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March 2024
Vol. 6, Issue 3



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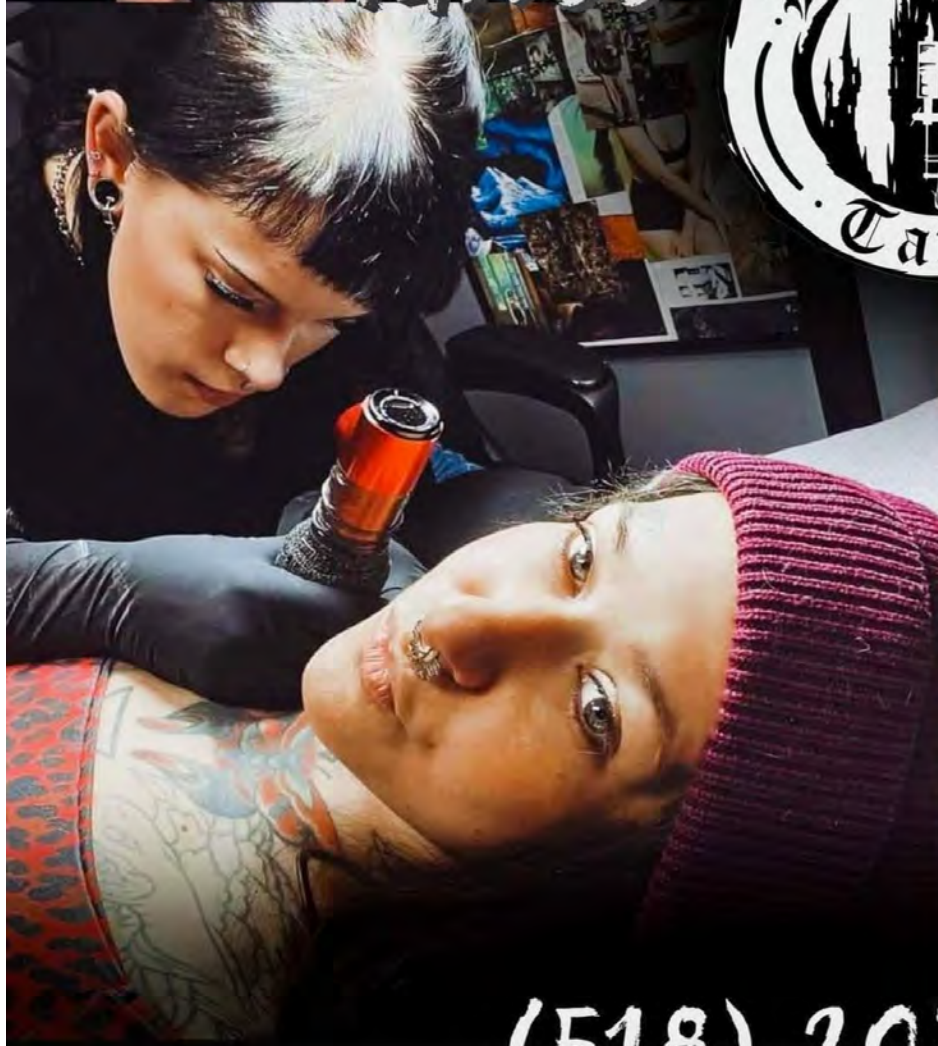
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Girth Control stopped by the station to have a chat with me. We sat in the lobby and I first made sure that they we're all using coasters for their drinks. I must be getting soft because that's something my wife would say. lol

We sat down for about 30 seconds and then Mark McKenna (Drums) suggests we do a beer run. Bob Watson (Bass), Jay Bonafide (Guitar) and I all agree on this brilliant idea. So we did just that! We stopped by a neighborhood bodega and picked ourselves up a 6 pack of Yuengling Black & Tan. Mark asks are we allowed to swear? I said go for it.

MM: This is a f**king delicious beverage!

