond. Most of what I know of the history of home sweet home has come from one of your many books. They tell a story, and so I'll ask, from you, maybe a more personal story you've picked up from working on them. What's touched your heart?

DR: What amazes me, and what most people do not realize, is how important Capital District people have been in the history of the American experience. I have found that in most major American events that have taken place in the last two hundred years there is almost always a person from our region who was a part of it. It could be as simple as Troy's sharpshooter Boston Corbett who killed John Wilkes

Booth (in the same location in the head that Booth killed Lincoln), or Schenectady's Ernst Alexanderson's invention and broadcasting of the first commercial television, or even the humorous invention of the first perforated toilet paper by Albany's Seth Wheeler. Of course, there are hundreds of more serious firsts but considering that the Capital District is the oldest continually settled region in the country I am not surprised by it.

I am also particularly interested in women's history because until recently women did not get credit for all their accomplishments. Just to give a sample like Schenectady's Katie Blodgett, one of the first GE female scientists and who invented invisible glass (non-reflective) which is used today on microscopes, eyeglasses, and other items. Emma Willard in Troy who started one of the first female colleges, or Albany's Florence Auer, an early theater and movie actress and screen writer whose career spanned more than 50 years from 1907-1962. Not many women were writing scripts for silent movies in her day.

There are days when I feel I have learned everything there is about the area and then find a batch of new stuff, so the area keeps on giving.

RRX: I could imagine that the difficulty in putting together the history of a place is more challenging when that history goes back centuries. Albany has been continuously settled for



Photo provided.

roughly four hundred years. What is the biggest challenge trying to preserve that level of history? And what's a "hidden" challenge that people wouldn't expect?

DR: Documentary research is not difficult. There are tons of written information on the early history of our area. Visual information is the most difficult. Since photography was a 19th century invention, that leaves out two hundred earlier years in our area. Fortunately, there were a number of early photographers who shot thousands of photos in the area and many of those collections are available and continue to turn up. I was recently loaned a collection of several hundred glass plates by an Albany photographer from the early 20th century (1913) and am working on a book using those. Unfortunately for the 17th and 18th century it's a different story. We have to rely on written family letters, maps, government records, old newspapers, and the like to weave a story together. It is not impossible, but it is a challenge. For example, Charles Gehring and crew have been transcribing the early 17th



Don Rittner. Photo provided.



Photo provided.

century Dutch records for the last 35 years that include our area, so slowly much of our early history is being pieced together by a number of local historians.

RRX: With history, and with the environment, there's documentation, and there's preservation. You have been active in both. In the 70s, you led the fight to preserve the Pine Bush. I remember it as I was in school, with the famous, and endangered, Karner Blue Butterfly. What was the Pine Bush really up against in the 70s? What about today?

DR: Yes, I spent most of my early life studying and saving the Pine Bush. It began with the first Earth Day in 1970 when my friend John Wolcott took me out there to show me some archaeological sites. I was going to graduate as an archaeologist and was looking for some projects. Unfortunately for me, I feel in love with the Pine Bush and decided it had to be saved. Others had tried and many told me I had no chance to buck the O'Connell-Corning Machine, but I grew up on the streets of Troy in the 60's so it didn't strike me as a big deal (Trojans know what I mean). I spent 25 years there and convinced Corning to purchase the first preserve during the Hellman controversy back in 1975. The rest is history and at the end of this year people will be able to read the whole story as I am working on the definitive history of the Pine Bush. But to be more specific to

your question, the Pine Bush was promoted as the "City within a City" in the 1950s as Albany looked westward for expansion, so speculators started buying up the area for development, many of them tied to the Albany Machine. They had no idea what was coming in the 70s though with the birth of the Environmental Movement. We spent the 70s fighting one development project after another. Think about this for a moment. A bunch of hippies, environmentalists, and their supporters fought five municipalities, the oldest political machine in the country, and the State of New York. We started with zero acres saved and there now are more than 3000 acres saved and a million-dollar discovery center. I would call that success.

