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September 2022
Vol. 4, Issue 9

SYDNEY WORTHLEY

A passionate singer, a talented performer, and the world that is her stage.

3

RAELYN NELSON

Singer/Songwriter and granddaughter of Willie Nelson talks happenings and life on the road.

26

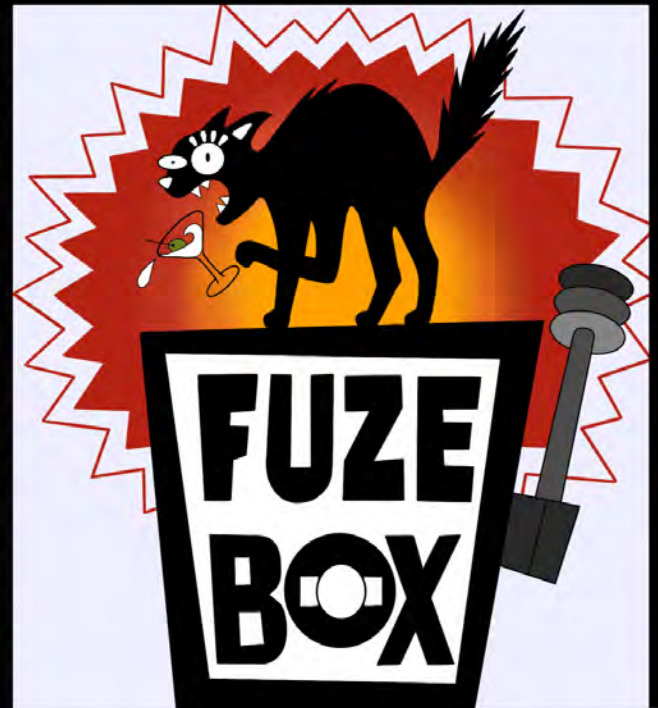
CHAD PLOSS

Drummer for a host of local bands, including Ominous Seapods, shares his treasured faves.

30

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9/2 Hex: Nosferatu (Goth/Industrial) 8:30 pm
9/3 Murderer's Row, China White and Blood line 6pm
9/9 Aphasia 6pm
9/10 Blase Debris 6pm
9/16 Resist (Goth/Industrial) 9pm
9/17 Fuzionz (EDM) 9pm
9/22 Out of Time (Emo/Hip Hop) 7pm
9/24 Savage Existence 6pm
9/30 Terrorstyle (Hardcore Techno) 9pm

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Sydney Worthley brings her heart and soul to bear on every note she sings, and it shows

Sydney Worthley

BY LIAM SWEENEY

Sydney Worthley. Photo provided.

It seems like there are two ways to know music, at least in the case where there's singing involved. One is that the music is so distinct, so recognizable, that the singing can be all over the place and you'll still always know that band by the sound. Then it's the opposite, with a singer's voice able to host a wide variety of sounds and still be recognized.

Sydney Worthley has a voice that you can't ever forget, and in her solo career, she has the ability to go anywhere and everywhere with her music, because her voice is its home, and home is where your

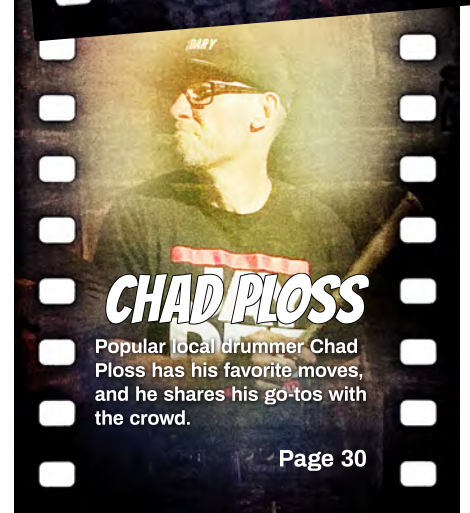
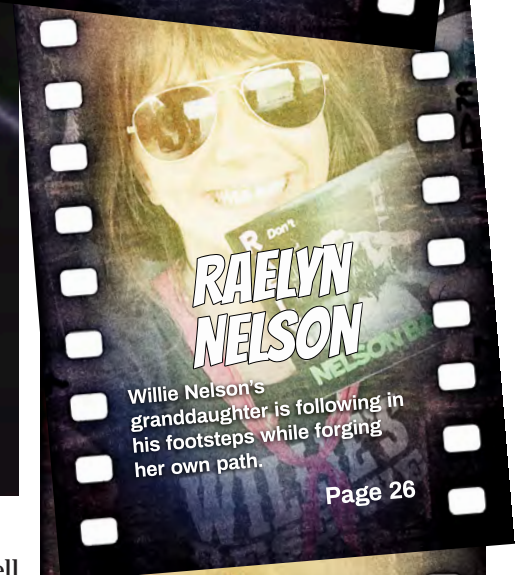
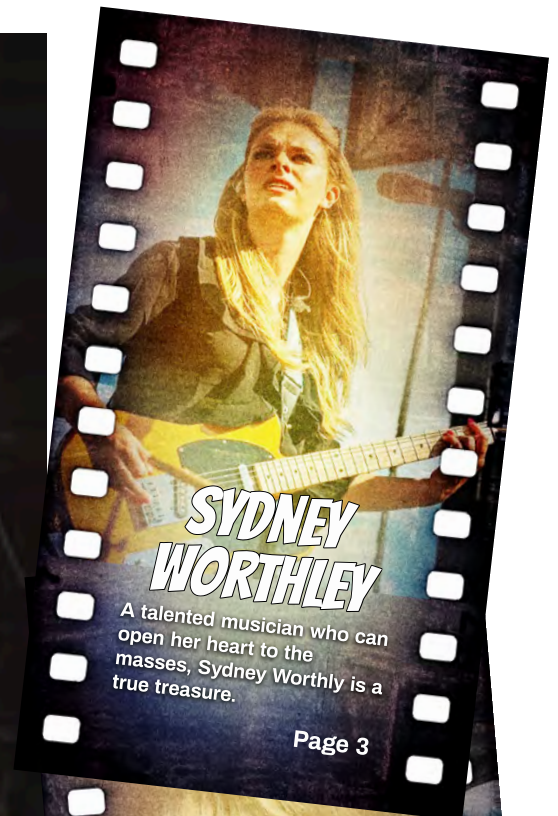
heart will be.

RRX: You have been described both as alt-pop and pop-folk. 'Alt' and 'pop' are modifiers that can have different meanings for different people. What is alt-pop, or pop-folk and how does it differ from pop, or from just alternative or folk? What makes something alt or pop? And is that how you feel about it, or did those descriptions come back to you?

SW: I think alt-pop or folk-pop tends to open up the spectrum that is pop music. We see pop music gravitating towards those 80s synths again but in the

next few years that could very well change. Alt-pop gives musicians, like myself, the option to add in some grungy guitar tones and some live drums while keeping the elements of mainstream pop all in one song. With folk-pop, we can hear the emphasis on the lyrics. I've always said that lyrics are my favorite part of any song. Sure, I love a good, catchy melody, but I need substance in order for a song to stand the test of time in my eyes— well, ears. Adding those elements to pop really breaks open the box that

Continued on Page 5...





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pop tends to fall into. I find that to be so interesting and freeing as someone who loves many genres of music.

RRX: You're young, and you started singing and performing when you were around 12. And some people, usually older people, say that young people don't have anything to sing about. But do you think young people coming of age in these insane times have a perspective that needs to be shared, maybe even necessary to save the world?

SW: I think that young people are proving that we can be the change we need in the world. Whether that's through our art, music, protesting, even simply social media, it all makes a difference. We kind of got thrown into a world where chaos is the new normal. The past couple of years have truly highlighted that! Not to say that older generations haven't experienced similarly important events, but this generation has become

extremely aware and empowered by everything we've seen. Our voices are just as important and I would argue that we have quite a bit of insight on the state of our world and ideas on how to change it for the better.

RRX: You have a very distinct voice; it sounds older than you look. So there's probably some surprise when someone sees you, and then hears you, or vice-versa. When you're booking in clubs, do you send in the music first, or show up first? Have you tried both, and does it make a difference? Which do you prefer?

SW: Thank you! I love this question! When I book any show, I send my music with an email just in case that's the only thing they look at. Now, that doesn't mean they listen to it, which is actually more entertaining (for me). So, when I get set up and start playing I like to look at people's faces and there's always at least one person that looks like they don't trust their estimate on my age. It happened a lot less once I was around 17. However,

when I was around 14 or 15 just about every show I had conversations that began with guessing I was upwards of 18. Back then I was so flattered and thought I was mature but looking at pictures... oh god I looked like a baby!

