

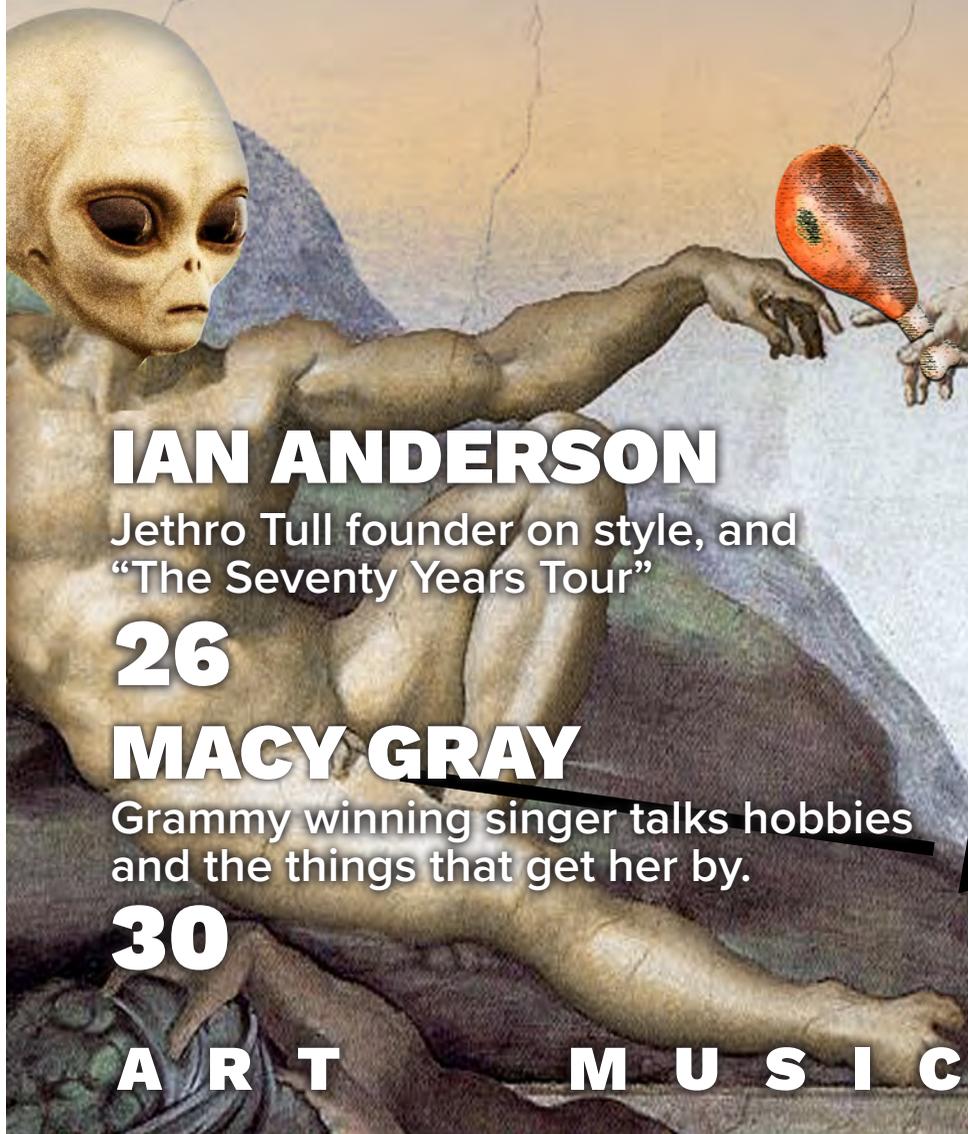
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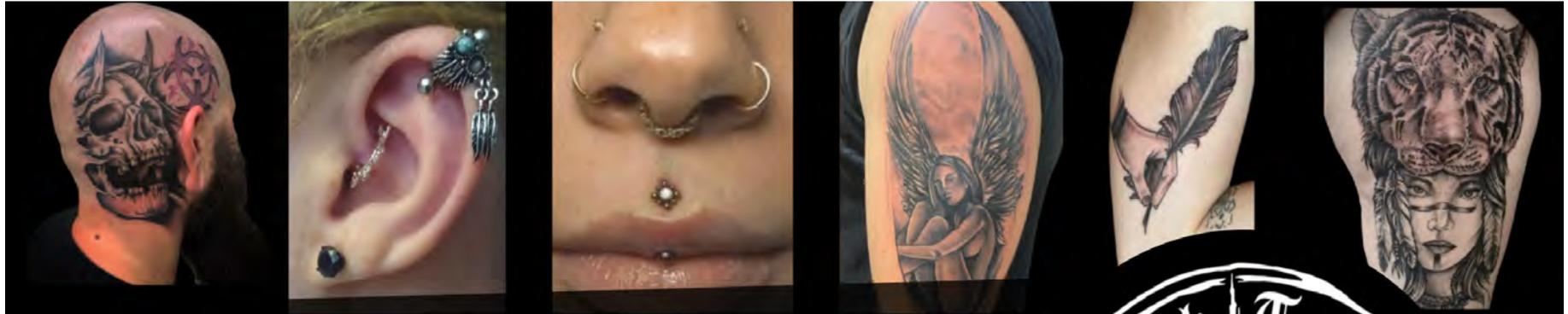
SHANNON ROY

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Out of the Ashes
of the fire come
hope and healing

Shannon Roy

BY SETH CASALE

Shannon Roy. Photo Provided.

I sat down for a few minutes with Shannon Roy. Once described as “Stevie Nicks’ tough cousin” Shannon is a musician, and open mic host, an actress, a soldier deployed in the Army to Iraq, and Afghanistan as a civilian contractor, and a victim of a tragic fire at her home. Read on, dear reader to find out how she still always has a smile on her face, and why you need to hear her music.

RRX: You have a new album coming out, can you talk a little about that, and when it will be released?

SR: Yeah, the album is called “A Woman’s Soul” And Darryl Kniffen really stepped up and took the lead on production and taking care of mastering and securing the talent on the album. We finished it last year and then everything happened with the tragedy of my house, which threw a wrench into things but we just kept plugging away at it. The album release party will be on November 25th at Unihog in Hudson

Falls, so that should be a great time.

RRX: You mentioned the tragedy at your home, can you tell me how that may have inspired part of this album or your work in general creatively?

SR: This year on January 18 at around 230 my dog woke me up, and my house was on fire. I live in a pretty rural area, so all the firefighters are volunteers, so step one was just to get the call out. It took about 45 minutes for the response to arrive, and in that time I lost practically everything including 2 of my cats. Prior to that, we had been recording this album in my basement. one of the fortunate things to come from this has been the support from the community, all my different communities have shown me. From my Army family to my music family, to my local community, everybody has been really wonderful. As part of that healing process, a good friend of mine, Vanessa Lewis went back into the house with me and we took some photographs. The

artwork on this album is actually photos from my house after it had burned down, photos both from Vanessa and Josh Capen.

RRX: Wow, from the ashes of tragedy

SR: Yeah it was a really nice way to take something so tragic and make it better for me, make it a beautiful thing.

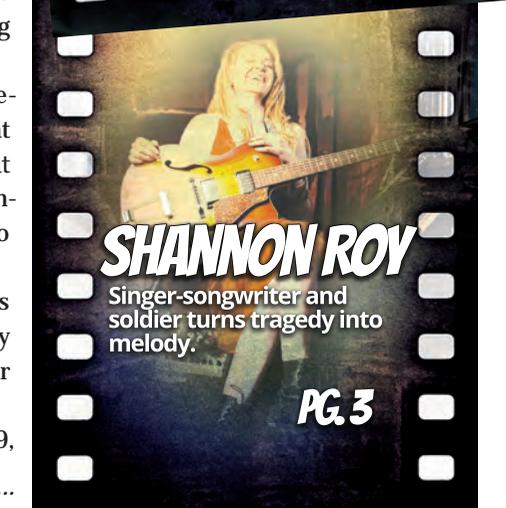
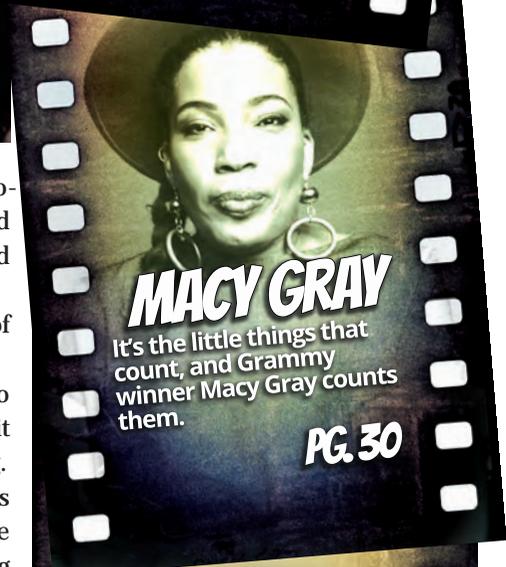
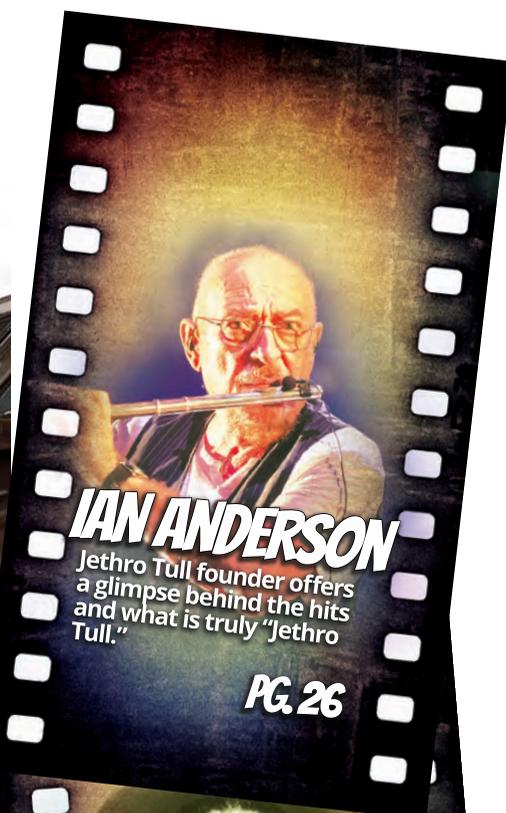
RRX: Then some local musicians held a benefit for you, that must have been pretty emotional for you, seeing how many played for you at that.

SR: It was incredible, there were between two to three hundred people that came out to Unihog for the benefit that they put on. It was almost overwhelming to see how many people came out to show me that love and support.

RRX: You’re writing these segues for me. You mentioned your military service, can you talk to me about your time in the military?

SR: I joined the Army when I was 19,

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did my basic training in Missouri, and my specialty school in Alabama, and ended up stationed in Fort Benning Georgia. Within a few months, we ended up being deployed to the Middle East on a 15-month tour from 2007 to 2009. During that timeframe, I did a few different things. My job was ammunition specialist, and I did do that for a little while, but when we changed bases I was put on the road as a rear gunner for a convoy escort team. We escorted civilian convoys to all points north towards Baghdad, and I was rear security.