Today, there are still parcels that could be saved. I am not 100% happy with the way it is being managed but that all will be in the book. In terms of the Karner Blue, one day in 1974 I met with my friends Cornell Entomologists Robert Dirig and John Cryan at the M&M Motel in Guilderland. They had been studying the Pine Bush for its insect fauna and I decided we needed a mascot to get the public interested in saving the area. So, we went through a list of endangered species: The Buck Moth? Nope, no one will care about a moth, they eat your clothes people will tell you. Spadefoot Toad? Cute but no one will rally around a toad. The Worm Snake or Eastern Hog Nosed Snake? Just the word snake settled that. The Karner Blue Butterfly? A small beautiful little butterfly. Who hates butterflies? Bingo. So, John and Bob did mark release capture studies to determine the status of the butterfly and I ran with it. I was giving a talk to the Wildlife Society one day in 1974 talking about the history of the Pine Bush and the status of the Karner Blue and the person who invited me to speak, who was high up in the State Department of Environmental Conservation, took me

aside after and asked me if the butterfly was indeed endangered and needed protection. After I gave him the facts, he contacted a state legislator who drew up a bill and made the Karner Blue the first official endangered insect in NYS. In 1975, that little blue butterfly won the first test case of the new NYS Mined Land Reclamation Act and stopped the mining of Pine Bush dunes for sand. The rest of course will be told in the book.

RRX: You are also an archeologist. You're pretty much Indiana Jones without the fear of snakes (maybe.) I can only imagine the things that exist below the streets and sidewalks of Albany and Schenectady, Troy. So, since I can only imagine, I'll ask you: what's notable that's buried under the Capital District infrastructure?

DR: Like Indy I am not a big fan of snakes. I appreciate them at a distance. Underneath? Everything from the past, both Native (thousands of years) and European (200 years of 17th and 18th century material). I have been writing for years about the need to uncover our past in the Capital District through archaeology. Unfortunately contract archaeology has taken over the field and that is a discussion for another day, but there is such a wealth of information beneath our collective feet in all three cities of Albany, Schenectady and Troy. I have made several proposals in my history blog over at the Times Union and earlier in the Troy Record and in my books and other writings. Heritage tourism is the number one industry in America, and we live in the oldest region of the country with the most history to uncover and the politicians around here are about as dumb as it gets in terms of understanding it. Heritage tourists spend more money than the average tourist and spend more days visiting historic sites. The entire "First" Albany village, better known as Beverwyck, is sitting

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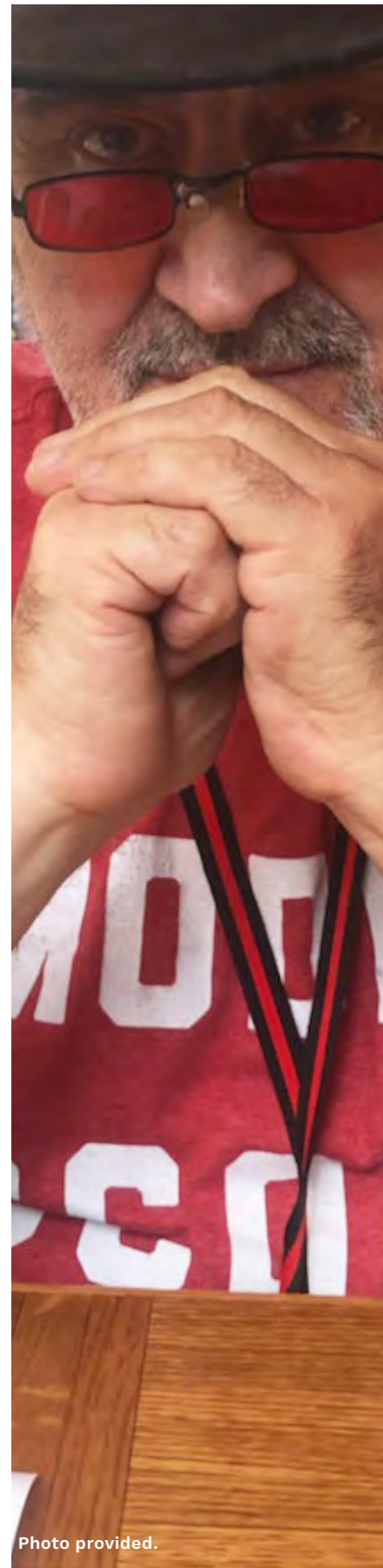


Photo provided.