RRX: People get stuck in their favorites when it comes to music. Some people broaden their horizons with different musicians, and some expand their horizons in the range of one artist's music. Your music seems to draw from a lot, do you feel people can expand themselves in your repertoire? Was that intentional, or a happy accident?

SW: Probably a happy accident. I wish I could say that it was intentional but the songs I end up releasing are the ones I didn't have to think too much about. I go where the lyrics or melody take me and if any part of it is forced, you can feel that. My biggest influences, especially at the moment, are the ones that have experimented with different genres, sounds, lyrics, rhythms. They put out

music paired with lyrics and instruments you haven't heard before in one song. It's incredible! It makes me excited to see where the music industry is leading us. So, if I could be a musician that steers a listener to a genre or type of lyricism, that would be a very happy accident.

RRX: You share a lot in your songs, about you, about your struggles in life. Your songwriting is compared to Taylor Swift, who's known for sharing her life with her fans. How important do you think that is in art? Do you think the music is a platform for a personal catharsis, or is it just 'write what you know'?

SW: For the majority of my writing, it's personal catharsis. I think music can be an escape for the writer and the listener. So, listening to a catchy melody where you can turn off your brain and just groove along is more important than people give it credit for. However, if your experience can help someone feel seen, isn't that the meaning of art?



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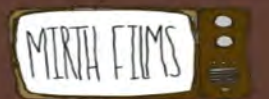
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DJ Joe Grossman

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DJ Joe Grossman is someone you maybe haven't heard of in the Capital Region, but if you were in Manhattan and you the right people, the right bouncer to bribe, you might just know who he was. He's firmly revolving in the orbit of the New York party scene.

: When I think of DJs, I think of old school record-scratching and loops, which be me tipping my hat and letting my age spill out. And DJs produce a whole sound, but I feel like a DJs must share a kinship with drummers, because rhythm and timing play such an important role. How would you compare what you do with what a drummer does?

JG: They have similarities, but rhythm and timing are the main two that come to mind. That's basically one kinship I think all musicians share. I'm sure a lot of people would say there is no similarities because as a drummer you're creating music in real time and as a DJ you play tracks that are already produced, but there are a lot DJ's like myself that basically produce live



BY LIAM SWEENEY

Joe Grossman. Photo provided.

during their sets. For example, playing a kick drum or bass line from one track and then layering hi hats or drum samples over it and then adding an acapella. By doing that you can create a live remix that nobody's ever heard before.

RRX: You are a New Yorker, which is how I got turned on to you. But you're in the Manhattan scene, and while Albany and New York City definitely share some culture, some of the mindset, we're worlds apart. What is the Manhattan DJ scene like? I mean socially, how would you describe the daily grind of the dance scene?

JG: To be honest it's changed so

much over the years it's hard to really describe, its ever evolving. When I first got into DJing it was all vinyl. There was no social media. All the promoters used gorilla marketing with flyers and street teams. The scene was a lot more organic then, a lot more personal. But somethings in NY always stay the same. The better DJ's and promoters have weathered every storm and are still here. However, the focus has shifted from Manhattan to Brooklyn over the past few years. But NY is the city that never sleeps. So, nightlife will always be a staple here.

RRX: One thing I've always felt is

that venue is the "fifth instrument," or in your case, the "second DJ." Where you are can either limit you, or give you an insane rush, and make you hit new heights. So, you've probably played in some pretty unique places. What kind of place charges you creatively? Can you give me an example of a place like that?

JG: There really are so many unique places. One that comes to mind is in Acapulco, Mexico. There is a venue called Hannah Sun Club which is basically on top of a mountain overlooking the ocean and the entire club is surrounded by an infinite pool. One of

the most amazing moments I've ever had was playing music there when the sun went down. But each city and venue has its uniqueness. And it's up to the DJ to understand the venue and the crowd and make the music work in that specific situation. But the crowd's energy is really what drives me creatively. Even more than the venue, I feed off the crowd's energy.

RRX: One of the things that interests me about DJs and DJing is that you, aside from the electronic elements you create yourself, you get to sample the music of others. So, you get to create for people, but while creating, as a part of that, you get to expose people to music that kicks for you. What kind of music do you look for to sample?

JG: I love classics, there's just something about hearing a classic vocal sample that might have been forgotten for a while just come through the speakers. Michael Jackson, Aretha Franklin, Etta James, Beastie Boys, Biggie. I have a list a mile long with so many artists and different styles of music. There have been so many times that I've been driving and a song comes on the radio and it just gives you an idea for a remix or a sample.

RRX: When I say DJing, I'm kind of like a toddler pointing to everything and calling it 'water.' I know that there is DJing, but there's also EDM, or electronic dance music. And for this interview, I hit Google. And Google doesn't seem to know the difference. So, here's your chance to school Google; what's the difference between DJing and EDM?

JG: Well, DJ'ing is the art of playing music and EDM is the style of music that DJ's play. EDM breaks down into tons of different genres and styles like techno, tech house, house music, tribal, deep house, progressive, etc... There have been so many new genres that have emerged over the past few years and new ones are created almost monthly. My style is more techno, tech

house and tribal.

RRX: There are none of us islands; we all have other people in our orbits. For you, other DJs, other performers, notable rave kids and scene and scene legends. So, in your world, I don't want to say you might have favorites, but maybe a couple of cool and interesting people you think deserve some recognition. Recognize!

JG: I grew up in the NY music scene so I'm always going to be partial to my NY DJ's. A lot of my inspiration growing up came from listening to legends like Danny Tenaglia, Victor Calderone, Boris, I've always just loved that big powerful NY sound. Then as time went on, I also took a liking to other sounds as well from a lot of other DJ's like Carl Cox, Steve Lawler, Solomun, Chus n Ceballos. The list goes on.

RRX: This is where you answer the question I didn't ask. Comments? Remarks? Educate, enlighten, emote – the floor is yours.

JG: Well first and foremost I'd like to thank you Liam and RadioradioX for taking the time to do this interview. It's always an amazing feeling for me to see people interested in what I do. And I'd also like to thank all the people that continue to support my music. All the promoters and fans that support my events are what allow me to do what I love and I'm forever grateful for that.

Music and the music scene is changing every day and to keep up with that I'll always try to keep learning, growing and entertaining crowds. Sometimes DJ's forget that the people on the dance floor worked all week and dealt with the stress of their lives and that one night is their release, their moment to forget everything and just enjoy the music. As a DJ I'm responsible to give them an amazing show and I'll always do my best to do that.



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Tug Talk with Art Cohn, of the Institute for Underwater Archeology (11:30AM)

Tug Talk with Captain Steven R. Wunder (1PM)

Live music with Troy Samba at Lock 2 (1PM)

Mariner's Roundtable (2:30PM)

Mariners Line Toss Competition, Round One (3:30PM)

Tug Talk with Bill Sullivan of Donjon Marine (4:30)

Live Music with River Junction (5:30PM)

Fireworks! (8:45PM)

Sunday, September 11th, 10AM-3PM

Tours of docked tugs. Open times vary by tug.