RRX: Is there anything from your experience in the military or deployment specifically that you think has made you better prepared to be a great musician or has inspired you?

SR: Absolutely, one of the songs on the album was inspired by my military family. We all suffered a loss, a great woman we all served with lost her life in a fire last year. It was quite a blow for all of us, and it inspired the first song I ever wrote. Also, having that experience in the military and retaining that discipline really gave me a sense of knowing if I do set my mind to something I will accomplish it, it's not a question of can I, it's just how long is this going to take? That's how I approach most things

RRX: Throughout all of that tragedy, how do you keep such a positive mindset? I've never seen you without a smile on your face.

SR: Honestly it's taken a lot of practice, but during the timeframe that I was in Afghanistan, that's when I really worked on it, and really dove into Yoga and a couple of different meditations around truly staying present in the moment and what that means to different people. If you're making it good and fun, any moment there's nothing to be sad about. What happened yesterday, what happened a few months ago, that's not current, not this

moment that we're in so there's no sense in letting it take over that moment because I think each moment is very special.

RRX: You have also played Patsy Kline in a musical. Can you tell me about that?

SR: Absolutely, the owners of the Fort Salem theater one night and heard me singing, they mentioned they were doing a play of Patsy Kline music called "Love Always, Patsy Kline". It's the story of Patsy and one of her fans who then became one of her best friends told from the perspective of the friend. They asked me if I'd like to audition, I didn't know any of her songs at the time so I decided on my long drive home I'd learn one. I auditioned with "Crazy" and they loved it. I played Patsy Kline and learned 32 of her songs in a month. It was so much fun, and by the last show, I was so sad that it was over.

RRX: Legend has it that you even laugh like Patsy Kline.

SR: This last thing is so ridiculous, one of the women I used to tend bar with got one of those teddy bears that you can record a message with, and she brought me into the kitchen and was telling me jokes. I started laughing, She recorded the laugh, and to this day behind the bar sits a teddy bear with my laugh. If anyone ever needs a pick-me-up they can just give the bear a squeeze and hear my laugh.

RRX: Can you tell me about your performance with Tommy Love in Atlantic City?

SR: Tommy had come in for, a benefit and I had come off stage and Tommy had been really impressed with one of the songs I'd done. He asked me if I'd ever be interested in singing as Janis Joplin. I said "Sign me up", I got the feather boas and learned more about her delivery and how she moved on stage. It was very rough on my vocals but it was so much fun.


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Brendan Manley

BY ROB SMITTIX

Brendan Manley. Photo by Kylie Spinelli

RRX: You are the founder, the editor and the publisher of 518scene.com. Tell us a little bit about 518scene.com for those that don't know.

BM: 518scene.com is about two years old now. It is kind of a passion project of mine. I am a former Alternative Press editor and I was doing a lot of national music stuff. Even though I've been up here for probably 15 years now. I'm an expatriated Long Islander and I was doing a lot of national music coverage even though I was living up in the 518. Everything came to a big change in an end of sorts with the pandemic and things. Once the music scene kind of opened back up again and shows started happening again up here, I really kind of felt the urge to do

something that was a little bit more on the localized level. Because my roots really are covering a local music scene. That's how I got my start on the Long Island. I was covering all the great stuff that's come out of there over the last whatever, 20 years. I have seen over a bit of time now, how much great music exists here in the 518 and wanted to be more of a part of that but also wanted to focus more on the heavier side of music, the indie side and that sort of stuff, because that's really where my heart is.

I grew up being a metal head and got into punk, hardcore and stuff along the way too. That's the first and foremost thing for me and I really felt like for whatever reason, that side of the of the music spectrum here in the 518

wasn't really getting its full due.

I really wanted to focus on those bands and give those bands more coverage as well as promote the bigger shows in those genres that are coming to our market and to have the opportunity to interview artists in advance; to promote the shows, spotlight the local bands and then of course, on top of it all, we wanted to have a kick ass event calendar.

You can go to the site any day of the week and you can see everywhere at once, what is happening with a sort of curation towards again, that heavier indie spectrum and alternative rock spectrum of music that we focus on. And make it centralized because I found as a concert goer myself, if I wanna find out what's going on this

week, I've gotta go to like eight different websites. Every venue has got their own site, they're all promoting their own stuff. Obviously, they're not sharing with one another. So, where can I go to see it all at once? It was partly born out of that. Just a very practical need.

RRX: 518 really is a scene here. We have with so much talent, so many bands and I'm glad you're with us now. You're a part of it.

BM: It's funny, I became aware of it when I was working for alternative press. I don't know how familiar you are, I mean, that was a pretty big magazine for a while. They were covering large bands. This was 10 plus years ago, they started assigning me articles on State Champs and Drug Church. I

actually discovered that Cory Galusha who plays guitar in Drug Church is from Warrensburg and I've lived here for 15 years now.

Bands keep popping up and coming out of here and some really great ones that are on a national level, getting attention. It's exactly what I went through down on Long Island. I was there, I got my name out there because I was covering Brand New, Taking Back Sunday, Glass Jaw, Bayside and all of those bands when they were exploding on Long Island. It's not yet to that degree here but it could be and it feels a little bit like that. So it's cool.

RRX: Oh, absolutely. I don't know if you remember it, or if you've seen it but it was probably about 15 years ago, somewhere within that time. I don't even remember who it was that put out this study or whatever it was. But the Capital Region was like in the top places in the entire country with the most bands per capita. Basically, they were

saying, if you're not in a band, you know four or five people yourself that are. As they say, all big bands start out local.

BM: For sure, man. Again, I think that's what drew me to doing a heavy related thing.

There's so many bands on that side of it, whether it's the metal bands that we have, or punk the more like beat down hard core you; as you might wanna call it. There's so much of it here,

It's so diverse and it's great. I mean, so many great shows happening at different venues all the time. I mean, again, that was kind of why I wanted to create the site. It was like, I didn't wanna miss anything, you know what I mean?

RRX: I certainly do. Now there is big Extreme Music Awards for 2024, that's coming up January 13th at Empire Live. Of course, Mike Valente is involved, Capital Underground, we're involved and so many more but you are

also a part of this as well. Tell us about your involvement in this awards show and what it means to you.

BM: I think that it's a perfect thing for us to partner with because it's obviously right in our wheelhouse. I spend a ridiculous amount of time down at Empire Live and Empire Underground. I feel like I should have a parking spot or something there. Maybe I could rent one. I don't know. I'm always down at the club and I've gotten to know Mike really well. We know a lot of the same people from the hardcore scene. I've gotten to know Mike over time and the minute I heard about it, I reached out to him and I said we really have to be a part of this. If 518scene.com is gonna partner with any event this year, it's gotta be this one.

RRX: Well, I know one of the reasons this award show even exists is because there are other award shows out there that don't really understand the heavier music, hard rock or even punk.

They can't really differentiate one from the other.

BM: I think the general consensus is rather than having one category where you have five different bands that are nothing alike duking it out for one trophy. We made it logical and granular with how we have our categories. Nobody else is gonna have best grindcore in the 518 as a category.

RRX: Makes sense to me.

BM: First people are going to nominate then we'll announce those nominations, from there we have a great panel of judges that are gonna be involved in the process.

Visit 518scene.com for coverage of the area's underground music, art's and entertainment scene. For more on the Extreme Music Awards visit extrememusicawards.com



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Ballston Spa's Renaissance Woman – Architrave's Jennifer Maher Coleman.

Jennifer Maher Coleman is a triple or quadruple threat depending on how you define her artistic output. A talented and popular DJ in 90's East Coast Rave culture, a skilled and sensitive fine arts painter, the creator, singer and composer of synth-pop duo Architrave and, with the release of her third album; video producer and director for a visual album to accompany every song. And it's available in its entirety on VHS tape! Working with her husband Paul Coleman, a talented musician and composer himself, they have formed several varied musical projects, performing all over the capital district and tri-state area. I caught up with Jennifer at her

comfortable home painting studio adjacent to a music room stuffed with the couple's gear.

RRX: I'm amazed and overwhelmed with the amount of artwork and songs in various disciplines you've created. Can we talk a bit about a timeline and how you were able to fit this all into your life?

JMC: Right now, I feel like at this stage in my life I'm doing all the things that I should have been doing had I been on the correct track in my twenties. We moved around a lot. I was mainly in Chicago as a teenager. And then I went to school in Illinois. And then at some time when I was at school in Illinois, we went to some clubs and I realized I loved dancing at clubs. I love dance music. Love it! I had also sung

and written songs all through high school while being in choir. And I was taking classical training in high school, so there was singing, and there was songwriting. But the music I was interested in making was electronic and bass-ey and synth-ey and things I wasn't capable of producing with just my voice and a guitar. So, there was this rift between what I could do and what I liked and it just seemed like there were different worlds that I couldn't connect.

After college, I moved out here to Albany and somewhere in there I started going to raves. Rave culture was starting. It was the early 90s. I was obsessed. And when I got here, I lived with someone who had turntables and was trying to learn how to DJ. I had done some

open mics between college and grad school but I had kind of given up on them. I was poorly playing an acoustic guitar, trying to accompany myself on original songs that I had written. I'm still not good at playing and singing at the same time. If you listen to Architrave songs, you'll hear me play the synthesizer and then me singing and then synthesizer and then me singing because it's very hard for me to do both at once. I can do it sometimes There are songs where I do it, but it's mostly pretty hard. And especially playing guitar and singing, I couldn't do it very well. So that was frustrating. It was, I wrote songs, but I couldn't get them out. For some reason, it didn't occur to me to make a band.

There was like a year or two

between college and grad school. During that time, I got entrenched in Rave culture. I learned to DJ on my friend's turntables and I found that I really had an affinity for it. I took my compositional skills and applied them to DJing in a way that was interesting to me. Like my sets were not, "I'll just try this record and mix it with this random record." Oh no, I'd go through the whole set and make sure that everything is in the same key, make sure the rhythms are gonna work in a perfect way. I'd only play the one minute of the record that is interesting and get out of it and into the next minute of the next record. That was interesting.

I'm a very fast, busy DJ doing stuff that's on purpose. Very technical. So I did pretty well. I kinda had a reputation. I was in a couple of magazines. I played around. Quebec City, flown out to Louisville. I got around the east coast. I had a reputation as a DJ 's DJ, because I worked at it. And I had a

particular interest in the composition of the set that a lot of DJ 's didn't. I think now I have a different philosophy about it. I don't think that's the important thing about DJing now. It's the tunes. I think you should definitely put thought into it and stuff, but it's more, "Is it a good song? Are people gonna respond to it?" I kinda feel different about it now. But at the time, I was really up in arms about how good it had to be technically. And I did it for a long time. But I enjoyed it and loved it.