Continued from Page 23...

beneath the ground waiting to be uncovered. Just look at what Montreal did with their first city. They excavated it, put a museum over it, and you can walk down through the 17th streets of early Montreal. They get thousands of tourists every year. We could do the same here if local politics was different. There are still remnants of Fort Orange that could be excavated here, actually a proposal from 2001 that Wolcott and I did shows exactly where to dig to uncover several important Albany sites including the first Mayor's house and the old state hall where Ben Franklin and others came up with the Plan of the Union in 1754. In Troy much of the early iron industry can be uncovered along with the city founder's homes. Schenectady has the Stockade, with a remarkable number of early homes, but you can't even walk the streets there without the fear of

tripping. And the politicians in that city think the only history of the city is the Stockade. In the last couple of years, Metroplex and the city and county have torn down late 17th and early 19th century buildings along State Street that was the first area developed outside the Stockade. Then they put up buildings that look like the same buildings elsewhere, all designed with the same CAD program I imagine. Short-sighted at the least.

RRX: This question piggybacks off of the last question. If some part of our history is buried, that doesn't always mean it's gone. Sometimes history is dug up when a building comes down, and sometimes it's destroyed when a building goes up. Of all that you know that is yet to be preserved, is there a thing or area you have your hopes on?

DR: Fortunately, much of the buried sites are seven or more feet below the surface because over the years the cities have tried to make the city "level"

and lots of filling in ravines and dips have occurred, so the history and pre-history (Native history) is still there and of course almost every year when someone puts a backhoe in the ground, they find stuff. Whenever a site is uncovered and an archaeological dig is forced on the developer, thousands of Capital District people visit the site. All you need to do is visit a city that embraces its history, and preserves it, and you will see a city and its people that take pride in that city – and make a ton of money from tourists. I have written several proposals over the years, but they fall on political deaf ears.

RRX: You were an early advocate for using the internet to advance social causes, in particular, environmental causes. And it seems odd at first that someone who preserves the past would be so eager to grab at the future, but the future is somebody's past. What do you see our area being when future archaeologists have the brushes?

DR: True, but in reality, our human experience is based directly on our natural world. Most people know me as a historian however in 6th grade I had my own chemistry lab and started college as a biochemistry major. I was sure I was going to find a cure for cancer but the 60s and 70s was the era of Vietnam and I did not want to make napalm to kill people, my attitude at the time. I have written three science encyclopedias in chemistry, biology and atmospheric science. When I went into archaeology it was a field that I could continue to use my knowledge of science. Archaeology is a multidisciplinary field. Of course, history is the combination of all knowledge, so it was an easy transition, and I didn't have to give up any of my knowledge of science as many of my Facebook friends know because I inundate them with science postings daily.

Continued on Page 28...



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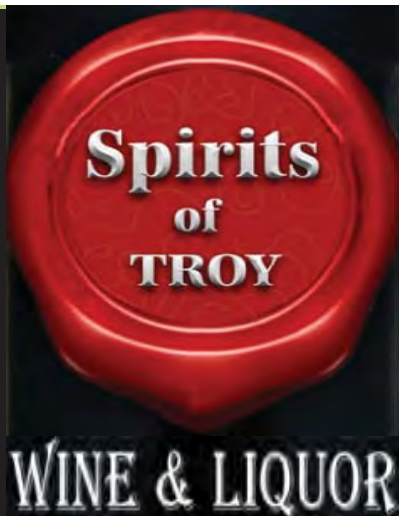
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Continued from Page 24.

Society today thinks it has control of nature. Periodically, we get reminded that we do not (hurricanes, Mt. St. Helen, etc.). You cannot comprehend the future if you don't understand the past. A major tenant in archaeology is you try to understand what kind of environment the people you are studying lived in. Many societies have disappeared because of climate change over thousands of years before us. Climate change is not a "new" thing. You can learn a great deal by studying the past to predict the future. When I published *EcoLinking* in 1992, the first book to show how to use the Net for a social cause, I wanted to connect the worldwide environmental community. There were TEN Web sites in the entire world in 1992. There are now millions.

I still believe the Net has the power for good though some argue that in the last few years it has been usurped by more negative forces. But I wonder if there will be a need for archaeologists in the future. Because of technology we can document almost every second of our existence now.