Boat rides

Farmers Market, Bounce House at Lock 2

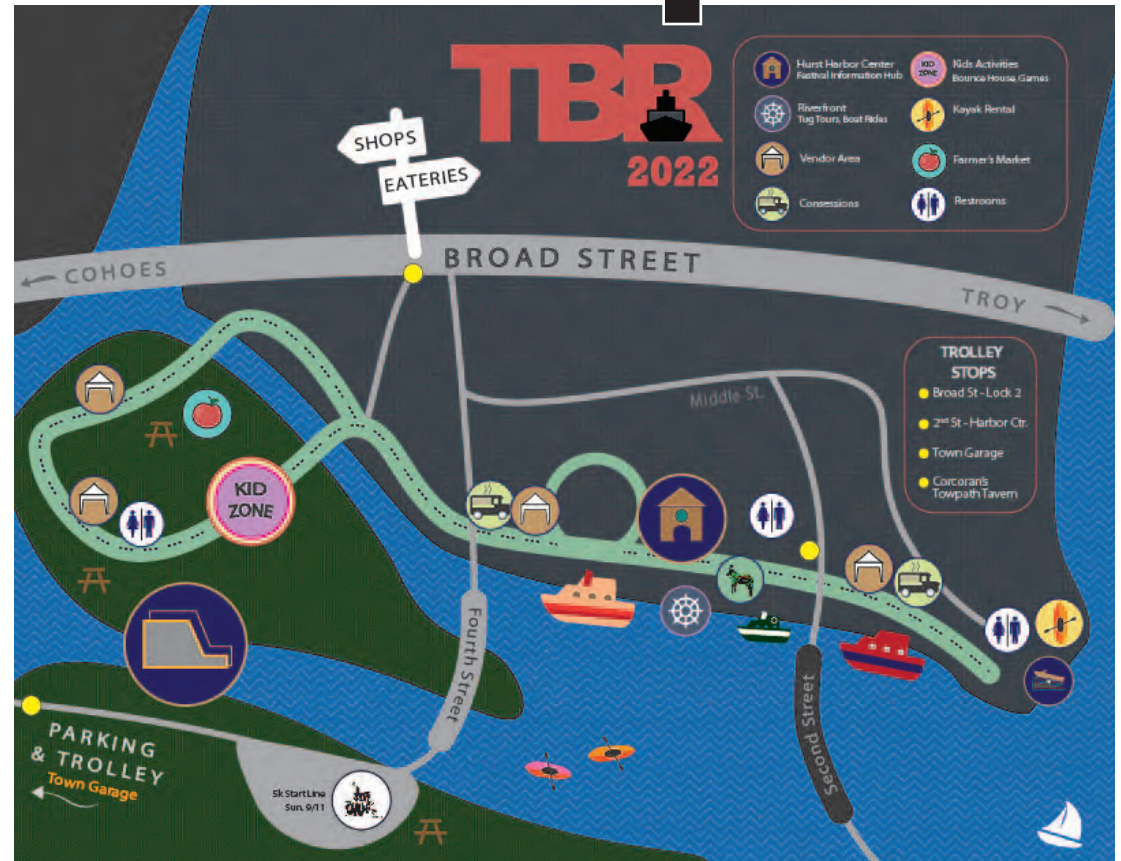
Tug Chug 5K (9AM, must register)

Face Painting at Lock 2 (11AM-2PM)

Live music with Tom Harding (10AM-1PM)

Mariners Line Toss Competition, Round Two (1:30PM)

Closing Ceremonies (2PM)



The Tugboat Roundup is a three-day festival that begins with a tug parade up the Hudson River. On September 9th, at approximately 3:30 PM, the parade will leave Albany. Spectators can watch the parade pass by from any accessible river front spot Menands, Watervliet, Green Island, Troy, Cohoes.

Once the parade reaches Waterford, tugboats, workboats and other vessels dock where they, their crews, tug enthusiasts, and visitors gather to celebrate the maritime heritage of the Northeast Inland Waterways.

The festival features tugboat tours, boat rides, tug talks, competitions, fireworks, children's activities, vendors, food, and more. The Tugboat Roundup is free to attend.

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Tugboat of the Year



Photo by Glenn Raymo

Tying up on the seawall in the Port of Oswego, N.Y., Capt. Charlie Riddick was pleased. The newbuild J. Arnold Witte — which he was delivering from Erie, Pa., traveling a portion of Lake Erie, transiting the Welland Canal and crossing Lake Ontario — had handled like a champ. The 78-by-26-foot tugboat negotiated 3- to 5-foot seas on the beam and stern with ease.

“We were light on draft but stayed dry,” Riddick reported.

Subsequent legs of the delivery took Donjon’s new tugboat through the Erie Canal, where late September rains had dumped silt and debris from countless feeder creeks, forcing the crew to travel slower than expected on that portion of the voyage from Donjon’s Erie shipyard to its saltwater base in Port Newark, N.J.

Riddick reported that with the boat’s 9-foot draft, he was often pushing through

alluvium building up on the canal bed. Ultimately, he found that running only the center wheel of the triple-screw boat worked better than running all three wheels or only the outside ones.

Boksa Marine Design provided the design for the boat and handled the engineering work. Nick Boksa, president of the firm, described J. Arnold Witte as a hybrid design, a blend of features determined by near-coastal and inland river conditions. The large push knees are similar to those on inland river boats.

“She’s designed to be a workhorse,” Boksa said. “There’s nothing novel about the design. (It) is based on our analysis of Donjon’s existing vessels, although with improvements.”

The boat can be ballasted and the wheelhouse lowered to get the air draft down from 17 feet 11.5 inches to 9 feet. Since the wheelhouse is expected to be in the raised position 90 percent of the

time, Boksa reinforced it with guide rails that reduce swaying in strong winds.

“We did this for operator comfort,” Boksa said. “We needed a stable wheelhouse when it was in the up position.”

Riddick confirmed that this goal had been met. As he put it, “The person at the helm in that wheelhouse wants to feel only movement with the hull, not independent sway.”

J. Arnold Witte took longer than expected to build. One factor was Covid-19. Donjon Shipbuilding & Repair (DSR) has a distinct focus and division of labor in winter in contrast with the rest of the year. Winter, mostly defined as the time the Soo Locks are closed, sees most of the Great Lakes fleet crowding into the region’s shipyards and harbors for repairs, upgrades and modifications. DSR adds 150 to 200 temporary workers to its 300-person workforce to complete

these projects, but in 2020, Covid-19 meant that very few temporary workers came up to Erie. Work on J. Arnold Witte, therefore, was postponed while the full-time crew focused on servicing the overwintering boats.

J. Arnold Witte is rated at just over 2,400 horsepower. The propulsion chain consists of three Tier 3 Mitsubishi S6R2-Y3MPTAW engines linked to ZF 3350 transmissions, which spin three four-blade stainless-steel propellers. Each wheel is 66 inches in diameter with a 52-inch pitch. Electrical power (65 kW) is provided by two John Deere 4045TFM85 engines spinning Kohler 65EOZCJ generators.

Donjon Marine made some decisions based on regulatory requirements when finalizing the design of the new boat, said Capt. William Sullivan, manager of regulatory compliance and vessel repair. Sullivan said Donjon chose to install three 800-hp Tier 3

engines instead of two Tier 4, 1,200-hp engines. The EPA requires marine engines over 800 hp to meet Tier 4 emissions standards.

“We did not think the technology was evolved enough for installation of Tier 4 engines, with their related emission-control systems, in such a small towing vessel,” he said.

The delivery through the Erie Canal anticipated some of the boat’s future areas of operation, including the tidal creeks in and around New York City. According to Sullivan, J. Arnold Witte is based in Port Newark to support Donjon’s shallow water and inshore/river services. This includes in-house dredging, heavy-lift, construction and salvage work, along with contract work where the company transports various bulk commodities.

DSR is a 44-acre facility that provides more than 200,000 square feet of production space, including fully enclosed fabrication and assembly buildings and 4,000 linear feet of pier area. It is one of only two dry docks on the Great Lakes capable of handling 1,000-foot self-unloading bulk carriers. The dry dock measuring 1,250 feet by 120 feet by 22 feet (depth over sill) is used to build, repair, convert and re-power ships.

Last summer, DSR handled over two months of underwater hull repairs on USS Cod, a World War II submarine that has spent the past 62 years as a lakeside tourist attraction in Cleveland. The submarine’s 10 torpedo tubes were refurbished with ballast tank plating.

At the same time J. Arnold Witte was passing through via the Erie Canal on its delivery voyage, two new 250-by-54-foot barges, Witte 3301 and Witte 3302, made their way from DSR to Port Newark via the St. Lawrence Seaway and around Nova Scotia. J. Arnold Witte did not move them because they were too broad to fit through Erie Canal locks.

Donjon Marine boats have long operated with a certified safety management system (SMS) under the ISM Code, so the transition to Subchapter M was an easy one. The company chose the American Bureau of Shipping as its third-party organization (TPO), and to ensure compliance, Donjon performed a gap analysis and drafted a comparison matrix to update its SMS accordingly. It also invested in new software to simplify the management of fleet safety and compliance, maintenance, personnel, purchasing and inventory.

Donjon Marine operates 11 tugs, of which nine currently have certificates of inspection (COIs). The remaining two are scheduled to be certified under Subchapter M prior to the U.S. Coast Guard deadline in July 2022.

“As Donjon crews have become more familiar with using the Helm Operations software, we have expanded the capabilities of the overall system to simplify compliance with the ever-changing regulatory landscape,” Sullivan said.

The biggest challenge regarding certification, he added, has been making sure the process continued during the pandemic. “Donjon has done its best to isolate our mariners to keep them safe while still surveying/auditing the fleet,” he said.

A few days after arriving in New York Harbor, J. Arnold Witte was doing what it was built for, moving muddy scows and huge crane barges and dredges around the port.