And that whole time, I didn't write music, but I still listened to music. And so I slowly learned about the local scene here. I had friends who were in bands and stuff, and I started going to things. Then I had a child in 2008 so I was just DJing a little bit here and there. So that's when Paul and I met. He really was the catalyst for me actually starting to do instrumental music. We started making electronic music together. He was coming from all kinds of

rock stuff but he liked making electronic music, so we started trading tracks. And I was like, maybe I can sing on one. And I just started singing on my tracks. And I'm like, "Oh my god! Oh my god! Now I'm making the stuff that I've been picturing all my life!" And it was like this epiphany. And Paul was wonderful about facilitating and really making that happen. He's like, oh, now we need drum machines. And started building my own beats. I was like, instead of playing other people's beats, I'm gonna make my own. It was like, why haven't I been doing this all this time? I didn't have the tools; it didn't occur to me to go find them. And now I had them all the sudden. So we decided, after a while to start a band to start making songs together where I was singing and he was playing guitar.

RRX: As an artist, is it pleasing to you to have this many irons in the fire; to feel that you're functioning at this high level in each of these disciplines?

JMC: I'm excited. I'm ambitious. I'm engaged. I don't ever just sit down and not do anything. I want to make stuff. That's when I'm happiest. I'm probably exhausting. I think there were times in my life when I was better able to relax. But now relaxing for me, happiness for me, is making things. I don't want to watch movies; I don't want to read. Like, I've read enough, I've taken in enough. Now I want to put out. I'm saturated. Now it's time to make stuff out of it. And put that out there.

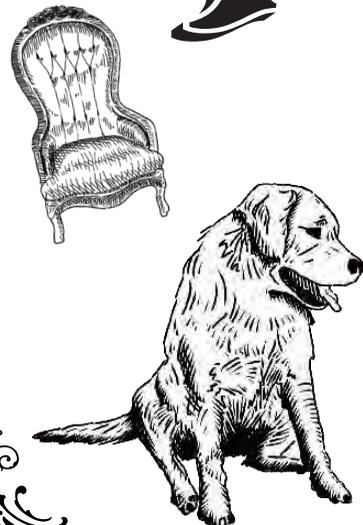
Architrave's new album, *Out of My Mind and Into Yours* is available through Bandcamp digitally or on limited edition vinyl as well as the video album on VHS. You can catch them live in a variety of venues this fall and winter. Info available through their website and Facebook page.

<https://architrave.band/shows/>



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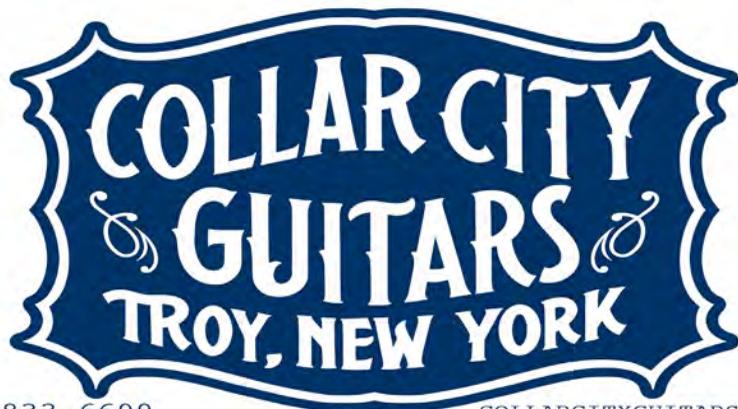
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Left of the Dial BY MIKE STAMPALIA

Giving Thanks

November is a thankful month: Veterans Day and, of course, Thanksgiving. I've lived in the Capital District nearly my entire life, and I am an unapologetic booster. But why? What's so great about our neck of the woods? Aren't we supposed to snicker, and be embarrassed, about "Smallbany?"

In no particular order, here are some things that make me grateful that I live here. And I wouldn't trade it for anywhere else:

Perecca's Bread: I'll spare you the overused anecdotes about Jack Nicholson. But, man, this is indeed simplicity at its finest. I'd absolutely kill a man for a "small long," and if you're honest with yourself, so would you.

No Fun: No Fun has quietly become the essential venue of the region. We have a wealth of venues that put on high-quality destination shows. But No Fun has entered that rarified air of venues where you don't have to ask "Who's playing?" Just show up: you know it's affordable, you know it's the hippest thing happening that night, and you know it's going to be good. The heart of anti-establishment in the area? I think so.

Tess Collins: With all apologies to Kathy Sheehan, Tess is the real mayor of Albany. The McGeary's owner has history and breadth that transcends any pigeonholing you might consider. Her roots go back to the halcyon days of the area, and she has the stories to back it up. She runs a bar that is the heart of Albany, one that is simultaneously an Irish bar, a cop bar, a live

music incubator, a counterculture center, and a thousand other things that defy easy categorization. And because that isn't enough, she opened up the Rock Pit, a (rock) music school catered to young people left wanting after the unfortunate closure of the progenitor, Loudonville-based, School of Rock. Long may you run, Tess.

Stewart's: Another (perhaps) obvious one, but I get a palpable feeling of comfort when I walk into one of their many, many brown outposts, which I do almost daily. Outstanding fairly-priced ice cream, the region's best milk, the lunch destination of every contractor in the area. They simply are everything to everybody, and somehow get it right. I'm a hiker, and I've literally stopped in at 4:45 a.m. in the middle of nowhere to stock up for my hikes, last-minute. And never been disappointed. Never change, Stewart's.

Caffe Lena: This one hits close to

home. Lena is – quite literally – one of the most renowned venues in the world. In the class of the Ryman and (God rest its soul) CBGBs. Several times a week, a world-class artist or band plays there, in what can only be described as the most pleasant venue in the world. You are up close and intimate, and there are delicious cookies to boot. Yet somehow, it still flies below the radar. This is our big leagues, our world stage. If you don't realize that, you're not paying attention. Oh yeah – and Dylan. (Look it up.)

Tragedy (William Yager): "Trag." An Albany icon, to say the least. As legit as it gets, harkens back to the 80s with unending street cred, mastermind of the "Tragic Empire," a collection of businesses that somehow thrive (or at least survive?) in spite of them being anti-everything. Trag's current claim to fame is as the owner of the Fuze Box: spiritual heir to the

legendary QE2, and the dirtiest, grunniest, (most real) punk bar in the region. Trag could give a f*** whether you come to his bar. And that's why you absolutely have to.

Local Radio: I offer, in no particular order: RadioRadioX. WAMC's Live at the Linda. WEXT. WRPI. WEQX. WSPN. WEQX. WCDB. C'mon – I've been to markets 10x our size that don't have half our radio quality. If you're not listening, you're not paying attention.

Monday Night Jazz/Jam at 518 Craft: I don't even know how to give this justice in words. The area's best jazz musicians. Joe Barna. Absolutely hopping scene, effortlessly cool clientele, on a MONDAY NIGHT. Real, FREE, homecooked food. As hip a scene as you'll encounter anywhere, in any city. And all they ask is a bucket to throw in "what you think it's worth." Otherworldly good.

Super Dark Collective: They made Mondays a destination night (at Desperate Annie's) in Saratoga. Where have you been?

Indian Ladder: Not the apple picking, not the cider donuts, not the animal-petting. The brewery, the firepits, the DJs, FARMING MAN! What a vibe...

The Hangar: Next-level booking. The coolest room around. Bar none. You can get in and out of there for under \$40.

I've had plenty of opportunities to leave this area, but I've never seriously considered it. What makes you stay?



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Prog Digest

BY KLYDE KADIDDLEHUMPER

There are times things just kinda happen. Little bits and pieces fall together in ways one does not expect.

In previous versions of this rather odd missive we have touched on music, on time, on space and things that may, or may not be what is expected. Here is one of those cases – and I ask your indulgence.

One an evening this week, met a couple very nice young women at a dinner party. Somehow we ended up on the topic of math. You know, that subject every kid hated (well, almost every).

I will confess to being one of those kids who liked math. Heck, loved physics too.... Chemistry, not as much.

So, we hit math – and my comment was that I did, indeed, like math, but was confused as to why calculus was necessary to get into graduate business school. Of course, there were the comments about calc, mostly not great. On the other hand, one of my favorites.

Why?

Heads back to our old friends time and space.

Calculus is, in many ways, a practical form of origami. You know, the art of folding paper into different things. Think of calculus as folding complex ideas (math problems by and large that explain other things) into a smaller, more compact version.

OK – confused? How about I put it terms the not so geeky world can get their arms around. The Marvel Universe.

Yup – pick one – Dr Strange and the Multiverse or, perhaps Loki is more

your style. Time and space and universes folding in on each other, or being expanded. Or timelines going wild.

These can all be brought down into smaller bits by math – you know - Diff-EQ (differential equations). All large things can be condensed into a small, simple equation to be un bundled.

Musical time is like that. Space is like that. The universe is like that.

Now, let's fast forward 24 hours.

Attending a different event, we met another very nice man. Originally from Turkestan, just a nice guy who did not get out to public events as often as he had. His usual companion had passed and he'd had a tough time getting out and about.

Here is where the calculus comes about.

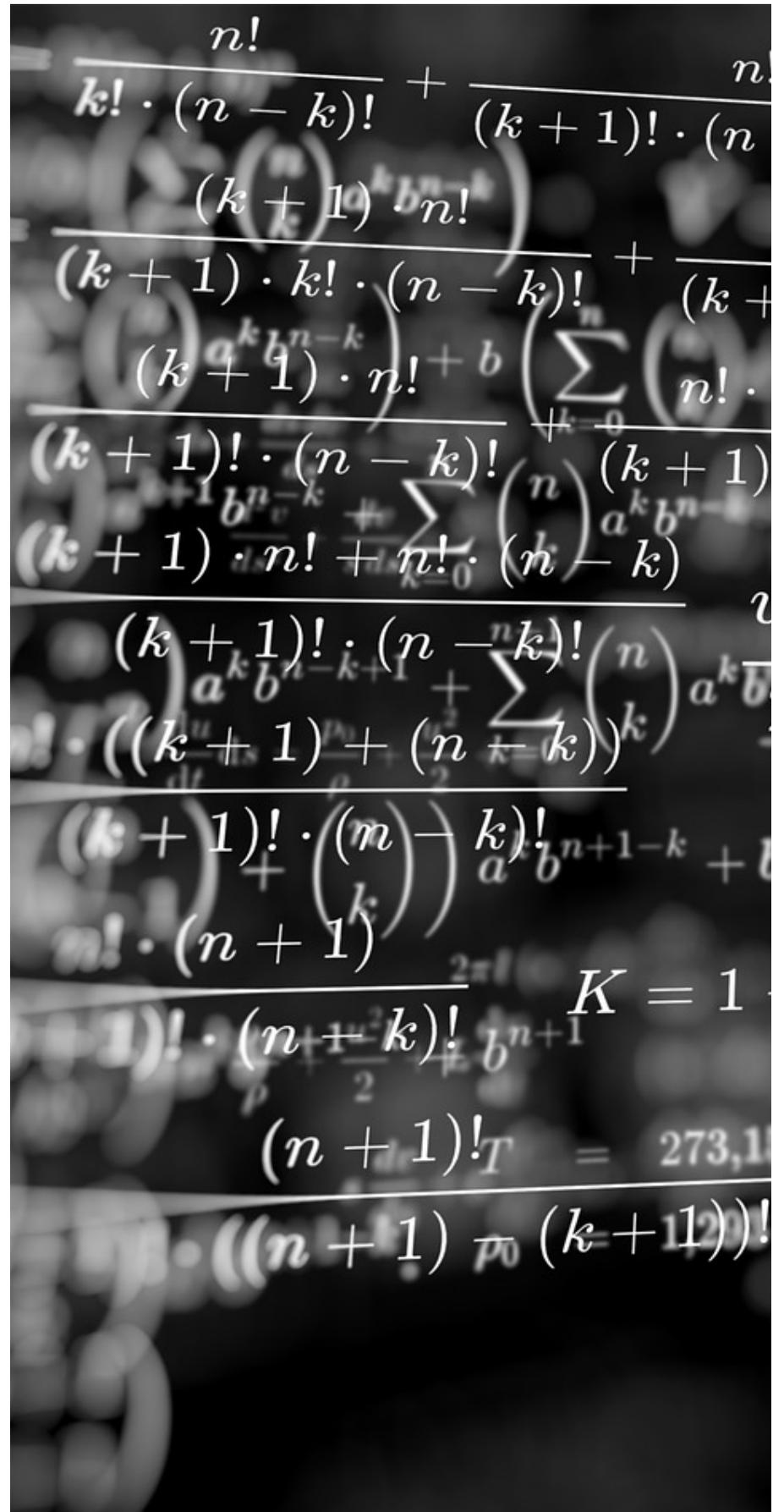
We are all locked inside our own little worlds. Our own space and timelines. You now, our Own Private Idaho. Tough to think outside it.