I think as long as we continue to dig into the earth there will be a need for archaeology of the past, but I would say from the 21st century onward probably everything will be documented and the need may not be there fifty or a hundred years from now, unless it is Martians digging us up from the apocalypse. If we do survive ourselves,

perhaps Astroarchaeology will be important as we uncover civilizations on other worlds when we really start exploring the depth of space.

RRX: This is where you answer the question I didn't ask. Tips, tricks, and helpful hints. Educate, enlighten, emote – the floor is yours.

DR: The great thing about understanding the past is it gives you a valuable insight on human progress. It also allows you to have an understanding about what works and what does not because of previous attempts on solving the same problems. People keep trying to reinvent the wheel. If they had a knowledge of history, they would already know what was attempted in the past to solve the same problem and concentrate their efforts for new solutions. And I hate to beat a dead horse but the old Winston Churchill saying keeps coming back: "Those that fail to learn from history are doomed to repeat it."

I suppose I see myself as an optimistic cynic. If I was falling off the Empire State Building, as I went by each floor, I would say to myself: "Well so far so good!" I like to think the Human Race will figure out why we are here and continue to do the good and right things to keep us here. Fingers crossed.

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Nothing Ever Truly Stays Solo

Singer/Songwriter Lily Morgan shares the grouping of minds that form Stella and the Reptilians.

BY JOSHUA REEDY

Lily Morgan is the talented songwriter behind Stella and the Reptilians, a group she's now formed after years of writing and performing original material. Morgan wrote in via email to discuss a new release, what it's like for her to work with a full band, and more.

RRX: First, introduce yourselves! If you could list out the names of the band members and their roles, that would be great!

LM: Stella and the Reptilians are Gabe Klinger-Horn (lead guitar), Nick Santos (bass), Evan Randall (drums) and Lily Morgan (vocals and rhythm guitar).

RRX: Give us some insight into the name of the project. Is "Stella" based on any real person, or is the name more conceptual than that?

LM: The name "Stella and the Reptilians" actually comes from a doctor



Lily Morgan. Photo provided.

named Stella Immanuel who Trump sided by on her views of COVID. She also believes that the government is partly run by reptiles and aliens. My roommate brought this story up to me and thought that Stella and the Reptilians would be a sick name for a band. Then after writing songs for the band, "Stella" actually ended up becoming an alter ego for me.

RRX: I see you (Lily Morgan) have been performing as a solo artist for as far back as 2016/2017, what led to you forming a full band?

LM: Most of my music career

besides this point has been solo. Then I got to college and started to get comfortable with performing and collaborating with people, I realized that I really wanted to be in a band. Once I heard that some of my friends we're looking to play with other musicians, we grouped up and formed Stella.

RRX: I see you've also released music as a solo artist, what impact has working with others had on your music?

LM: My favorite part of working with my bandmates is hearing what they have to add on to the song. So far, our process has started with me writing

the lyrics, melody and rhythm guitar part and everyone comes up with their instrumentals after. My bandmates are wicked creative and talented and I just love hearing all of our individual ideas blend together in the final product.

RRX: I see you also recently released a new single. What were some of the biggest influences on this track?

LM: For our latest release, my biggest influence with the songwriting came from Phoebe Bridgers (with a subtle pop twist). I wrote this song before we had come up with the band name, but I knew I wanted the song to

have a full band energy similar to Snail Mail.

RRX: I saw that the profit from the new single is going to the Kyle Robinson Memorial, which is awesome. Can you explain to the readers a bit about this non-profit, what it means to you, and how others can help out?

LM: The Kyle Robinson Memorial Foundation is a non-profit that is tied very closely to our band. Kyle was a great friend of ours (especially Gabe and Nick, who even got the privilege to perform with him on many occasions) and Kyle also co-produced/played synth on our latest single. This song wouldn't have been the same without his creative vision and insight. Especially with the vocals. In the studio, him and Dan Carr (who also co-produced) would have me scream out the lyrics before takes when I felt like I couldn't reach a note with the right amount of emotion. He was really helpful with making the process the least amount of overwhelming for me. It only felt right to donate the profits to the foundation that our friends created for Kyle. If you want to learn more about the foundation and send in a donation, you can head to <https://www.krmemorialfoundation.org/>.