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Original article here: <https://professionalmariner.com/article/donjon-newbuild-masters-lake-chop-canal-shallows-on-maiden-voyage/>



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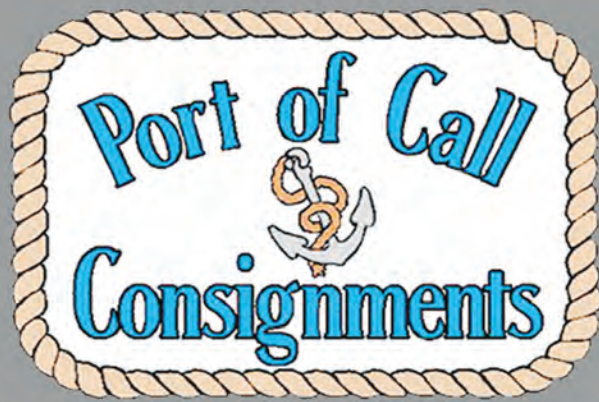
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Ky and I

Ky McClinton and Matty D talk the local scene from their podcast



BY NIKI KAOS

Ky McClinton (l) and Matty D (r). Photo provided

RRX: Your intrepid reporter, Niki Kaos, turned the interview format on its ear! Ky McClinton and Matty D, from the podcast *Ky and I*, hosted a roundtable interview. Like a songwriter's circle, but with talking, not singing. Prince Reed produced the session, and we relaxed into the cozy atmosphere of Matty D's Van Schaick Island studio space. Here's an excerpt of our deep thoughts, but you can catch the full interview on *Ky and I* podcast episode 5.

KM: It's good to be back on the *Ky and I* podcast, it has been a few weeks. Niki, tell us a little bit about you?

RRX: I'm a singer songwriter from Lansingburgh who grew up just over the river, and I'm passionate about original music. I'm excited about this resurgence of talent and venues after COVID. It's an exciting time to be part

of local music in the Capital Region. Like Jo's Joint, which is one of my favorite newest venues in Troy.

MD: I was just talking about this yesterday. I had it on a list of places I had to check out.

RRX: This is a favorite hidden gem in the Capital Region. Great food and friendly staff. No cover for the music, and one of the most beautiful back patios I've seen. Great to work with as a musician. I love it there.

KM: I'm going to have to check that out!

MD: So that's not too far from Matty Dub's neighborhood?

RRX: Not at all – an easy hop, skip and jump!

KM: Have you ever checked out 518 Craft at all?

RRX: I do love 518 Craft – in fact, one of the things I like is that they have

one of three painted public pianos you can play in Troy!

MD: Oh! I did not know that!

RRX: It's super cool!

KM: You'll see a whole bunch of random musicians over there. You don't even know them. You don't see them at open mic or karaoke. They just play the piano and play it well, and I'm like whoa!

RRX: If you don't have one at home but have one up the street... might as well go for it!

KM: Exactly!

RRX: Matty, before we got started you entertained me with "Fly Me to the Moon" in the Tony Bennet style. I loved it! I had no idea you played piano!

MD: In the Tony Bennet "key", which I wasn't quite suited for today.

RRX: I don't know...I gotta say, you really hit it. You got right up there. As a

singer, I know, it's not always easy to get those notes, and jazz pieces will really school you. The intervals really tell you. And you're playing piano at the same time, which is hard.

MD: I never used to. The whole playing instruments and singing is something new for me over the past two to three years.

RRX: There is some cosmic kaka lately making it harder. I don't know! It's been a struggle for me! I get on stage and feel like a deer in headlights.

KM: Like, stuck a little bit? You did have a post about this on Facebook recently.

RRX: Yeah. I think there's two different camps around that. About how honest you want to be on stage versus playing through it.

KM: When I do originals or covers on stage, I first think of the crowd and

think – how would they react to this cover? Or how would they react to this original? If I do an original, I want to do one that makes them feel it as I do. You gotta read the crowd. I feel and play the song that suits them.

RRX: You're an amazing songwriter! Do you come up with your originals in the moment on stage?

KM: I don't come up with them on stage. I have to sit on them at home. It usually takes a good while. I'll start writing, and then I'll just f**k around with something else. I don't want to be overwhelmed when I write a song.

RRX: You gotta be in the right mood? I can see from all the times I've seen you perform your music, whatever your process, your songs connect with the audience. I can say 100% if you get a chance to see this guy (Ky) or this guy (Matty) perform live – don't miss it.

KM: It is the most important thing, I think – when you're performing live, connecting with the audience.

RRX: So, what do you different when you're recording?

MD: Unlike you guys, I don't have all these original songs. I've got a couple, and I feel like I haven't really found that space, that motivation. And I don't put that pressure on myself. I'm happy doing my covers.

RRX: Right. There's this whole debate in the Capital Region. Cover bands. Originals. Guess what folks-it's the band that connects with their audience!

MD: Yes. Yes. Exactly. And Ky and I work together, and we're on opposite ends of that (originals and covers). And it is about connecting with the audience.

KM: Open mics sometimes once it comes to an original song, people will turn their backs. That's why I love the fact that...

RRX: Matt Warner and Jean Tansey at 344 2nd Street in Troy.

KM: Yes. Because they do original

music over there. I think I might have to head over there. Did you see the video. They are literally sitting down, listening.


RRX: We would be grateful to have you. It's a great space for people who aren't into the bar scene. A family friendly event with a potluck and a variety of beverages. Two feature acts at the start and end of the night. And six open mic slots between 6pm and 8pm that can be prescheduled. I love that we are cultivating a listening room. People are super quiet while the performance is happening.

The other side, as we talked about, is playing an open mic in a crowded bar. You still have to connect with your audience. There are so many good local open mics to get your sea legs in this way. I've thought no one was paying attention, and had people come up to me at the end of my set and tell me my song really connected with them. It is important to do both, I think.

MD: Thanks for coming to my new open mic night at Table 41 in Cohoes. The first and third Mondays on Remsen St.

RRX: I'm literally calling you the King of Cohoes! You're taking over Remsen St. and Van Schaick Island. Your open mic was amazing fun. And I love your karaoke at Donnie Magoos on Fridays. The host with the most in Cohoes. And the music and food are cooking at Van Schaick Island Country Club's restaurant. I hear you and Ky have music going on there at Max 410. It's nice to see people doing the grassroots work that needs to get done to support our local venues!

Check out the Episode 5 Ky & I podcast for the full interview! Follow Ky McClinton and Matty D on social media to keep up with their musical adventures!



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Raelyn Nelson

The granddaughter of the legendary Willie Nelson is out to make her own legends.

BY ROB SMITTIX

Rae Lynn Nelson. Photo provided.

RRX: How's it going?

RN: It's going okay. I'm in the band van riding to Wisconsin, we have a show there tomorrow.

RRX: Wisconsin, never been, I hear they have great cheese.

RN: Did you say shoes or cheese?

RRX: Choose.

RN: Choose, okay. I'll have to get back to you on the shoes.

RRX: I'm sorry I had to cancel the first time I had a toothache, and I couldn't even talk. So, I went to the hospital to get antibiotics and then I caught

Covid, which I still currently have. It really sucks but last night, I decided because I can't go anywhere and I can't do anything, I'm just going to get wasted and when I woke up, I felt pretty good.

RN: That's the cure then.

RRX: I'm a city boy, I didn't really

listen to country growing up, I wasn't brought up with it. For years I didn't even realize how much I love 'real' country music. You make 'real' country music and I really enjoy it.

RN: Thank you. I think with real country music, the songwriter

experiences what they are writing about. It comes from something that has really happened and that's what makes it a good country song.

RRX: I'm a punk rocker at heart. I don't know if you realize that you have that element in your music or not, but I hear punk rock.

RN: That's all JB (Jonathan Bright, guitar/vocals). Same kind of sorta thing with me, I grew up with all country influences, Christian and gospel tunes as well. Old country is all I grew up with, so I didn't really get to experience much rock music until I met JB. His background is all rock. We met through a mutual friend, I was looking for a place to record some demos, he said he had a studio. So, I went over there and recorded, little pieces of songs that I had. He said we should put a combo together I always wanted to try a country thing. We started getting together, finishing the songs. The very first couple of songs we did were super country. Then we figured we should all just do what we're good at. JB grabbed his rock band to play with us. Then we started leaning into his rock influences. Then we started writing. I would start out by writing a country tune and he would change some things and rock it up. We play with a rock band so that's why you're hearing all of that because it's all there.

RRX: Well, I can certainly appreciate it. And oh my God, you had me cracking up. On YouTube the video for "Jam in the Van", you opened up by saying "My Grandpa (Willie Nelson) is one of the most famous singer/songwriters of our time, so nobody really cares about my songs. I can't even go the regular route and sleep my way to the top because eventually I'm going to get to my Grandpa and I don't want to f**k my Grandpa." You're hilarious but I can imagine your grandfather is one of the most legendary musical talents in the history of the world, so no pressure there, right?