Then along comes a variable you didn't expect. Call us free radicals.

Time and good conversation are sometimes the just enough.

In the end, his eyes were bright, maybe a little lighter step and an appreciation of what he was missing. And the thought that, maybe – just maybe, heading back out, going to shows and honoring a fallen mate is how to make your life better. You only give up on those gone when you give up on yourself and things you enjoy.

Yeah – I do love me some math.



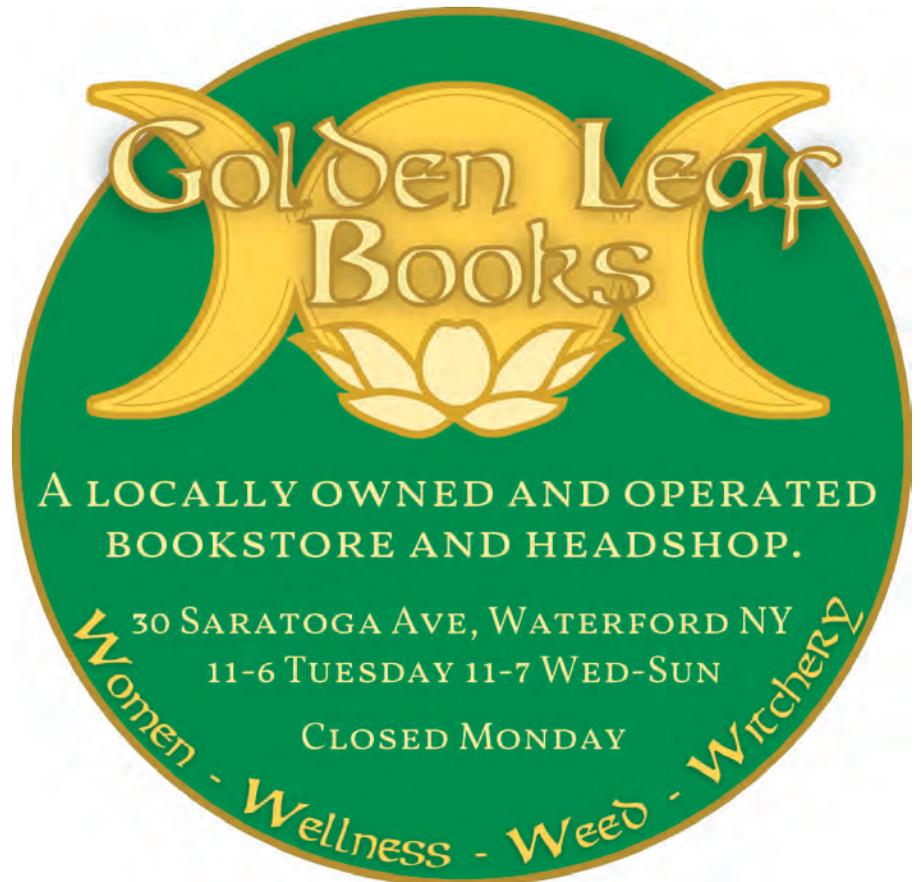


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Ian Anderson

On the Seventy Years Tour and the Style of Jethro Tull.

BY LIAM SWEENEY

Photo by Nick Harrison.

Some bands define their genre, and in the genre of “classic rock,” no one defines the genre like the band Jethro Tull. They’ve been a band over seven decades, which has culminated in a “Seven Decades” tour.

We reached out to Jethro Tull frontman Ian Anderson.

RRX: You’re on the seven decades tour right now, which is a world tour. Tours can simply be a series of shows, or they can be something where the whole is greater than the sum of their parts. In what ways is Seven Decades greater than the sum of its individual shows?

IA: Well, it’s basically the billing of the concert tours in most of this year, which includes the USA. Some of the concert tours are a number of dates together, some of them are one or two shows, and then we come home again for three nights, or whatever it might be. It’s really more a commute than one lengthy tour. I haven’t gone away on six-week tours since the seventies, it’s just not

something I ever want to do. So I tend to do short tours, maximum, say, five or six shows, and minimum one show and come home. But that happens every week, pretty much, so every week I’m away two, three, four, five days at a time. Billed Jethro Tull ‘Seven Decades’ since we started at the end of the sixties, until the beginning of the 2020s. And we’ve been releasing albums in each of those seven decades; technically recording albums in each of those seven decades.

RRX: When you mention the way you tour, I mean, have you ever stopped, if you’re calling touring six, seven stops here, stopped touring since back then?

IA: It started in 1968. 1985 was a year which we didn’t do any touring much, and then of course 2020 was hopeless because of Covid, we went touring again in 2021. In August of 2021, we resumed cautious touring and we’ve been back on the usual schedule since then. So I suppose you can say 2020 and 1985. All but two years.

RRX: You’re the only continuous member of Jethro Tull, is that right? You’re the only person who’s been there since the very beginning?

IA: I’m the guy who produces the records, writes the songs, stands in the front and jumps around, yeah. That’s right.

RRX: Your flute is so identify of the Jethro Tull sound, seems like an interesting decision whether to release an album as a solo album or to bring in the band and have it be Jethro Tull. How have you made that decision in the past, and what guides that decision?

IA: Yes, I mean, it’s quite simple, I mean if it’s a band album of rock music, and it’s the guys I regularly play with, my tendency is that that would be Jethro Tull. If it was something a little more idiosyncratic, or didn’t involve the usual guys, then more likely it would be released as a solo album. But there were a couple of times when I got it wrong. In 2014, I released an album called Homo

Erraticus, and looking back on it, that really should have been a Jethro Tull album, because the guys in the band were all Jethro Tull members for several years, so that really should have been a Jethro Tull album. But it started off being a rather oblique concept. I think I took the decision earlier on to play it safe and call it an Ian Anderson solo album because I wasn’t sure how it was going to turn out, and whether all the guys in the band would indeed be on the record. They were, and I should have rethought it again. But I probably already had the album out or something, so it was already too late to change.

A tour is much simpler. If a tour is a concert, an individual concert that’s Jethro Tull repertoire, with the Jethro Tull band members, which of course have changed over the years, then it would be billed a Jethro Tull. But if it was something that wasn’t all Jethro Tull repertoire, consisted of repertoire from solo albums, for example, then I would

probably bill it as Ian Anderson. In the last few years, pretty much all the dates have been billed as Jethro Tull, because it's been all Jethro Tull repertoire. So that makes it an easy decision.

RRX: Jethro Tull shaped a collective sound that lasted. Twenty year olds are listening to Aqualung saying, "wow, that's badass." The band is ensconced in a musical phase that nearly everyone has gone through, me included. As much as the band and you want to go ever forward, what obligation do you think there is, if any, to history, to keep the old flames kindles?

IA: There is such a thing as style, you know, if you look at the music of Bach or Beethoven, you will detect that there is a certain musical style about composers, and that is probably the same as me. A number of influences, a number of subjects, material I would tend to work with. I'm not really conscious about trying to replicate history, in terms of reproducing something I've done before, but it does

inevitably happen that you work within certain confines that suit you as a musician and as an individual, so that will tend to shape the music. I would like to think there is, therefore, some continuity between early albums and recent albums, even though perhaps some of the music will be quite different just because things change, and your experiences and your way of working change a little bit, and the musicians themselves will endow a given album project with a certain musical quality, certain musical identity that comes from their individual playing. So I think you could look back at some early albums, for instance, the original lineup – clearly, they don't sound like the albums of today, and it's me with three other musicians that I didn't play with again after that first year. So of course it sounds different. But that's not something I really think about, not really. Trying to work or trying not to work at maintaining a kind of musical style. I think Jethro Tull has a musical

identity and a style that is quite different than most other bands.

RRX: We interview a lot of bands, and sometimes there's this "bored nihilism" that, because there's so much out there, that everything's been done. Jethro Tull has always been about creating a new sound. What do you think cuts through that nihilism, that glut of just everyone saying everything to no one?

IA: I'm afraid I'm not really qualified to answer that question. I have no idea. I just do what I do. Your question seems to be that of-, perhaps anticipating that I'm going to be a musicologist, and analyze music trends and my place within those trends. It's just not something I think about. I don't feel like I'm a part of that world. I'm certainly not a musicologist. You know, perhaps you are, which is maybe why you're asking the question. But I'm afraid I can't really help you on that one. =

RRX: RokFlote, your latest album. I love it, I'm playing it in my car non-stop,

it's a great album. Can you tell me a little bit about it?

IA: (laughs) Read the material in the booklets and the album cover. If I was to tell you all about it, we'd be here for another two hours, so just copy and paste, read, you know, do whatever you need to do, but I can't tell you even a little about it in ten seconds, that's what you're expecting, it's impossible. Much too much content, much too much in the way of conceptual material. Read what's in there and summarize that, that's the best thing to do.

Writer's note: I did ask him to break down his newest release with ten seconds on the clock. RokFlote, from personal experience, is a great CD filled with themes from Norse Mythology, and instantly identifiable as Jethro Tull. Buy it from their website, or wherever you buy music. In addition, the 'Seven Decades' tour is hitting The Palace Theater on November 5th.