RRX: Do you have future plans for new releases that you wanted to talk about?

LM: We have a couple exciting things on the horizon! We're planning to release a music video for our debut

single really soon, along with releasing a single off of our EP (which should be released in the spring).

RRX: I see you've done some livestream shows as well, can you explain what it's like shifting from live performances to livestreams? (if it's easier or perhaps more challenging).

LM: Personally, I've found livestreams shows to be more difficult than live performances. I haven't done a livestream with the full band just yet, but what I like most about live performances is feeding off of the energy of the audience. That helps me have a stronger performance rather than just performing to a camera. But either way, it's a lot of fun!

RRX: What are some of your favorite local bands/friends you want to shout out?

LM: Woo! Shout out to Laveda, Lemon of Choice, This Strange Paradise and Lily (our bassist Nick's project)! Just a few of my Albany favorites.

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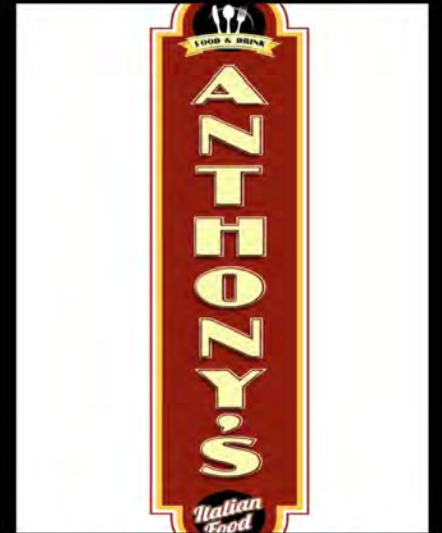
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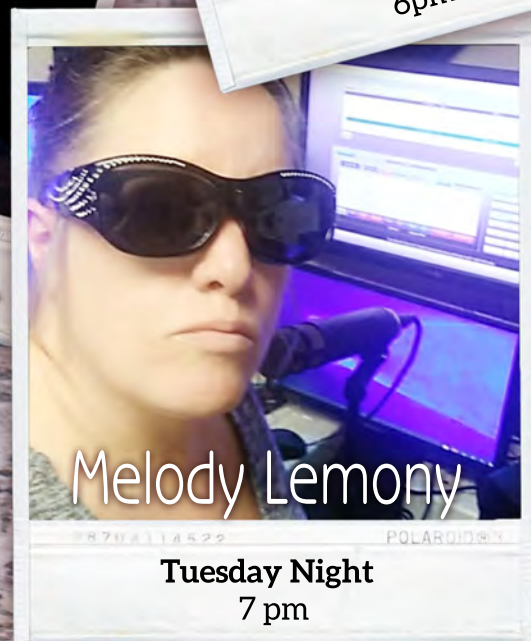
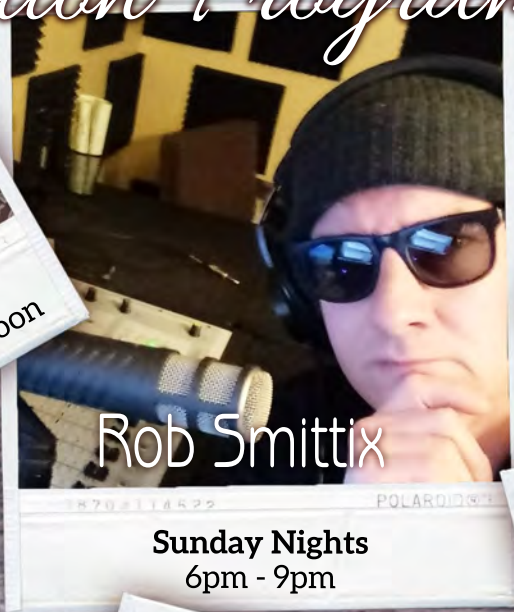


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Station Programming



Andre D (Cntd.)

Continued from Page 5.

about 65 days. I could have called the book, *Around the World in 60 Hangovers*.

RRX: There are two books that you've written, one is poetry, and the second is about traveling between the Philly and New York City Chinatowns.

First, tell me a bit about the poetry, and about what the motivation to not simply put it on paper, but then to publish it.