RRX: (Laughs)

MM: We weren't allowed to swear at our last interview, we couldn't drink beer or have candy cigarettes either.

RRX: Yes we found some "Stallion" brand candy cigarettes at the bodega. I didn't know that these were still around, I thought these were banned.

BW: I thought they were banned too.

MM: Light one up Bobby!

RRX: Yeah pass em around man. Everyone needs a candy cigarette.

Bob puts a candy cigarette to his lips.

MM: Oh yeah, you look kick ass.

Bob passes the pack to Jay.

JB: I'm trying to refrain.

MM: His parents might see this! You want one Rob?

RRX: Yeah of course man. I'm not trying to cut back or anything. Stallion these are like the Marlboros of candy cigs. So I'm at The River Street Beat Shop in Troy today and I found this little flyer here that says Girth Control's Dorito Covered World Tour. You guys are nuts. What makes it Dorito covered?

MM: Everywhere we go we leave a trail of Dorito dust. We have a song called Dorito covered world on the new album. We had this idea for this rip off of the Sherwin Williams logo but with Doritos pouring over the earth. We said this is as good of a time as any to use that idea. There it is Dorito Covered World Tour, which of course the entire world is Albany and Buffalo.

RRX: Of course, Albany is the center of the universe.

JB: That makes Buffalo the West Coast.

RRX: So I gotta ask, Team Cool Ranch?

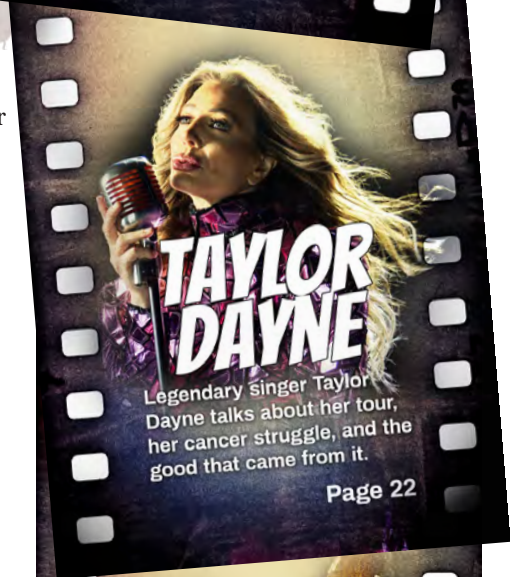
MM: I don't want to speak for everybody but I have a very strong opinion on this. I'll let you guys go first.

BW: I like the originals. Classic Nacho Cheese, yeah.

RRX: Really? (I'm kind of shocked)

JB: I've been converted, I was a Cool Ranch man for much of my life but I think I'm back around to the original, but... I actually like the purple bag the best.

MM: Dude, the purple bag is good. I never thought I'd stray from the original Nacho Cheese but... I almost never buy those anymore. I buy the dark red bag now, Spicy Nacho. They have just a little more flavor. The regular almost seems too mild to me now. Once you have the dark red bag it's hard to go back.



Continued on Page 5...



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BW: You're on the hard stuff.

RRX: Should you be expecting for an endorsement?

MM: I hope so. Most things we either want an endorsement or a cease and desist. Those are our goals, one of the two. Either give it to us for free or tell us never to mention your product ever again.

JB: Just don't ignore us.

MM: So either Doritos or Stallion Candy Cigarettes.

RRX: All the way! I had an endorsement once for a SNAPPLE commercial I did in high school and Jay's Mom was my teacher, she's the coolest, she wrote an article about me and got me known in the Ravena community.

JB: Awww, I bet she still has a copy. I'll have to ask her. I forgot you're a Ravena guy.

RRX: Well I don't rep Ravena, I will always rep the South End of Albany but

when you go to school there and the gangs want to kill you... I highly recommend you go to Ravena.

JB: Still a quiet little town, I think.

RRX: I don't think they have gangs.

MM: Jay was probably the most bad ass guy there.

JB: It was a nice place to grow up, no beef with Ravena.