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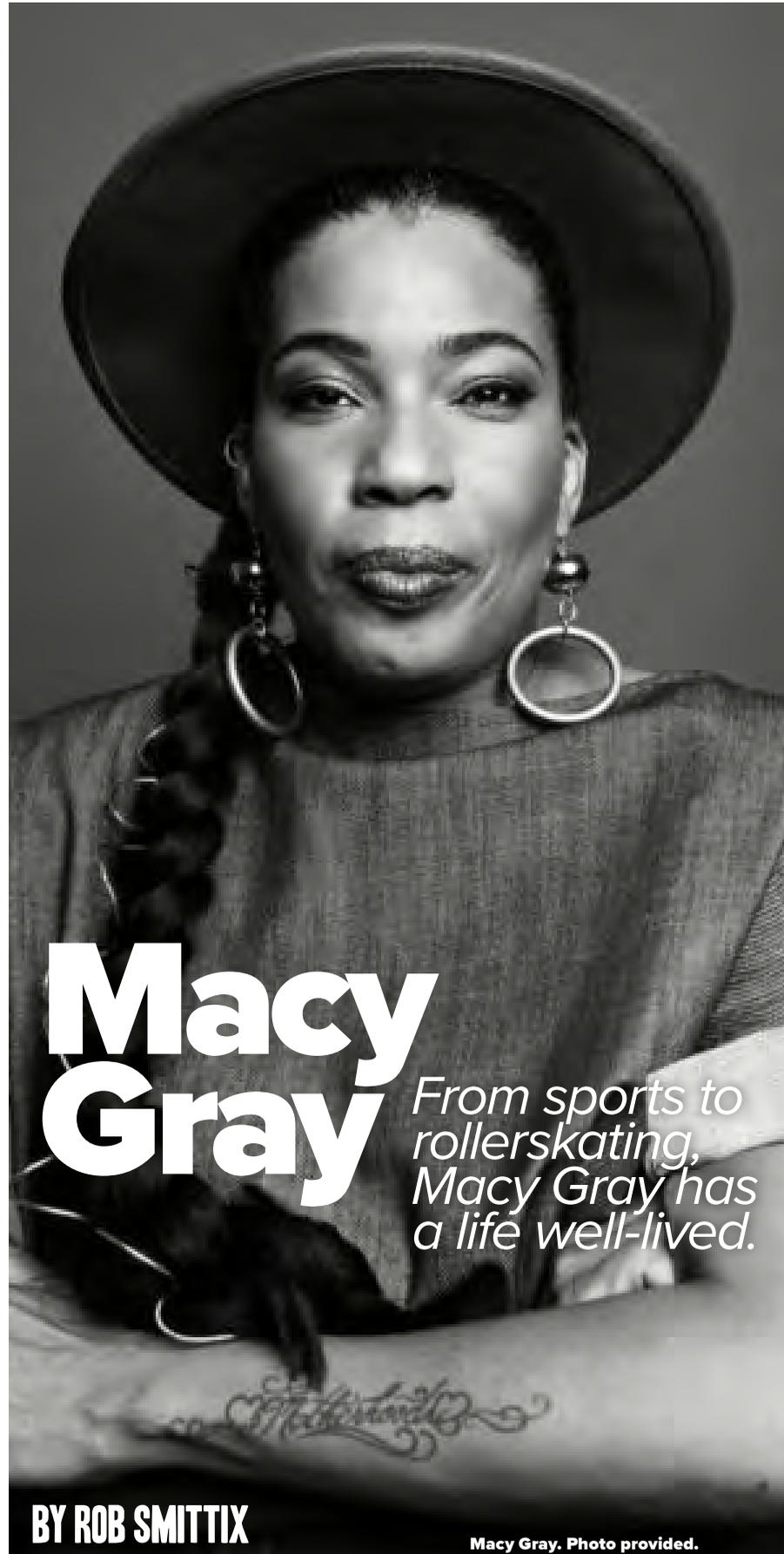


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RRX: It's Rob Smittix and we're here for RadioRadio X and Xperience Monthly and I believe I have the one and only Macy Gray on the line. Hello there.

MG: Hey, how are you?

RRX: Great! Oh my God, it's so good to hear your voice!

MG: You too.

RRX: (Laughs) Thanks so much. How's today treating you so far?

MG: It's good, this is the first thing I'm doing today, so we'll see. Haha.

RRX: Yeah me too (Laughs). Macy Gray and the California Jet Club. So just curious what are we to expect from a Macy Gray show in 2023?

MG: It's going to be interesting, we totally re-did our set, it's more about the new album "The Reset." We actually have one new band member and two new crew, so it's going to be new for us too. Since the beginning our shows have always been very musical and fun. People dance, sweat, scream and start making out, it's going to be good. It's always a good night.

RRX: Excellent. So the newer album "The Reset," is what you're touring on right now. Tell us a little bit about the album.

MG: It's a very beautiful album. We recorded it during Covid. It's all live musicians plugged in and it was my first time writing with my band. It took me out of my norm a little bit and forced me to write different kind of songs. It was written during a really tumultuous time in our country. There was a lot of emotion going on, ups and downs; it's a great album and I'm super proud of it.

RRX: Absolutely and you should be. It's really cool that you have new music, I love the fact that even after your big hits, tremendous success, multi-Grammy nominations and your Grammy win that your not really like all of the mainstream music that's out there. I love that. You're just doing your own thing and you're not really

following the leader. More or less. I'm sure that you've run into some of the elements that the industry creates, how do you separate yourself from what everyone else is doing and stay genuine to who you are?

MG: I just do what I do, I don't really know how to do anything else but what I do. I don't know how to write or sing any other way. That's just me. I work with a lot of other people. It's always awesome to collaborate and get other angles on my music. People talk about how genuine I am but I really don't have a choice. I really don't know how to be anything else. That's it!

RRX: I respect that though. Just being on this side of the industry and doin this practically my whole life, I've seen where a lot of people change in this business but you don't really seem to have become anyone else. You also seem like you'd be one of the coolest people to hang out with.

MG: Yeah, I find my fun. You know? I have kids, anybody who has kids is at least a little bit grounded. Can't help it.

RRX: I've got kids too, I get it. You're a family woman, do you bring these real life elements into the writings of your new music?

MG: Yeah. Inspiration is always based on where I'm coming from. It's always definitely real for me.

RRX: We obviously know Macy Gray for the music, is there anything that would surprise people to know about you? A hobby or an interest?

MG: I'm from the Mid-West so I like my card games, my Spades. I roller-skate, I'm not a bad roller-skater.

RRX: No kidding.

MG: I don't have a swimming suit so when I go swimming, I swim in my clothes, kind of embarrassing but I'm so used to it. I don't know, I just do my thing everyday. I like football, I'm excited about football season. I like sports, my favorite is boxing, I love boxing. My Dad was a huge

BY ROB SMITTIX

Macy Gray. Photo provided.

Muhammad Ali fan. My Mom would leave and he'd just make me sit there and watch sports all day. So I've always been a sports fan. I bet on sports, I'm like a dude when it comes to sports.

RRX: See I told you, you'd be really cool to hang out with.

MG: Yeah, that's all my Dad (influence). I would be watching cartoons and he'd just turn the channel to a basketball game or something.

RRX: How cool would it be if I was just driving down the street one day and there you are roller-skating?

MG: (Laughs) That's probably not going to happen!

RRX: I thank you for sharing. People don't often get to see who the person is behind the music. Learning and discovering about who you are, what makes you who you are and becoming the creative artist that you are. It's really cool.

MG: Thank You.

RRX: Have you played any sports yourself?

MG: Yeah that's the other thing, when I was a kid my parents focused on keeping me busy because they didn't want me to get into trouble. So I had to take up a sport every season, I did volleyball, basketball and track; every year until I think... eleventh grade. I was terrible I'm not an athlete at all, it was embarrassing, I was always on the bench but I had to play, so...

RRX: Hey, even the bench warmers are part of the team. Now were you doing music back then?

MG: Yeah, I started taking piano lessons when I was seven and I took them all the way until I got out of school. I know chords and changes, I can sit and play you a tune but I'm not going to rock your world with my piano playing but I can play.

RRX: That explains it, you've been doing music pretty much as far back as you can remember.

MG: Yeah. My Mom and Dad, were

kind of partiers and they always had music on, extremely social and kind of loud. So we always had music playing in the background. But it's cool because I'm so open, you know? When I hear stuff, I hear different things that the average person doesn't. I listen for different stuff, I'll hear a song that I don't even like but it might be something about the snare that I dig. You know what I mean?

RRX: I do.

MG: But that's just being a musician. Anybody who's a musician listens to music a little bit differently. So you know, that was it. Mostly my parents being so afraid of me getting into trouble that they just kept me busy with all kinds of stuff when I was little.

RRX: Well that's cool, that's what kids need these days. Many people believe that the greatest music has already been made and they don't have a lot of faith in the new generations and what's coming out. I tend to disagree, I think some of the greatest music is still being made but I don't think it gets the promotion that you would expect.

MG: There's so much music coming out. Someone said there are 80,000 songs released... every week or every day, I forget. It's ridiculous, it's impossible to know everything that's going on, it's over saturated. There's a new style, new melody, new approach to making records. People always talk about the old being so much better but it's just new. What's happening now will influence what's coming out in the next ten years. I think if you're open you'll enjoy it, instead of worrying about what they did fifty years ago.



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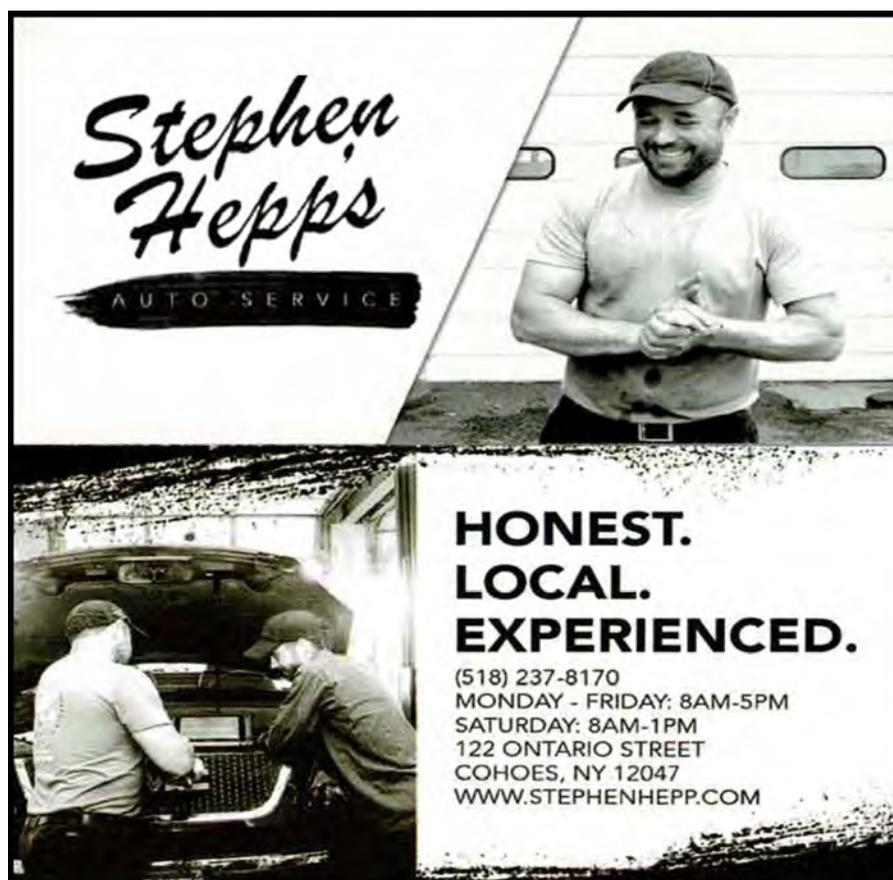
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A musician's quest for exposure opens up a whole community.