AD: Great question. Thank you for asking. I don't talk about those books a lot, although they were reviewed really well. Nobody buys poetry, essentially. They were never billed as the commercial career option. I had come out to Philadelphia and I was actually going to New York very often, I was in the writing program at NYU.

RRX: Really?

AD: Yeah. For one, I've always been interested in fiction. For two, my fiction writing makes my work that I'm known for so much better.

I wanted to write this little chap book and it just poured out of me while I was on the bus. It's kind of a travel book I credit the *China Bus* book really with being the ghost book behind me getting this other travel book of *Booze Cruise*.

I have another book that I worked on with an illustrator from DC Comics that I think is why I got chosen – we'll talk about this a little bit later – to write the book for *Batman*. I do these side projects all the time between my big projects, and they really do inform the cocktail books, or whatever book I'm working on.

Now, *The Prettiest Star* is a collection of all interwoven "poems" – I put poems in quotes because often, they're narrative poetry. I was really influenced by this pop poetry movement, where poetry is sort of back. Poetry, you'll find it on the shelf of Urban Out-

fitters. People are reading this stuff.

RRX: The logistics. I have to say, the logistics of this whole *Booze Cruise*

AD: Yeah, intense. The worst logistics ever.

RRX: I imagine that Janine made a lot of this possible for you. And I don't mean from a logistical standpoint or anything else, but psychologically. That was a huge undertaking.

AD: Yeah, a huge undertaking. She was actually able to meet me – Janine's my partner – in Asia before New Year's, so that was fantastic. As fun as it is, the work gets really lonely. Really being more than a month away from home, it gets introspective, let's say. To be in one hotel room after another, it... I wouldn't say a psychological toll, but it definitely changes you to travel that long on your own.

Our kitchen is always in some state of disrepair. There are bottles of liquors everywhere. There's books everywhere. It's a special partner who can put up with this lifestyle.

RRX: Obviously, we have *Booze Cruise* coming out in April. That's a big undertaking. A really big travel undertaking, hard. But then, I have to admit, I have never thought about Gotham City having cocktails.

AD: Yeah, what a crazy... I get back to the United States, I'm finishing this book, COVID happens. As I mentioned a little bit earlier, I was working with this illustrator. I wanted to make a cocktail book that was a story and during the story, you actually get recipes for cocktails. So, it's a cocktail book inside of a comic book.

I had been working on this, and I had put a little bit of it out on the Internet. Right when I handed in *Booze Cruise*, I get a call from a publisher who's working with DC Comics. Do I want to write the *Batman* cocktail book? And I thought for one second –

My agent is like, "Are you sure you want to do this?"

I jumped at the chance because

here is a book in a city that's a cocktail city. You know that people drink hard and that these characters drink hard. And what was interesting is, I said to DC, I want to do this, but on the condition that we go really hard with the realism. I want it to be a book that you could pull off the shelf in Gotham City. Nothing inspired, no BS.

RRX: I would like to end the official part of this. I like to ask people if you have words to say to everyone, not just my audience, but the world, what would it be? What would you like the world to listen to?

AD: That's a good way of segueing into it, which is listen and pay attention. I was a restaurant reviewer originally. I really was influenced by what's been called the whole foods revolution.

The cocktails, for me, are the same. At one point, we had mixes, margarita mixes. We didn't really think of our ice. Really, it's a matter of paying attention or listening, and improving, and your life becomes so much better. Luckily, we're living in an amazing age where that's possible.

Excerpted from *BOOZE AND VINYL: A Spirited Guide to Great Music & Mixed Drinks* by André Darlington & Tenaya Darlington. Copyright ©

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1986

BEASTIE BOYS

Producers: Rick Rubin Label: Def Jam

SIDE B

BROOKLYN

No sleep till . . . ! Not as well-known as its neighboring burrow's signature libation, the Manhattan, this cocktail is a forgotten classic in its own right. It's been a bit hard for the drink to come into full revival since the original recipe calls for Amer Picon, a French orange liqueur that is no longer readily available in the United States. But, by substituting an amaro like Torani Amer and adding a few dashes of orange bitters, you can approximate the flavor.