MM: I grew up in Duaneburg and I feel like a common misconception about people in more rural places or smaller communities is that they're weird in a bad way but they're actually mostly weird in a good way and mostly they just really want to do cool s**t and not have anybody bother them. Which I get!

JB: At the end of the day, I think that we all just sort of landed in this weird punk rock bubble because of people that we met in high school. I met Chris Jordan (singer of Public Access/Slaughterhouse Chorus) and other bands that we play with... when I was in 5th grade or 6th grade. You meet these really

important people that either stay in your life or they don't but they have a big impact. For me it was all in little old Ravena, you find the pockets of people that are kind of like you and you grow from there.

RRX: When we were kids Ravena had a teen center and a bowling alley, now they have nothing for the youth. What are teen kids to do nowadays besides get into trouble or start smoking pot a little bit too early?

BW: Start a Ska-Punk band!

JB: Kept me out of trouble.

MM: All the kids out there, start your own Ska-Punk band, the world needs you!

RRX: So, you got the new album coming out. Tell us about it.

MM: We have our release show at Empire Underground March 1st. The album is called Life's Too Short For Girth Control. In concept, it's a double LP. 25 songs, 45 minutes. We run the gamut from funny to... I don't want to say serious but slightly more thoughtful. A lot of

Ska-Punk but also a lot of weird left turns and things to keep it interesting. Our goal was to put out something that you could listen to all the way through that you would not really be able to guess what's going to come next.

JB: It's a double LP so we figured we got to pull out all of the stops. We brought in our old friends Chris and Matt from our old band Public Access to play horns. And then there was the opportunity to try everything weird that we've ever thought of. There's ukuleles on this record, keyboards, steel drum...

MM: Weird little effects, weird interludes, cool funny sound bites to make it work for 25 solid Girth Control songs.

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Carolyn Shapiro

Music can catch you in the most unlikely of ways.

BY LIAM SWEENEY

Carolyn Shapiro. Photo provided,

RRX: Every comic book hero has an origin story. What is the origin story for the band? (points if you tell it like a comic book origin)

CS: I always feel like I snuck in the back door of folk music. I didn't grow up playing music or come from a musical family. The only reason I started playing the banjo was because I needed two extra credits when I was a senior at Skidmore College and decided to take banjo lessons. There wasn't much rhyme or reason behind the choice. It was partially because I had started listening to bluegrass and partially because I thought Kermit the Frog was cool. But to my dismay, my teacher, Trish Miller, never actually taught me bluegrass. Instead she was teaching me fiddle tunes with this style called clawhammer. I had no idea what I was getting into. Trish and her husband John Kirk started bringing me to jams and introduced me to the vast and wonderful world that is folk music.

Fast forward a few years and I started going to local open mics. Performing in front of people was terrifying back then, but I loved it. The one open mic that I really fell in love with was at Caffe Lena. I started volunteering at open mic waiting tables and within a month I was offered a job as their House and Marketing Manager. I was 24 at the time and the only real qualification I had was that I loved the banjo. Working at Caffe Lena threw me right into the center of the folk world. I was watching shows every night, meeting musicians, and talking to anyone I could about the banjo. Within a few weeks, I wrote my first song. I never really intended to be a songwriter, but I couldn't help it. I would soak up everything like a sponge and bring it home to morph into my own creation. Then I'd perform whatever I wrote at open mic the following Monday. I learned everything I know about performing from that stage. My time at Caffe Lena gave me not only the inspiration but the confidence

to go out into the world and share my music. A decade ago, I never could have imagined the banjo becoming my whole world or that I'd be playing shows, recording albums, or leading a band. But it's pretty cool that it worked out this way.

RRX: Every band's first song is a milestone. But so is the latest song. Describe the first song/album you recorded, and also the latest song/album you recorded; what are the differences?