BY SETH CASALE

Matty D. Photo by Jane Greenwood,

Watching any of Matty D's many projects, one might think he is a true rock star in every sense down to the seemingly destructive way he uses his voice. Getting to know him a bit better, you find that he possesses a remarkable ability to recover from destructive shows for the next night's repeat and that he is one of the kindest and most thoughtful people you will find in the local music scene.

RRX: We first met over 10 years ago, and neither of us were doing music at the time. In just a few words how would you characterize yourself then, and now?

MD: Then; I would say working-class schlub. And now, I would say; Living my best life.

RRX: What were some of your

early influences in music and how did they shape your music career and aesthetic in general?

MD: It's interesting because the first music I listened to, I didn't grow up in a house where music was on all the time, I took 7 years of piano lessons and stuff but at home, if we were listening to music it was different weird stuff something like Manheim Steamroller, or Enya or something. When I got into my teenage years, I was listening to Jimi Hendrix, Metallica, Eric Clapton, Stevie Ray Vaughn, and all those classic rock blues guys until I got into those 90's grunge bands, Soundgarden and Chris Cornell in particular. They were sort of my favorite, and he was definitely my favorite vocalist. My Dream job then and now would be to sing for Soundgarden.

RRX: Have you ever auditioned for one of those more established bands, and didn't get it, or had to face something like that?

MD: No not really, but I did send in a tape to sing the national anthem somewhere once and got turned down. I never felt like that was a big failure or loss, I never walked into a spot where I was auditioning to be the lead singer of something generally at all. Often people are reaching out to me with gigs or looking for gigs for themselves.

RRX: Do you feel a responsibility, is it incumbent on you to help people in this local community, or is it truly purely altruistic motivation?

MD: When you put it that way, I think it's actually both. It's a chance to pay it forward, to pay it back, and that works differently for each person I'm

interacting with. I think it's a responsibility for anybody who is blessed with some talent and can live a bit of this life, this dream life, you've got to give something back because you've got other people out there with talent that, like I was for 37 years, haven't broken out of their shell. You have to help them break out of their shell, or even once they have, to challenge them in new or interesting ways.

RRX: Who was that for you? Who was there in your early music career that helped give you that leg up?

MD: It really all started back in Jared Archambeault's shed with him and his brother, Frank, playing with them and their cousin Joel. I was jamming with them just playing some percussion not even singing at all. Once I was doing my thing, Mike Timpano

and Alex Riddell really got me playing with other people. Right below Alex's old apartment was the brewery Table 41, and that was the first place I pulled out my guitar and played for people. Then I walked down to Donnie Magoo's and booked myself a gig there for tips only. It really just sort of took off from there. Rustic Barn and Black Bear open mics were huge too. Remember this was during Covid so places were not having shows by law, but you could have an open mic with lots of restrictions. Consequently, all of these musicians who were starving to play descended on these open mics all around. They were like the center of the music universe locally.

RRX: You have built a culture of music in that part of Cohoes, was that your intention at the outset?

MD: It wasn't my intention at all, it was me saying I live in this town, have for a few years, the first places I should play and get known should be my

hometown places. I wanted to make a name for myself here. Then as things went further along I was like, I can do these fun things more of as ways to showcase my own talents, but also open things up for the community. Having open mic night at Table 41, and my karaoke night at Donnie's, was partly to give other people the opportunity to be the star. After I established myself initially, the open mic, karaoke night, and booking other acts at Mgoos, that was an intentional idea to bring more talented musicians down here and really show, you know, give this rusty mill town something to talk about. Now there's live music at Spindles, Bye-I, JP Lounge, every night of the week you can see live music in Cohoes.

RRX: So the rising tide really does float all boats?

MD: In this case absolutely.

RRX: You mentioned KY, and you play with him in your acoustic duo

project, Ky and I, how did that start?

MD: There's always some debate between him and me about that, he thinks it was Black Bear or Arsenal City open mic, I think it was Mid-City, but in any case, it was one of those open mics. He had heard my song, and he came to me and we spoke about that Breaking Benjamin song, "Breath" and we went and practiced it and did it that night. It was all right, but he was the first one who heard something in my voice, and said "I want to work with that dude"

RRX: Having added these screamo-type vocals to your already difficult repertoire, how have you been able to sustain the performances with how you beat your throat up several times a week?

MD: Honestly, sheer willpower. Maybe started to drink some more water, hydrating.

RRX: You have an exciting new project, can you tell me a little bit about

that?

MD: Yeah, Ginger Geezus. We're a blues rock band, we play all that foundational stuff I mentioned earlier, ZZ Top, Skynyrd, Hendrix. I feel like Hendrix was the godfather of all modern heavy music, he changed the game. So Ginger Geezus, it's James Jauron's band, he got us together. He and Austin had been playing for a while and they reached out to me. We're playing covers and original stuff written by James. He and Austin had been working on those songs and they really liked the personality I had been cultivating. Eventually, we brought in a drummer named Alex Riddell and it's working out really well. He's a great drummer.

RRX: OK rephrasing, do you feel like you're ready to take up that mantle?

MD: Absolutely!

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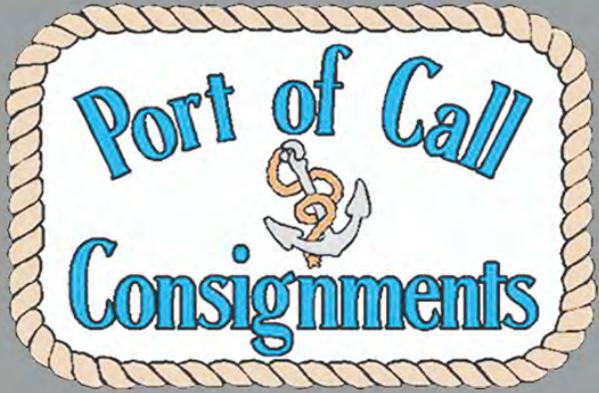


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Casey Polomaine

Lover of art. Executive Director of Albany Barn.

BY LIAM SWEENEY

Casey Polomaine.
Photo provided,

RRX: Albany Barn had its origins in something called Rock2Rebuild, which harnessed the power of music to raise money for the 2004 Southeastern tsunami. That was a massive event that was soon forgotten, soon for the magnitude of it. How did that effort become the seed for Albany Barn?

CP: After Rock2Rebuild, we realized that bringing artists together with a shared goal can yield absolutely amazing results, so it got our wheels turning regarding how we could continue our efforts. And in honor of this work, we decided to name our space Albany Barn, or The Barn for short; it represents the practice of Barn-raising, in which a community comes together to erect a structure that will ultimately provide support and resources to those who helped bring it to life

RRX: When I first heard of Albany Barn, my ignorance led me to believe it was a business that you might go to buy home décor or yarn. Of course, I came to understand that it is not that at all and is a very unique space. So I ask you, what is Albany Barn? Who can take part in it, and in what ways?

CP: Albany Barn is a creative arts incubator that is designed to support artists in turning their craft into careers. And that can mean a lot of different things—physical spaces to live and work, including apartments, work studios, and performance spaces. It can also mean providing professional development support, like connecting artists with community organizations that are looking to hire creative folks, or providing artists guidance in applying for grants or calls for art. We work with artists of all ages at all stages of their

lives and careers, so if you're an artist and you want to make your practice your full-time work, we're the place for you!

RRX: Anything that gets off the ground in a creative capacity faces challenges getting started, either with the city, the business community, the residential community, or in the case of something like Albany Barn, the housing authority. What were some of the challenges, and did any of them reveal opportunities?

CP: We had a steep learning curve when it came to the necessary resources to provide through low-income housing, so it was great to partner with the Albany Housing Authority so they could provide that guidance, and we could focus on the artistic work. We also learned a lot in terms of what people really wanted out of a creative space; when

Albany Barn first opened, we had several fully equipped rehearsal spaces that musicians or bands could rent space by the hour to rehearse. And after a few years, we realized that the demand for private workspaces far surpassed the demand for rehearsal suites, so we converted them to private studios. It just goes to show that you can do all of your research and make your best guess as to how to set up a space, but you won't truly know what will work best until you just jump in and give it a try and listen to those around you.

RRX: Albany Barn has living space and performance space in the same building. In particular, living spaces for creatives sounds like a fun time, but I imagine keeping things running smoothly involves a bit of herding cats. And managing a performance space with so many potential performers;

what does running the Albany Barn entail?

CP: It's definitely a big undertaking! We have a very intense color-coded calendar that is shared among staff to help us track every artist and project coming in and out of the space. We hold regular meet-ups with our residential and work-only tenants so they can get to know each other and understand how everyone works within the space (with the hopes that they find ways to work together!). And every October we hold our annual fundraiser, Fusion, that brings everyone-artists, community neighbors, board members, organizational partners-together under one roof to celebrate all of the facets of our organization and the work that we do.

RRX: This is such a humanistic endeavor, and so needed in our region, and in the world in general. This must be rewarding beyond measure. I imagine that you have a large number of memorable moments being the Executive Director. What is your most cherished moment?

CP: I truly have so many throughout my nearly 10 years at The Barn. One of my favorite events we hold is our annual Collaborative Arts Showcase in partnership with Wildwood Programs, a non-profit organization that works to strengthen the well-being of people with disabilities. Youth and adult artists at Wildwood create original works of art, and then artists at The Barn create their own art that's inspired by the Wildwood pieces. We then take all of the work and hang it together in one giant collaborative art exhibition. Getting to facilitate this show, and seeing all of these creative people with very different life experiences come together and celebrate the power of art and collaboration, is such a wonderful feeling.

RRX: You have created an additional performance space in Schenectady, so you're growing. What's on the horizon for Albany Barn? What's not on the immediate horizon, but would be if you

won the lottery on a big payday?

CP: Well we just actually launched our 3rd location, the Artistry Studios, on Eastern Avenue in Schenectady, so that's been very exciting. The Artistry is housed in a former convent building, and it offers 20 work studios for artists that need a private space to do their work. It's a great partner of Electric City Barn, our makerspace in the Hamilton Hill neighborhood in Schenectady-they're 5 minutes away from one another, so an artist can, for example, become a member at ECB and use the sewing machines to craft their wearable garments in the fiber arts studio, then head back to their own private space at the Artistry to get those garments listed on their website or answer emails.

As far as that lottery win, I'd love to outfit our performance spaces with proper light and sound systems. We host a ton of independent theatrical production companies in our space, and while they're all very savvy in working with the set-up we have, I'd love to be able to provide a system that rivals other theater spaces in the area. Someday!