2 ounces rye whiskey
3/4 ounce dry vermouth
1/4 ounce Maraschino liqueur
1/4 ounce Torani Amer
4 dashes orange bitters

Stir ingredients with ice and strain into a chilled cocktail glass.



André Darlington.
Photo provided.

Observations And Ramblings From a Cranky Old Guy

BY JEFF SPAULDING

This is a (pretty much mostly) true story of the stupidest person I have ever met.

One could say he's as dumb as a box of rocks, but that would insult the rocks.

Shakespeare would say it is "a tale told by an idiot," I say it is a tale told ABOUT an idiot.

Forrest Gump once said "I'm not a smart man," I believe Forrest was quoting THIS d-bag.

Ever have a work supervisor SO incompetent, SO out of their league, SO much of a waste of space you blame their parents for the one night of passion that made this glob of poo?

This tells how a dedicated group of co workers decided, as Popeye the Sailor did, "that's all we can stands, we can't stands no more!"

Ever read the book or see the movie "Private Parts" by Howard Stern?

In it, his constant thorn in his side was a Program Director named "Pig Vomit."

For our purposes, legally, let's just call our protagonist "Piggy".

It was a suburb of Cleveland in the early 80's.

Piggy's father, the General Manager (aka Boss Hogg), was a long-time old broadcaster known as "The Polka King of Cleveland (no, Piggy's father was NOT Frankie Yankovic).

Piggy was "Operations Manager" (Normally that would be "Program Director", but Piggy said "Hey I don't have any programs to direct...yeah okay, Mensa smart this one is)

We were hired collectively to, like WKRP, turn a Beautiful Music station into a Top 40 Giant.

The irony is, WKRP did it right

compared to this Mistake on the Lake broadcast disaster,

The station had a "B" in the call-letters, which (actually) stood for Piggy's sow mamma, Bea.

The station logo, a cartoon bee, looked EXACTLY like the Honey Nuts Cheerios Bee, until the cereal people were notified and a cease and desist order was sent (wonder who may have done that, huh huh huh).

As far as the music this Top 40 station played, per Piggy it was to be whiter than the picket fence Tom Sawyer painted.

At the time, the HOTTEST album in the WORLD was "Thriller," we never touched playing the song "Billie Jean" till the station consultant forced Piggy too.

He would grumble about the song "The Girl is Mine", saying Paul McCartney needs to get back to playing with "his own people."

His personal feelings weren't limited to just music. At the time, I was the Morning Guy, and had to read my own news stories.

Like I did the day after the 1984 Ohio Democratic Presidential Primary (won that year by the Reverend Jesse Jackson), he comes in and rips up my copy saying "Jesse Jackson is a minority candidate in more ways than one."

According to legend, one of our News People got in trouble (at maybe was fired) for talking about a proposed memorial to the Kent State Massacre (see CSNY)

In the opinion of Piggy and Boss Hogg, the National Guard was right to shoot those kids.

Honest to f#c#ing God!

These stories are JUST the BARE

tip of the iceberg, it would drive most people insane.

Between Piggy and Boss Hogg we all drank a lot, and toked a lot, and talked a lot, and plotted, and planned a lot.

Every Friday night, it not the other six nights of the week.

A little drink, a little toke, a little talk, a little drink, a little toke, a little plot and plan, rinse and repeat.

Ever see the movie "FM," where the staff rebelled?

That was us, in a subtle fashion.

It would take volumes more to tell everything we did to bond together, the point is, we did.

We kept our collective souls sane,

all for one, and one for all.

A true family that decades later remains strong.

In time, Boss Hogg retired, Piggy remained, but in this case, it was not a case of "meet the new boss" rather "NOT the same as the old boss" (sorry Mister Townsend!)

Piggy got sent to the slaughterhouse, and we were drunk for a week.

A few years ago, after over 30 years, we got back together to celebrate the greatest family I ever worked with.

Fittingly, for dinner, we had pork chops.

Be hearing you



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Be Yourself & Reach Millions

Actor and performer Quady Rouse has achieved much, and is eyeing so much more.

BY ROB SMITTIX

Quady Rouse. Photo by Evan Lauber

When I watch and listen to Quady Rouse I know there's more to this cool cat than meets the eye. Watching him act, dance and sing, to the observer it becomes evident that he channels emotion into his craft. Today I have the chance to speak with this modest young up and coming entertainer and hopefully scratch the surface of who he really is and what he's all about. Ladies and gents I bring you Quady Rouse!