RN: I'm very proud of him and it is

just making light of the industry and where I am in it. My Grandpa is the coolest and he always will be, there's no way any of us are ever going to top him but I still wanna be just like him. He always told us to use humor to get through life. I don't know if he's even heard that joke, but I know he would laugh at it. It's about having fun with life and not taking everything so seriously.

RRX: I definitely get that vibe from you. You seem like you're a whole lot of fun to hang out with.

RN: I am a whole lot of fun to hang out with. Aren't I guys? They did not respond at all.

(Both laugh)

RN: We're just always trying to bring the party. We have so much to celebrate, we're not dead yet. There's a lot to be sad about, but why? You know? Let's have fun be happy and not dwell on the sad things. Because if we do, we're just going to make ourselves sick. That's what I do, I'll end up just laying in bed and making myself sick if I just dwell on the sad things. I don't want to be sick!

RRX: Yeah, I hear that!

RN: I guess that's insensitive to say to someone that has Covid.

RRX: Just piggy backing on what you said, we're still alive so let's celebrate. You know?

RN: Yeah, I think that's where it all came from anyway. Celebrate the end of the day when you made it through.

RRX: Absolutely. There's something else I see you following in your grandpa's footsteps with besides music and that's cannabis.

RN: Yes, technically on the board of The Tennessee Cannabis Coalition in Nashville. There's not a whole lot that we've been doing right now because cannabis became federally legal and it's just running rampant in Tennessee. It's just a magic plant. Yes, I'm an activist for marijuana/cannabis and I'm super hopeful.

RRX: Alright. Well, I'm all for it.

You're right it is a miracle plant. What else is going on in your life?

RN: JB and I do a podcast called "Music is Funny". Over the pandemic we started a podcast talking to comedians. When we're on the road we only listen to stand-up comedy or comedy podcasts because we won't agree on music. So, we were like maybe we can get them to talk to us since they're not doing anything. We reached out to Doug Stanhope and he said yes. Once you get Doug Stanhope to say yes and do it a couple of times it's pretty easy to get the other ones. We weren't planning on doing it once things got going again but we like doing it so much we're going to keep doing it as long as people want to hear it and as long as comedians keep saying yes.

So, we're doing that and we just put out a new single "Free," put out a video and now we're working on doing a cover tune of Poppa Willy and Waylon's "I Can Get Off on You" and we actually got

comedian Joe Derosa to come do the drums on it.

Here's the thing I'm doing now. I think I'll do an original song and then a cover an original song and a cover and keep putting singles out. Maybe group them together at some point as an album but people want something so quickly and to put out quality songs in my opinion takes time and I want each song to get a lot of life. Plus, the one time we put out an album was November of 2019 and then the pandemic hit and I feel a lot of those songs didn't get as much life as they could have. Couldn't tour to support it. Anyway so, I want to do singles. I think I've got Doug Stanhope talked into "The Grinch Who Stole Christmas".

RRX: Nice. Anything else you'd like to say to people out there?

RN: Enjoy your groceries and don't be an ass****! And thanks for letting me ruin your Covid day and talk about sh*t.

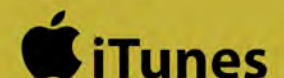
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| 09/11 | Neil Hamburger (Comedy Show) | 09/24 | Lark Hall Fest-
<u>2PM</u> Nickopotamus
<u>8PM</u> Victory Soul Orchestra
<u>11PM</u> DJ set with JB! aka Dirty Moses |
| 09/12 | Invocation of The Muse - Open Mic Night For Poets | 09/25 | Lark Hall Record Riot (11AM) |
| 09/14 | Michelle w/s/g Isa Reyes | 09/26 | Yo La Tengo |
| 09/17 | Cimafunk | 09/27 | WCAA-LP 107.3 FM Battle of The Bands (Hip Hop/R&B) |
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Chad Ploss

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BY OP CALLAGHAN

Chad Ploss.
Photo provided.

One of the most obvious benefits to being involved in the local music scene is the “behind the scene” activities that occur. The scene can certainly be “gossipy” at times, but in this particular case, the gossip is good. The gossip is Chad Ploss.

Nearly every drummer that I have interviewed thus far, has mentioned Chad in a very favorable manner. Drummers love him. He’s an incredible player, with exceptional chops, and is able to play multiple genres in a seemingly effortless way. To watch Chad play is a joy. His technique is remarkably refined, discreet, and flawless. One of my favorite aspects of his playing are his fills. Chad’s use of space and rests in his playing adds additional depth and texture. Instead of cramming as many notes in as possible, Chad exercises patience and care in his playing. He’s humble, talented and keeps great time. The result is clean, concise and admirable.

Chad received his bachelor’s in music education from the reputable Crane

School of Music and has been teaching in Scotia-Glenville for over 25 years. He has played with several regional acts, including Keith Pray’s 3 Bass Hit, Soul Session, The Audiostars, Tollbooth, Lo Faber, The Ominous Seapods, Rob Beaulieu, and Family Tree. Chad is truly a master at his craft, and an exceptionally nice guy as well. So, without further ado, give it up for Chad Ploss!

RRX: Hey man! Thanks for doing this. Let’s get started with an easy one first. How old were you when you started playing drums?

CP: I was in fifth grade when I started taking lessons in school. In fourth grade, my classroom music teacher brought her brother in to play drums for the class. He played “Wipe Out” and all I could think was, I need to do this...not want, NEED!

RRX: That’s great. Having a teacher like that is certainly a life changing experience. Tell me about your current set up, cymbals, drums, sizes, etc.

CP: My setup is fluid; in that it

changes depending on the gig. And even with a steady gig, it changes within that setting too. I love trying new things. It keeps it fresh! Over the years I’ve accumulated a bunch of different sizes and styles of drums and cymbals to choose from. I’ve always got my eyes and ears open.

RRX: Do you have a favorite rudiment?

CP: I never really thought of this, but yeah, I guess I do. The six-stroke roll. First of all, it’s used all over the Motown stuff. That’s reason enough, but it’s so cool to use in fills and grooves. It’s a fun and effective way to get around the kit. Also, you can morph it into a rolling triplet feel and add your feet in there as well. I guess you can do that with other rudiments too, but I mean, C’mon, it’s Motown!

RRX: Great answer. Okay, Tommy Lee (Motley Crue) or Tommy Aldridge (Whitesnake and a bunch of others)?

CP: Definitely Tommy Lee! He was my guy when I was a kid starting out. When “Shout at The Devil” dropped, I couldn’t get enough. His sound, feel,

and showmanship really appealed to me. Playing to a tune on “Theater of Pain” called “Louder than Hell” was the first time I freed my foot from the shackles of my hi hat stand. If you listen to the drum intro, you’ll know what I mean.

RRX: Yes! “Livewire” was my intro to double bass, and I always appreciated his use of rudiments. You can tell that he trained in marching percussion. Alright, let’s go brother vs. brother - Vinnie Appice, or Carmine Appice?

CP: I’d have to say Vinnie. I love his playing with Dio, and at the time I listened to it a lot. Also, Andrew Hearn and I saw a clinic of his in Schenectady, and he changed my way of thinking about sympathetic vibrations around the kit. For instance, the snare wires making noise because you hit a tom adds organic reverb and helps tie the kit together.

RRX: I agree. He’s really humble, and the playing on “Holy Diver”, particularly the song “Stand Up and Shout” is just great. You’ve played with

a ton of great bands, and various styles. Tell me about some of your favorite gigs.

CP: I'm going to go with the first two bands I played with when I moved to Albany. The original band Tollbooth is one. I moved after college with the members of that band. We had a special connection, and the creative energy just flowed every time we got together. We wrote some cool music. Good Friday is the second, because I got to play with Adam Graham (bass). He gave me an amazing education on how to support the music and the groove. He's a huge part of why I play the way I do. Those bands set the stage, so to speak, for my playing career. I could literally name all of the groups that I've played with past and present, but I will spare you! They've all been very positive experiences. I feel very fortunate.

RRX: I loved watching Adam play. He truly brought magic and depth to every performance. He is surely missed. How fortunate for you to have had that experience. Ok, as a teacher, what is your strongest message to young aspiring percussionists?

CP: Play with as many people as you can. All of those experiences are invaluable. Whether they're good or bad ones. The people you meet and form connections with help shape you into who you are as a musician and a person. You realize what works, and what doesn't work, both professionally and personally.

RRX: So true. Do you play any other instruments?