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

CP: If I can leave your readers with one thing, it's a plea to consider how you can invite artists to the various tables that you sit at in your lives. Need to liven up your living room walls? Commission a local artist to create the piece of your dreams. Want to put together a really unique team-building experience for you and your colleagues at work? Hire an artist to host a custom paint party. Serve on a board of directors for a local organization and want to ensure various viewpoints are represented in your discussions? Invite an artist to join as a fellow director. And if you want to do any of these things but don't know how to start, come chat with us at The Barn and we'll point you in the right direction!



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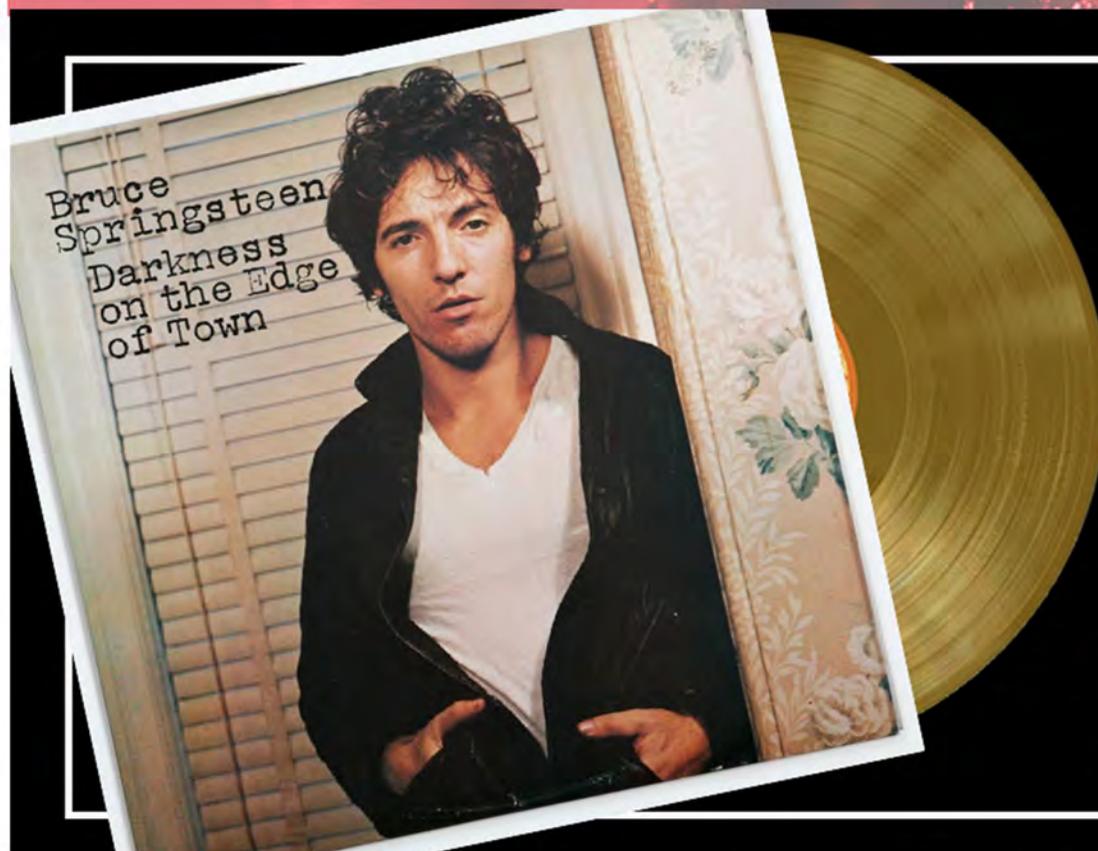





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I first met JJ (Jelvis) Hogan in the early 90's, when his then band Bloom, was sharing a bill with my band, 1313 Mockingbird Lane. JJ is not only a great player, but a great guy. I enjoyed his heavier playing in Bloom, and they quickly became one of my favorite local bands. I can honestly say that I have listened to "One More Monster" hundreds of times. It's not just Rich Crist's guitar playing and vocals, but the strength of the rhythm section of JJ and bassist Mike Pauly. The depth and power of these two southpaws is undeniable, and serves as an unwavering foundation for a great album. JJ's playing has evolved significantly since the early 90's and like most great drummers, continues to evolve today. JJ is a great drummer, great person, and great friend, so please welcome, Mr. JJ Hogan!

RRX: How did you get your start on drums?

JJH: I wanted to play drums when I was in middle school and parents

started by paying for lessons. Nothing too revelatory . . .

RRX: Who were some of your earliest influences?

JJH: Ringo Starr, Mitch Mitchel, Keith Moon but I was really more into the melodic side of it. I loved the guitar and the sound of it but gravitated to drums/percussion . . .

RRX: Do you come from a musical family?

JJH: No. I had found out later that my dad had some interest in drums but never really played . . .

RRX: Tell me about your first drum kit.

JJH: A department store brand which I do not remember the name (You think you'll never forget) It was heavy and not great sounding one. I remember the details when we went to pick it up. I had got it from someone who had wealthy parents and they lived in a mansion. The guys parents had bought a new, higher level kit for him

and when I went to pick it up, I had to walk through this big house and then past the new kit to see the the one I was going to buy. So there was this interesting dynamic that occurred. Here I am trying to buy my first kit; which was entry level at best, but then there was a high level one that could only look at and dream about, it was a sign of what my life is about. You dream and you keep working at it because life is always about moving forward, regardless of what you encounter...

RRX: What was your first band/gig like?

JJH: I played in the school bands while in high school but I wasn't very good. Eventually, my cousin Mike Pauley (Needle Park, Bloom and Lughead) had something going on and he asked me to be involved. Typical high school situation but we played what was considered early alternative rock (think Repo Man soundtrack) and then typical dance/80s material (think Animal

House soundtrack). Played a few house parties but no clubs but they always had a crowd. It was the first time I felt the power of music . . . Doing something that not only moved me but other people too . . . It's a powerful connection.

RRX: You're a lefty! What kind of challenges do you face as a lefty?

JJH: Actually, I'm a righty. I had broken my left wrist in middle school and I started using my right hand on the snare in order to play (If you examine the physical dynamics of playing, a right handed person plays the snare with there 'left' hand while the hi-hat is played by the 'right' hand. I probably could of played open handed but I didn't. Just an example of how you deal with life when you are young. You make a decision based on what you think is right and it takes you somewhere). It hasn't been that terrible of an experience. I had actually started out playing righty but with the injury, I switched. I made me focus because it wasn't smooth and

flowing early on. That is what art is about, you feel moved by something and you work to it by what you feel is best. For challenges, it made it hard to sit in (which I do not care to do anyway) but it never stopped me.

RRX: 2 Part question; are you the Phil Collins of the Capital District? Why does everyone hate Phil Collins?

JJH: If that means, to play gigs, getting paid below minimum wage, and still having a day job but love it? Then yes. He was (actually is still alive) a talented musician who the record companies (and probably a lawyer) exploited. He created great drum parts, wrote some great music (the drum break in 'In The Air Tonight' for example is stuck in everyone's head who grew up in the 80s) and as what seemed like everywhere from the 80s to the mid 90s. Which was the problem, he was everywhere . . . He unfortunately had terrible luck with his romantic endeavors which is why he wrote some great songs, they

were from experience.

RRX: When you were working with Bloom vs. The Vodkasonics; how did your development of drum parts differ? Did you write your parts, or were they pre-conceived?

JJH: Both bands had good, if not great songwriters. They would bring in a riff, say a verse part and then a follow-up riff for the chorus. (Lyrics usually came after . . .). In Bloom, there were two different songwriters (Rich Crist and Mike Pauley), each one had their flavor. The majority of that material consisted of one person who wrote the song and we would be supportive of them. We wrote only few songs where it was attributed as composition band (Our Ocean being my favorite). Drums is mostly supportive but that is only limited by the player. I have plenty of ideas beyond the drumming/time keeping aspect of the music. Bloom was a group effect for the most part. In the Vodkasonics, there was only one

songwriter (Seth Powell). I was with them for a short time (18 months while Bloom was 5+ years), so it probably would be two at some point. Again, the same approach, Seth would come in with ideas and we would work on them together. In both bands, I played to the song. My part was supportive but I was allowed to be creative. When you are in a band and someone comes in with a riff or a song, you have an instinct, feel for what may be right. Also, the person who wrote it, may have an idea as well. So, the goal is to work together.

RRX: Who are you playing with now, and where can we see you?

JJH: AG plays monthly. Mostly up in Saratoga. The other gigs are The Andrea Scow Band (jazzy/soul) and they play a few times a year in the greater Albany area. Then there is the '4th Band'. A hard rock cover band that plays also in the Albany area. I tend to fall into gigs, so I never know what's on the horizon. Ask me tomorrow and there will be

probably something new .

RRX: If you weren't a drummer, what would you be doing?

JJH: Well, I do a lot of things while still being a drummer. If you mean what artistically, maybe drawing, painting, or even photography. I love the Adirondaks, the outdoors, so I try to get out as much as possible. I have a job that doesn't involve music but I enjoy that too. I hate to say it but life is more than music, but it's a big part of mine.

Check out JJ's playing live or on any of his recordings. You won't be disappointed. Just don't call him a lefty!

And if you haven't gotten tickets to see Joe Daley and Super 400 play Led Zeppelin IV at the Cohoes Music Hall on November 10, you'd better move. Their last show sold out, and Joe Daley is a monster drummer, whose tribute to John Bonham must be seen to be believed.

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THE HEIGHTS

BY JOE BARNA



Throughout every era of music there exists those generational talents that transcend their given art forms. These artists cement themselves into the lore as timeless voices becoming living legends, inevitably leaving the mortal realm behind as icons of their craft. Coming to Alias Coffee Roasters in Troy, NY on Saturday, November 18th and Sunday, November 19th will be two such individuals. Baritone saxophonist Gary Smulyan and trumpet legend Joe Magnarelli are among the most valued and sought after soloists on the international jazz scene. They each have a resume that rivals even the greatest masters from the past 100 years of music history. For 2 days in November upstate NY will have the chance to meet and listen to these icons up close and personal.

In regards to icons of music, 2023 is the 100th anniversary of jazz luminary Thad Jones. Not only a great trumpeter, Jones is one of jazz music's most prolific composers, arrangers and

bandleaders. Born in Pontiac, Michigan in March of 1923 he eventually made his way to NYC to pursue his love of music, in particular jazz. You might have heard of his 2 brothers, pianist Hank Jones and drumming shaman Elvin Jones. To say Thad grew up in a musical family would be the understatement of the century. All 3 of these brilliant artists left their stamp on jazz, leaving behind hundreds of recordings and many fond memories in the minds of the audiences whom they inspired. Sadly, Thad passed from this realm on August 20, 1986. But, his legend certainly lives on.

Why am mentioning Thad Jones? Well get ready for this, because you will not want to miss out on a rare opportunity to hear Jones' original music up in person.