RRX: I became a fan of yours after seeing you act and dance in Peshy Kruger's short-film music video "Broken Mirror." Such a powerful message in this song and you really brought the video to life with your dance moves.

Then months later I saw an online post of a song that you did and was like okay this is a man of many talents. Tell us a little more about yourself. How did you start?

QR: As a kid I would always sit on my couch and rock back and fourth freestyling and rhyming words but at the same time I was always dancing. Around age six I would river dance. I didn't take lessons it was just something I picked up from TV. Around age eleven, I started taking my dancing more seriously converting to hip-hop dancing. I'd say my style of dance is hip hop just being free and allowing the music to guide you.

RRX: Your dancing style is

phenomenal! Did you always combine dancing and singing or did one come before the other?

QR: They both came when I was very young however, I did a lot more dancing, music was always available for me to dance to.

RRX: So unless you age very well, I'm under the assumption that you are fairly young. So this means you have a long career ahead of you. Do you have anyone to help guide you in the right direction? Anyone who helps you calculate your next move? Or are you a D.I.Y. kind of artist, just doing it all on your own?

QR: I've always been self-driven to do something positive in the world. As far as mentor guidance aside from my mother raising me, the Equinox Outreach Center kept me off the streets. Some of the programs there helped

mold me musically and dance-wise. I also have a few promoters who help keep me going.

RRX: The road ahead is paving its way for you but to date what are some of your most proud achievements?

QR: I'd have to say releasing my "Love Trials" project late last year (2020) is one of my proudest achievements. Being that I had a vision to stay consistent in creating the project shows me that consistency gets the job done. Another previous achievement I'd say was performing at the Black Expo at the Albany Capital Center for two years straight (2018 & 2019).

RRX: Do you write your own songs? If so where do you get your inspiration?

QR: Yes, I do write my own songs and what inspires me to do so is everyday life. I'll use a situation that someone is going through good or bad and start to plot my songs or I'll think of a concept in my head then put the pen to the pad. I also write from personal experiences.

RRX: I usually don't like asking artists their influences but with you I am truly curious. Your music reminds

me of a modern rendition of some greats that would've existed in the nineties. Do you dive deep into your elders music collections or does it just come naturally?

QR: Its a bit of both I love 90's music that time in music just felt right. Even though I was born in the 90's that era of music inspired me but I'm all about evolving.

RRX: If you could work with any artist in the world who would it be and why?

QR: Its quite a few people but along the lines of Usher and Chris Brown and the reason why is I'm a showman and so are they, putting on a show matters to me.

RRX: Young audiences are bombarded with music that all sounds the same. I enjoy your originality, your positivity and your focus. What is it inside of your soul, your heart or your mind that drives you to be different?

QR: Well as a artist I've always

been big on being unique, art is expression and I choose to put the real me in my music. Most importantly confidence in believing I can reach a million plus people just being myself. As an individual I'm super ambitious if I have a goal I do everything in my power to accomplish it. I would say my craft is song & dance.

RRX: You took your passions and made it into something creative. Any advice you could lend to other talented young people that could help mold their skills into something they can be proud of? What steps did you take to get as far as you've come today?

QR: The best advice I can give to anyone else would be to never give up and stay focused. Try not to seek perfection but look to seek progress day by day. Its not a sprint its a marathon. I got as far as I did because I told myself yes when people told me no. The doubt of others sparked a different kind of drive in me to accomplish anything I

set out to do, as well as having a good support system.

RRX: Where would you like to see yourself in, let's say five years?

QR: In five years I would like to see myself as a very successful musician and touring frequently.

RRX: I know you're working on new music. Can you tell us a what's in store for the near future?

QR: Currently I'm creating the plot for a music video for my 2020 single

"TENSION" I have a few singles coming out this spring. You can expect some new music!

RRX: Please let everyone know where we can find you online.

QR: You can find me on Instagram @ Quadyrouseofficial at Youtube you can subscribe to Quady Rouse and add me on Facebook @QuadyRouse You can also stream "Love Trials" on Spotify, Apple Music and iTunes.



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Photo by DeeJay Brown

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