CP: I do. I play all of the wind instruments you find in a concert band. I teach those as well in school lessons and band rehearsals at Scotia Glenville Middle School.

RRX: OK, you get to put together your dream band, with you on drums. Who do you pick, dead or alive, for the rest of your band?

CP: My dream band already exists;

It's The Roots. The musicianship is top notch. Great tunes. They stretch out live and have a blast on stage. They also play with a ton of different musicians at gigs, on albums, and on Jimmy Fallon. So hip! Can I just say that Questlove is THE MAN! Talk about supporting music in the best way possible!

RRX: And his pocket drum kits are pretty badass as well! What do you think about putting the drums out front for a change, and having the guitar players sit down in the back?

CP: I think it's cool as hell. I love seeing different stage setups rather than the drummer suck in the back. It gives the audience, as well as the musicians on stage a different perspective. It also allows the drummer who sings lead to better connect with the audience.

RRX: Let's start a trend! Drummers up front! What makes a great drummer?

CP: Someone who supports the music in the best way possible.

RRX: What is something that every drummer should know?

CP: You need to have people skills. Be positive and genuine with people. Treat people with respect and dignity.

RRX: What is your dream kit?

CP: I don't think I really have a dream kit. I love great vintage drums, and I love what A&F Drum Company are making. I love Paiste cymbals. I definitely would like to get a Gretsch round badge kit some day!

RRX: Serious question; who inspires you more, Travis Barker or Lars Ulrich? (This is not a serious question, but because Chad is such a nice guy, he answers in a professional manner).

CP: Travis. He's more interesting to me. He's got a funky setup with low, flat drums and high cymbals. He's done live remixes of Hip Hop like Flo Rida, Soulja Boy and Eminem. Lots of

energy and dialed in. And he kills it live!

RRX: Tell me about that recent picture that you posted on social media.

CP: My long time close friend, Andrew Hearn; (who happens to be a prominent drummer in the area) and I got tickets for Nate Smith and Kinfolk. We took the train down and hung out for a while and went to the show. Nate Smith is one of my drumming/musical heroes. After the show, which was absolutely phenomenal, we went upstairs to look at merchandise. The dressing room is right there, so when Nate came out, Andrew and I fanboied a bit and got our pictures taken. What a gracious dude.

Chad Ploss, is a more than gracious dude, and a tremendous talent. Check him out with Keith Pray, Family Tree, or any of his other endeavors. You won't be sorry!

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Fall Into Some Local Music

BY JOHNNY MYSTERY

Your everlasting summer has faded. Soon your complaints about humidity will be replaced by pumpkin spiced everything. Forget it, okay. You do know we live in one of the best areas of the country for live local music. I didn't make that up. Go check. I'll wait...see, I told you.

Not just you're typical, garden variety bar bands and sappy singer songwriters linger here. I'm not easily impressed but what I can impress upon you are some acts who put their own stamps on original and cover tunes. Some bands most of those other sheets won't talk about.

Take The Jagaloons. We've got one of the best surf instrumental bands living and playing in our own back yard. They're also known and play all over our big country, but they play here too and call it home. Lucky us. Get out and see them. Oh yeah, they have an album out. Play it at 33 and 1/3 please and groove to the hypnotic, surfy reverb beat. Dig the cover of them portrayed as action figures. Coolness? You better believe it. They win over every crowd.

Old school punk in the vein of Wire is being pumped out by Troy's own Zombie Giuliani. I got turned on to them by the great and famous radio/record store dude, Jimmy Barrett. I got their cassette. It's green. I can't give you the title of it, because this is a family friendly periodical. You'll have to go out and pick one up for yourself and you won't be sorry. I wanna know where they recorded this. It's nine songs of pure attitude.

Do you remember North Allen? Of course, you do. They put out two CDs once upon a time. They played some pretty high profile shows with some high-profile people, then for reasons only known to them, split up. Well, they're back. Well,

half of them at least as The North Allen Duo. Cut the band in half and double the profits. Smart guys! They do covers now but they make them their own. I bet if you ask them real nice, they'll do something they wrote. I hope they record. Look for them and their shows on social media, you digital derelicts.

Somebody put me in touch with The Sews from Kingston. Yeah, they're only sort of local, but I don't care. I caught them at No Fun recently. In fact, I almost missed them. I was headed for the door when I heard the crash of a discordant guitar. I turned around and there they were. Girl on guitar, guy on drums. This was lo-fi heaven. The guitar sounded like it was coming out a boom box whilst tumbling in a washing machine. Got with the band afterwards and this lady uses an olive green, Soviet surplus, Big Muff Fuzz knock off. She's also not sure about the tunings as the guitar was prepared in the car on the way up. They gave me a cassette they recorded in their basement. Seriously, these guys are just too perfect. I have no more info on them but hope they come around again.

The other groups in this article are very active and deserve your attention. Find them, friend them and go see them. Get their music and support them. That's the only way they'll keep performing.

Also, coming to Troy on September 30th through October 2nd is Bacchanalia. It's an entire weekend of local, national and elsewhere bands on the order of 100 plus, playing various venues around the city. We'll talk more about it next month along with some of my favorite Halloween records. Don't tell me you didn't see that coming. Now get out and support local music.

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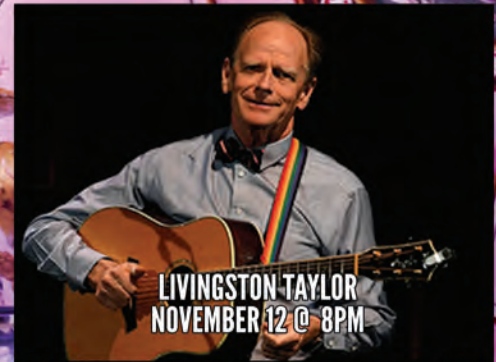
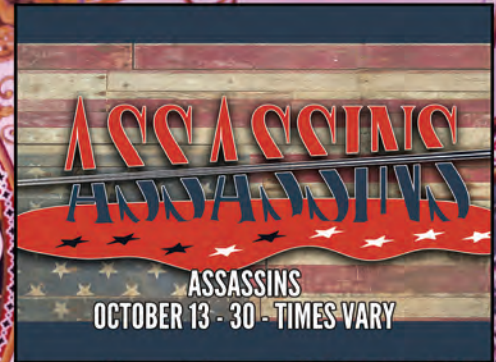


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Ricky Woods Ozzmosis

Ricky Woods is the frontman of New York's premier Ozzy tribute band. Enjoy his particular Sabbath.



BY NEOPTOLEMUS

Ozzmosis. Photo provided.

Metalheads all want to sing like Ozzy. It's true. Whenever I go to a Walpurgis gig (a local Sabbath tribute band), they're singing along, especially to War Pigs. They know all the words — even if they don't sound like Ozzy.

But imagine if you really could sing like Ozzy? What would that be like?

RRX asked Ricky Woods of NYC-based band, Ozzmosis. Ricky is the vocal spitting image of Ozzy. Not the spent vocal cords Ozzy of today, but the vocal juggernaut Ozzy of the 1970s and 80s. Don't believe me? See for yourself: Ozzmosis takes the stage at The Egg on September 17th. It's gonna be a good show! And I don't think Ricky will mind if you sing along...

RRX: Who's in the band, Ricky?

RW: We've got Mike Kelly on guitar. Rock n roll is his religion, and he's devout. And Captain Andre Picard of the USS AMPEG (NCC-666) on bass. And Jim Totoro on the skins. Ever steady, with a bit of a roll. And, of course, me out front on vocals.

RRX: You're currently concluding a summer tour. Do you have dates local to the Capitol Region?

RW: We'll be at The Egg in Albany on September 17th:

<https://www.theegg.org/event/titans-of-rock-80s-rock-tribute-show>

And in October, we'll be at Turning Stone in Verona on the 30th

<https://www.turningstone.com/event-details/2022-10-30/ozzmosis-the-oszy-osbourne-show>

RRX: How is the tour going? How is it being received by fans?

RW: We're not actually touring in full-swing yet, as the world is just really starting to open up again after COVID, but we are booking more and more shows, and hopefully, will get 100% back on-track soon. The shows that we have been playing have been all very well received. People are so happy to see live music again, and I couldn't be happier to be up there leaving it all on stage every night for them.

RRX: Why Ozzy? Did you have an epiphany?

RW: I have been a huge fan of Ozzy and Black Sabbath since I was around 13 years old. When I was in high school, I listened to his voice at least once a day for four straight years. I was even in an Ozzy tribute band right after high school for around a year. We did songs off of Blizzard, Diary and the Sabbath tracks on Tribute. I knew I wanted to play my own music though, so after that I didn't do any of his music for many years. Later in life I wanted to sing those songs again, professionally. I always loved the music and wanted to show my respect and love for the songs that meant so much to me for the majority of my life.