I was recently in talks with 10 time Downbeat Magazine award winner for greatest baritone sax player alive Gary Smulyan about a return to the Alias stage. After an explosive performance at the end of 2022 I knew it wouldn't be

long before Smulyan would need to make his presence felt once again. Little did I know what he had in store conceptually for this years performance. Given that both he and Magnarelli have spent the better part of the past 40 years performing in the Thad Jones/Mel Lewis Orchestra (Now the Village Vanguard Jazz Orchestra) Smulyan said what he would like to present is a 2 day centennial celebration in honor of the 100th year of Thad Jones' birth. Can you even image the light in my heart and smile on my face when those words hit my ears??? I've never been so inspired to prepare for a performance in my 30 years as a professional drummer. Playing the music of a jazz superhero the likes of Thad Jones should never be taken lightly. When you combine that with the fact that these shows will include a collaboration with 2 individuals that played in the band one must be prepared and ready to play Jones' music with the utmost integrity.

A little about Gary Smulyan;

Smulyan is one of the most decorated instrumentalists in music history. His numerous awards from Downbeat Magazine, The Grammy Foundation, Jazz Journalist Society and JazzTimes magazine are too long to list. He has performed with the who's who of jazz history including Chet Baker, Lee Konitz, Joe Lovano, Freddie Hubbard, Stan Getz, Joe Henderson, Dave Holland, Dizzy Gillespie All Star Band and many more. He is an international recording artist and has 7 Grammy Awards to his name performing with a wide variety of artists.

A little about Joe Magnarelli;

Over the course of the past 40 years Magnarelli has emerged as one of the premier trumpeters, composers, recording artists and educators in jazz. His talents have led him to performances with luminaries such as Lionel Hampton, Jack McDuff, Ray Barretto, Village Vanguard Orchestra, Aretha Franklin, Jane Monheit, Carnegie Hall Jazz Orchestra and many others. He is a

first call sideman for many of the world's top touring groups and an international recording artist who has over 125 albums to his credits.

Those who have been to an Alias Coffee Roasters performance already know how magical the atmosphere, sound, energy and performances have been. In the year 2023

alone 4 live albums have already been recorded from inside this eclectic venue. We've witnessed timeless performances with artists like Keith Pray, Ray Vega, George Garzone, Ralph Lalama, Greg Glassman, Jon Gordon, Elizabeth Woodbury Kasius, Caroline Davis and many others. Having this new venue in upstate NY has been nothing short of a miracle for those wishing to create new memories listening and meeting some of the greatest artists around. For those still hesitating to make one of these shows, I encourage you to take the time and get engaged. Alias is one of those special rooms that was a happy accident. The room was never originally intended for live music, but once we realized its potential the rest is history.

I'd like to thank Gary Smulyan and Joe Magnarelli for choosing Alias to present this special 2 day engagement in Troy, NY. Being it's my home-town I'm honored to have this opportunity. Gary and Joe have been mentors to me over the past 20 years. They have helped me build my confidence, focus on what's important, reach some of my musical goals and have taught me the value in hard work. For this I am eternally grateful.

I believe all things happen exactly as they should. There are no accidents, only opportunities to learn. When I moved back to Troy in August of 2015 there was literally NO live jazz in Troy. Basically, there was no live music period in Troy. It saddened me because I grew up listening to so many of the great talents in this city. How could I live in a place with no live music to go explore? Looking back now it's a

privilege to live in this community with so many artists, listeners and new venues. From my home-base of 518 Craft on Monday nights, to a Tuesday residency at Twisted Fiddler with Justin Henricks (guitar) and Ian MacDonald (organ), SongCity at The Ruck and beyond this resilient little city now has a heartbeat that can't be stopped. Music is all around us for those who choose to embrace its presence. But, you must take the time to stop and consume its overflowing beauty if you wish to be a part of its growth

Now, onto the show.....

We invite each of you who are reading this article to be a part of the resurgence unfolding right before our eyes in Troy, NY. Come celebrate with us at Alias Coffee Roasters, 219 4th Street, on Saturday, November 18th and Sunday, November 19th for what will surely be one the most memorable live performances for 2023 in the capital region. Gary Smulyan and Joe Magnarelli stand as 2 of jazz music's most recognizable voices performing today. For these 2 nights they have prepared an incredible program of compositions. It will be a weekend to remember in Troy, NY.

Here are the details for those who plan on attending...

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From Dallas to LA

BY JOHNNY MYSTERY



Well, more like Dallas to the San Fernando Valley, which is where The Preachers hailed from, but they found fame in the city of the angels. The Preachers are one of two bands we'll be checking out here. They were five guys who just wanted to play dances and parties back in 1964 after graduation from college and by 65' they were packing them in at a club called The Casbah located in Canoga Park. They played all The Rolling Stones and Chuck Berry hits and by all accounts got successful pretty fast.

As things happened, their manager got them a recording deal with Moonglow Records. Moonglow's best known act was The Righteous Brothers. For their first single, they decided to knock out a cover of Bo Diddly's "Who Do You Love." Knock out is just what they did. Their version absolutely rivals the rawness and gutty power of anything bands like The Sonics ever did and it was so far off the rails it was like a locomotive ready to fly off the tracks at any minute. The three-part harmony screams, if you can call it harmony, in between the verses are animalistic and near frightening! Bobby Hatfield of The Righteous Brothers was in attendance during the session

in fact and was said to be bug-eyed and amused at the time but clearly at a loss for words.

"Who Do You Love" was released in May of 1965 and like many California bands of that day, they ended up on Shindig. To make a special impact on the show, The Preachers wanted to capitalize on their name. They decided to wear grey, Beatle-like collarless suits with priest collars they acquired from a religious supply shop. Much of the public was in an outrage after the broadcast. It seems America was not ready for a group of young screaming cavemen dressed as preachers, singing about neckties made of snakes and fences made from human skulls on national television. The phones rang off the hook and threats were flying! They never appeared that way again, but the clip of this show is up on YouTube.

After a few more records failed to gain any interest, The Preachers disbanded but not after making one of the rawest records ever. Not to mention a very memorable television appearance and all in the space of eighteen months.

From Dallas, Texas of course, there's something in the water there, comes The Gentlemen. Hardly yet men, because at the time they were still in

their teens, these young cowpoke recorded what is considered one of the most essential tunes of the first generation of what we call garage. They just called it rock n roll back then but we know better now. In 1965, Vanden Records brought these cats in the studio to record a song called, "You Can't Be True." That's not the song we're here for though. As in so many cases, the song pushed by the record label was a weak ballad and "You Can't Be True" took two weeks to record. They added strings and who knows what else cause nobody remembers it. The flip side, "It's A Crying Shame" was a hastily recorded screamer!

"It's A Crying Shame" is the kind of song we like. It starts out with four, fuzz drenched, wicked power chords, followed by a ferocious riff that would whip a whole herd of Texas steer down the plains faster than you could say, Rawhide! It's that great!! The snotty singer laments unrequited love for a teen queen he can't get and never will. "Why do I love you, it's a crying shame!" You're a whining loser kid and she's looking for a football hero and you better deal with it!!! Sure makes for great rock n roll though, like when the lead guitar goes into an outta control fuzzy

solo. Great reverb drenched backing vocals are crucial to the sound of this masterpiece.

The Gentlemen had a pretty good run as they wowed the Dallas area till about 1968, opening shows for the likes of James Brown, Roy Orbison and "The Killer" Jerry Lee Lewis just to name a few. Not bad for a band whose bassist used a 50 dollar bass and whose career was over, probably before they got outta high school. You can't make this stuff up kids....

I highly recommend, seeking these recordings online and blasting them as loud as your volume will go. You also never know what else you find while you're out there. This is some of the purist no frills rock n roll you'll ever experience. It's the way rock and roll was meant to be.

So next issue, we should have my end of year list of my picks for songs of 2023. I might even throw in a few more surprises so come back and check. In the meantime go and hit the bins. Those cool records are out there NOW!

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Observations and Ramblings from a Cranky Old Guy

BY JEFF SPAULDING

Freshman Year at an Ohio college. Thanksgiving Break got me on a train headed East, to Schenectady. Great time had. Family, friends, got hammered, got laid, still all a haze.

The ride back, major snowstorm, no trains, Thruway closed. Only option a plane, but at 18 I had never flown.

We found one leaving Albany stopping in Philly, then Cleveland where my roommate would drive me back.

But the weather got so bad the plane in Philly was grounded until morning.

I was 18, broke, hungry, horny and ALL phones were down.

Then, a kindly older woman, an airport bar regular, "took pity on me" and provided my every need for the moment.

The next day I caught the plane to Cleveland, but my roommate assumed I caught another ride and was nowhere in sight.

The kindly old bar rag offered me what she called a ...gratuity... (I must have been a very good boy), and I had money for a bus from Cleveland to Ashland.

It didn't stop in Ashland, rather the next town over, Mansfield. The bus station surrounded three bars, two massage parlors, and a half dozen whores, and me down to my last dime.

Logic took over and I shoved that coin directly into the best slot available...the phone.

My roommate drove us back to school, and all was well.

Sophomore Year was different. November required me to stay on campus during break, that brought me under the graces of the two I call Trickie Dickie and Townie Boy.

Trickie Dickie's family lived on a huge farm on the Eastern side of the state, Townie Boy, as the name implies, was a local, or as we called them, Townies, who as a rule didn't like College Punks. College Punks felt the same about Townies. But EVERYONE loved Trickie Dickie, especially the ladies, college ladies and townie ladies, and if he ever visited the Mansfield Reformatory, they would make him the permanent Conjugal Visit subject.

(This next part IS true but due to burnt out brain cells various visits may clunk together. No difference, a fun time was held by all, so we've been told.

One Day Trickie Dickey, Townie Boy and I went to THE TRICKEY DICKIE FARM for Thanksgiving weekend.

The words that convinced us were "There's a bar in town, the beer is cheap just like the women, and we can win free drinks by beating these yoekuls in games of chance.

Away we go, a TREMENDOUS weekend. Everything at Thanksgiving was made on the farm, including I believe Trickie Dickie!

On a personal sad note, the family was close enough to be able to only watch Pittsburgh Steelers games, so I simply drank more alcohol.

After dinner, Trickie Dickie says "Let's go to the Gin Mill.

We're hammered beyond belief, get in the truck (could have been a tractor), and little did we know but in parts of Ohio, there are no things called roads, paved or otherwise. In fact, one can go REAL fast driving over corn fields if you knew where you were going. We didn't. At the start of the trip Trickie Dickie was sober enough to drive but by the end he passed out! God only knows how Townie Boy and I made it back to the farm, fortunately no kernels were harmed that day.

A final note of caution to all city slickers reading this. If you EVER spend a night on a farm with a crazy drunken man and not knowing where to go should said drunken man pass out...you ain't heard nothing yet....and it falls to these dimple words...." Morning Chores.

Farm People get up before the usual last call for alcohol, and then go right

to doing real hard work. As a reward for the free food, the lodging, and company etc., we felt obligated to do our part, but we didn't know how BAD that part would be.

We were taken into the barn, but we knew it was the barn before we entered due to the smell.

Trickie Dickie gave us each a choice, one can climb into the Silo and with a pitchfork throw the brown, wet, pissed on alcohol flavored hay to the ground. The other could sweep out horse s***.

I chose that silo, that proved to be a fatal mistake.

Townie Boy hit the stall, and to this day in my mind I keep hearing him say...

"F*** You John Denver."

Be hearing you.

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