RRX: Do you have any musical influences besides Ozzy and Black Sabbath?

RW: I am a true fan of many different styles of music. Besides Black Sabbath and Ozzy, some of my favorites include Rush, Dio, The Beatles, The Kinks, Jethro Tull, Harry Nilsson...I could go on here for a while...lol!

RRX: When did you start to perform as a singer?

RW: My first time — knowing I could sing well — was around eight

years old. My first "band" was around fifteen. I've been singing Ozzy songs professionally since 2007.

RRX: Have you ever met Ozzy? What does he think of your tribute to him?

RW: I, unfortunately, have never met Ozzy in person yet. I did get a chance to speak to him on the radio twice, however, around the times of the "No Rest for the Wicked" and "No More Tears" albums. I'm not sure he has ever heard me sing, but some people very close to him, including Tony Iommi and Geezer Butler (whom I have both met a few times) have heard me on a tribute to Tony album that I sang on.

RRX: What is your favorite Ozzy song to sing, and why?

RW: Great question! It's so difficult to narrow it down to one song, but I'll give you one from his solo career and one from his Sabbath days. For the Sabbath era, I'll say "Spiral Architect". For solo era, I'll go with "Diary of a Madman". Both are incredible songs, and the vocal melodies that he wrote for them are brilliant. They really show his vocal range and the depths of his talent.

RRX: What is your musical guilty pleasure?

RW: I don't really classify any music I listen to as a guilty pleasure, as I'm not ashamed of any of the artists that I enjoy. Some may find it interesting that I am a big John Denver fan, as well as ABBA.

RRX: Anything you'd like to say to your fans?

RW: My eternal thanks and gratitude for your support! I am blessed to be able to give you my best every show, in celebration of this music that we love so much. When I see you out there, singing along with every word, I know that it means something to all of us. Looking forward to seeing you soon and remember to say hello.



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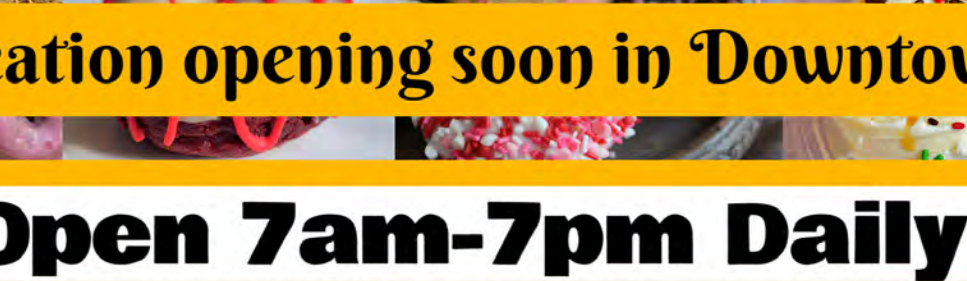



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BY LIAM SWEENEY

Haunted Cat. Photo provided.

Fun bands are great. It's strange, in that some bands, you listen to their music and lyrics and you feel so light that you don't realize how difficult the music might be to put together. Like they say; the great ones make it look easy. And it's refreshing to have a music that just does what it's supposed to and give you a good time.

Haunted Cat is just such a band, and from their eclectic mix of grooves and styles to their never shying away from engaging in festivities, you will

find a good time the moment you click 'play.'

RRX: Haunted Cat has a lot of holiday specials, Halloween, Thanksgiving, Christmas. To see a band do one holiday special in a year is something, but it seems a pattern for the band. How did Haunted Cat start doing holiday specials? Was it a goof that just stuck, or was it something in the band's basic design?

DB: Let me start by saying it warms the cockles of my heart that you think

of HC as a fun band! We have heard that and always appreciate it. We also aim to strike terror into the souls of audience members so their hair turns fully white on the spot, and folks are frequently seen sobbing heavily at our shows as well. Those people are usually watching Steel Magnolias on their phones. The key is, we want to take people on an adventure and hit on all the emotions one could possibly feel, as long as it's not boredom.

To that point, and with respect to

the specials, there are all these ideas that excite us beyond what we're going to play at a live performance or release as audio recordings. Stuffing those ideas away because they're outside of a traditional band activity would be bad for morale. They need to happen. We don't want to just do holiday specials either, we may soon venture into fetish videos, reenactments of obscure political assassinations, revitalizing the Jurassic Park franchise... and, look, this could all be the same project. The important thing is, we want to keep ourselves entertained and interested, and if we are doing that, some other people will probably be entertained and interested. Hopefully?

RRX: The band seems to have a sort of light, sort of lackadaisical feel, from what I've listened to. It's very inviting, very welcoming. And I feel like it leaves a lot of room to experiment and improvise with your sound; you don't seem tied to some traditional orthodoxy. But do you have any root notion around which the band revolves?

DB: My heart cockles are an absolute inferno right now by your words. "Root notion" whence we orbit? There are some bands that are consciously trying to sound like bands that they like, or a specific genre. It kind of makes sense, you like that music, you want to play music pretty close to like that. I would say the most important thing for Haunted Cat is to operate extremely far away from that, and rather

separately and intensely appreciate all art via any mediums that we find most exciting, and filter things we love through ourselves and our collaborators into something that is hopefully unique and new. We get compared to other acts, and writing about music it's very hard if not impossible to avoid that, but I never think we actually sound like those things.

RRX: The previous question alluded to the fact that Haunted Cat's sound is diverse. That usually comes from people that have diverse tastes in music coming to the table. I saw that, in one of your specials, you had a song originally sung by Liberace mentioned. That seems like a big shot out in left field for music in these parts? What was that about?

DB: To clarify, in last year's Halloween Special we brought Liberace back via seance, which was not as easy as you think, and we were granted an exclusive performance of "Violet" by Hole. Liberace is a total pro and we are still honored he showed up despite being very busy with his afterlife passions of snowboarding and jai alai. We could have brought John Lennon back because he has the universal stamp of acceptance, but that would have been extremely boring unless it was the period where he was getting super trashed and making an ass of himself in public, toward the end there. Liberace was way more fun. We had a wheel we spun that included Bam Bam Bigelow and Jesse Pomeroy, but we spun the wheel and the wheel spoke.

RRX: I also saw a picture of you all playing at the Low Beat, which is no longer around. It's bittersweet to see venues go, as far as the memories we have as listeners, audience members. But a fun night for us may have been a major accomplishment for a band on-stage. Any venues, Low Beat included, whose loss you've really felt? Why?

DB: For a very long time I couldn't think about the loss of Valentines

without feeling real sorrow, and when I pass that area, I still truly feel the loss. It was devastating to Albany when Valentines closed. That was the place for me and for a long time, nothing came close to filling that in the immediate Albany area. But looking forward there are a lot of great newer venues. No Fun in Troy is just amazing. Every time I go there I have a blast, and it seems it's just getting better. We still haven't even played there yet, but we have really enjoyed seeing other shows there. I absolutely love Rare Form and saw like 100 great bands there last summer! We are played there again in July.

RRX: Going back to the specials. I see specials on television, and they're usually themed, usually extravaganzas, and it's as much me being in a holiday mood as it is the special's performance. But when you guys do these specials, you go all out. And you probably start them well before the season. So, is it like celebrating the holidays twice?

DB: We collaborate with local artist-of-all-trades and technical wizard Eric-jon Tasker on many artistic endeavors, but we truly couldn't do the specials without him. Together I think we started the Halloween one in April and we would just have our incredibly wonderful and game guest stars come weekend after weekend to film, and then we'd edit whenever we could. We lost a ton of footage when a hard drive fell on a concrete floor, and it was a wild ride. We have such limited resources so it was really a miracle that we pulled it off, especially since it included a live performance filmed at Desperate Annie's like two days before we released it. By time Halloween came we were pretty much ready to move on to The Brazilian Republic Proclamation Day Special. The goal is that we can increase our resources, funds, etc. so we can go even bigger and have more options with whatever we want to do creatively.



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Collar City Crawl

BY JORDAN LANEGAN

How the hell is it already September?! Somebody, please, stop the time -- I'm begging.

When I was a kid, my mom and dad would host a lot of parties. It was their way of killing three birds with one stone: unwind from a stressful work week, spend time with the kids, and party with their friends.

I always looked forward to these get-togethers and felt privileged to have parents as rad as mine, ones that let me stay up well past my bedtime just so I would feel included and cool enough to hang with the big dogs.

And hanging with the big dogs was fun. I did feel included. I did feel cool. But then that time of night would roll around, when it was actually time to head to the room and lie down and leave the adults to their own devices - the time of night when the separation between adolescence and adulthood became starkly apparent.

I hated this time of night. Every kid does. When we're young, we crave being a grown-up. We write off our elders as sad, washed up, patronizing know-it-alls, full of regrets, pushing their 'what-could-have-beens' onto us, but as the years pass by and that once-so-desperate desire for maturity and freedom begins to come to fruition, we realize that maybe - just maybe - those old, know-it-all assholes were onto something after all. Perhaps we should have taken their precautions of slowing down and enjoying our

youth while we still could more seriously.

On the thirteenth of this month, I turn twenty-six, and as much as I'm not usually one for getting overly sentimental about birthdays, especially when it comes to my own, I can't help but to do a little self-reflection over this totally absurd, uniquely human phenomenon we all share. We really are walking, living, breathing paradoxes (the weirdest species around, by far).

In the spirit of cheesy, low-key cringey birthday traditions, I decided to pick out a word - a mantra if you will - to set the tone and intention for this next chapter of my life. The word? Time. My intention? To use it. Wisely.

All of us talk about time, all the time. We either don't have enough of it or we have too much of it. It either drags on forever or it's gone in the blink of an eye. Like anything else, it can either be a gift or a curse, a tool or an excuse, a friend or a foe. So... let's choose to use it wisely together.

Let's take the time to embrace our ever-changing environment:

Long time dwellers of Troy will be the first to tell you that this town has changed, too much, and that it isn't what it once used to be, and trust me, I get it. When you've grown accustomed to an area, it's hard to let go of all that you have become familiar with, and it's even harder to not get angry or bitter when reminiscing on the good-old-days, the days when it was the grubby

dive bar before the boujee boutique, the grimy bodega before the hipster cafe, or the shoddy, slanted row of houses before it was the massive parking garage and luxury condos.

Let's take the time to see the silver linings:

Gentrification is real, and it sucks - it sucks hard. It's a pressing and dire issue that, unfortunately, too many people turn a blind eye to when it isn't directly affecting them. But if one could potentially argue an upside to it, which quite frankly is probably not even appropriate, perhaps it would be that sometimes - just sometimes - we get a little, lotta lucky and end up with some really dope, new local spots thanks to fresh new business owners, which connect and bring the community together even more in the long-run. (Think Whiskey Pickle, El Dorado, The Little Viking, 353)

Let's take the time to go with the grain, rather than against it:

We grow attached to things - arbitrary and silly as they may seem - not because we hate having nicer options of

places to eat at or go to on our days off (I know we're gritty here in Troy, but damn, we like nice things too), or because we inherently have something against the growth and development of communities, but because it is yet again another bittersweet reminder that the world will change around us - right before our very eyes - whether we like it or not and there isn't a damn thing we can do about it. It isn't so much about the new digs in town; it's about what the new digs elicit from us, present to past.

Let's find the time to enjoy the simple pleasures because before you know it, the temperature is going to rapidly drop and we'll all be complaining about the cold, the snow, and how much we miss the warm weather and dreamy summer days that we never took advantage of and only have ourselves to blame for. Time, quite literally, is of the essence.



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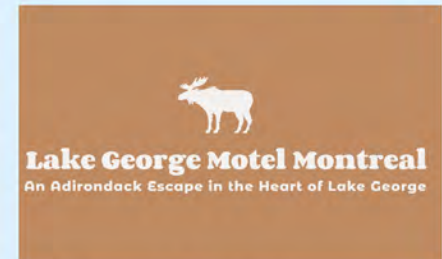
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Astrology

BY BRANDON T RUSS

Welcome to the new monthly astrology feature. I'm Conscious Medium Brandon Russ and I combine all the tools of the trade for your journey. Connect with me at <http://linktr.ee/brandonruss> for events, classes and private readings.

Mars in Gemini will make intellectual connections and arguments in equal measure. Jupiter in Aries combo makes for a time of volatility and moving forward. I hope you did the work!

Aries - Are you ready to level up? Like it or not, you are cleaning up. Don't make it a Tower moment.

Taurus - Use that deep intelligence to problem solve and make that foundation you've been planning.

Gemini- Focus on the grand picture. If you dream big, you'll expand, if you think small and petty, well then...

Cancer- Challenges ahead, what's up is down. Time to center and be calculated. Careful not to say too much.

Leo- Optimism reigns supreme in relationships and career. Great time to enjoy the sun!

Virgo- Negativity will ruin you. Be positive for your own well-being!

Libra- Do you hear the Eagles

playing, "Take it Easy." Don't rush, good things coming, don't over communicate just yet.

Scorpio- You're gonna love this month! Unexpected advances in just about everything. Enjoy the ride!

Sagittarius - GREAT MONTH to use that motivation you've stored up. Great planet alignment to advance.

Capricorn- Project month! Your usual emotion stance is in check and boy do you accelerate.

Aquarius - You sometimes have a penchant for the negative, time to focus on the positive, deep intelligent convo.

Pisces - Self-confidence plus planning equals great success. The one time of the year you actually plan and execute.

T Brandon Russ
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Observations and Ramblings from a Cranky Old Guy

BY JEFF SPAULDING

Recently, I accomplished one of my bucket list items, a list far from complete but worth checking off.

Still on that list, staying in broadcasting to age 71, making a fifty years in the business, the Good Lord Willing and I don't lose my job or die...that looks good so far. I also want one more "wild and crazy" top 40 music show like I did in the old days, just to show kids what great radio used to be like. I also want to get back on a theater stage in a performance, one where I have to memorize a script too, so stay away Alzheimer's.

One item on the list accomplished, more vacation/travel time. My wife just retired, and we've never been on a cruise, so we book a jaunt with our two oldest grandsons and hit the North Atlantic with a short stop in Halifax, Nova Scotia.

I won't bore you with thoughts on food, service, activities yada yada, but it exceeded our expectations, the focus here is on musical entertainment on ship. Anywhere you looked, there were music performances, for the most part reggae. I get that, you're under the sun. However, if we cruise to Canada, couldn't someone do a little Rush? I'd settle for the Guess Who, or Gordon Lightfoot, in desperate times a little Anne Murray or Paul Anka.

Nonetheless, the bands were top notch, even if I didn't understand a single word they were singing, and here me without my ganja. In other spots on ship, totally amazing big bands, and for the sophisticated crowd, sporadic acoustic guitar performances from guys like "Renaldo," or "Excalibur, or

"Harvey".

All said, while those performances were quite good, let's look at a night of music that left much to be desired. I'll preface by saying the singers, dancers and musicians involved were all talented, the show itself, not so much.

This was a musical revue called "CAN'T STOP THE ROCK!", billed as (my words not theirs) the greatest hits of the last 50 years. That's a very long time period to cover in about 45 minutes. I had a feeling this was gonna be Vegas style, at the least Branson, but this was like a low rent performance at the Mac-Haydn Theatre in Chatham.

Here's highlights that stand out. Again, those in the show had talent, but the show in concept was the "Ishtar" level.

Three or four Connie Francis songs at the start. I like Connie Francis, but for so short a show one song is enough, that said I giggled when one of the male singers did "Where the Boys Are."

That leads me to the oddest moment of the night. As there is a lot of rock music in films, you had a lot of rock music in the show. I guess I can buy that. What I can't buy was a white guy singing, accompanied by three white women, the theme from "Shaft". Let me repeat that, a white guy singing, accompanied by three white women, the theme from "Shaft". This is not meant to be a race thing. If the guy singing that night was a bad mother (shut your mouth, I'm talking about "Shaft", well we can dig it) guy, I might have been able to mention it. He wasn't, fail.

The only Elvis selection, a duet he did with Ann Margaret in "Viva Las

Vegas." Couldn't they do an Elvis song that was an actual hit? I would have marked out if they did, say, "Return to Sender."

A performance of "Sounds of Silence" like it was done by two of the Three Tenors.

A performance of "When Doves Cry" that started as a cheesy organ inspired ballad. If Prince wasn't already dead, this would have taken him.

The obligatory performance of "I Will Always Love You," by a female singer with Whitney-like pipes, I just wish someone would do it Dolly's way once.

In a salute to 'all singing all dancing' and "All That Jazz" with a Bob Fosse interpretation of "Bye Bye Love."

Finally, what does rock have to do with music from "Charlie's Angels" or "Men in Black"?

Don't get me wrong, it was "entertaining," but not like they intended.

So, if you cruise, and go Royal Caribbean's Adventure of The Seas, expect this show, but don't go with a clear head.

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