CS: My first album, "Where I'm Supposed To Be," is very much a first album. It came out in October 2021 but I started working on it back in 2019. I recorded the initial demo with my friend Stanley McGaughey in his beautiful yurt in Shushan, NY. At the time, I was still very new to songwriting and had no idea what I was doing or what I wanted the album to sound like. Jim Mastrianni then took over production as we started to add more instrumentation to the songs. We recorded everything to a

metronome and tracked all the parts separately. We brought in friends from around the 518 including Connor Armbruster on fiddle, Angelina Valente on backup vocals, Jon Stewart on bass and pedal steel, Raquel Velho on cello, and Steve Candlen on drums. The end result was a 6-song EP that I'm very proud of. It landed me an Eddie for Folk Artist of the Year as well as a few nominations in 2022. It also helped me really establish myself as a performer. I wasn't just a gal with a banjo, I actually had something to show for it.

My second album comes out on February 2nd, 2024. It's called Take it Easy and it's about learning to take care of yourself during tumultuous times. I started working on it a year ago after I left my job at Caffe Lena. I very much needed a break from working full-time so I took a few months off to recharge and focus on my music. Jim Mastrianni recorded, mixed, and mastered the album while we co-produced the songs

together. For this project, I brought in my full band featuring Connor Armbruster on fiddle, Oona Grady on bass, and James Gascoyne on guitar. We decided to record everything live rather than tracking separately to capture the magic that happens when we play music together. The result is a very raw sound that I think was missing from my first album. My favorite song is "Time To Yourself" featuring Raya Malcolm, Shannon Rafferty, and Emily Curro from the Hold on Honeys. I asked the Honeys to sing harmonies on the recording and they completely transformed the song with the most gorgeous vocal arrangement. I also had Angelina Valente playing washboard on "River Meets the Sea" which was super fun.

RRX: Like songs, every band has a unique feeling about their first show. What was your first show like? Was it your best show? If not, what was your best show like?

CS: My first show was back in 2018 at the GottaGetgon Festival in Ballston Spa. I was asked to perform as part of their "new folk" showcase alongside Girl Blue and Angelina Valente. This was far from my best show. When I first started performing, I had a lot of imposter syndrome. I was shocked I was even asked to perform. But it also felt really cool to share my songs on stage to a room full of people who genuinely wanted to hear them.

I'm not sure if this was my best show or not, but it was by far the coolest. This past summer I had the amazing opportunity to collaborate with the Ellen Sino-poli Dance Company who choreographed dances to three of my songs that we performed live in the Franklin Alley in Troy. This collaboration came to be thanks to one of the dancers, Emily RS, who I actually grew up with in NJ. We were in the same kindergarten class and used to carpool to Hebrew school together but lost touch after high school. We reconnected again on Facebook when we realized we were both living in the

Capital Region and working in the performing arts world. The performance itself was so beautiful to be a part of and it was such an honor to see these immensely talented dancers bring my music to life in a completely new way.

RRX: It's a lot of fun living in the present, but we all collect memories and give birth to dreams. We're talking dreams here. Where do you see yourself next year? In the next five years?

CS: I think the dream for any artist is to be able to live fully off your craft in a way that feels good. It's definitely not easy to make it as a musician nowadays. We all have to make ends meet whether it be working a day job or playing gigs that you hate. We drive all over the place and play to empty rooms. We put our heart, soul, and dollars into musical releases and see pennies from streaming services. But we keep doing it because we love it. It's not about "success," in the conventional sense, it's about connection and sharing something that needs to be shared.

In the next year I hope to play more shows in new places and share my music with more people. Maybe even go on my first tour! I hope to learn more, write more, and keep developing as a songwriter and banjo player.

My dream for myself in five years is to not have to work a day job anymore. Whether I'm touring or teaching or writing, I hope that I can sustain myself with music. I'm hoping to write better songs and have more albums under my belt. Maybe Congress will get its act together and regulate streaming services so we can all make a decent living. Maybe I'll open up for someone cool or share the stage with musicians I love. Maybe I'll regularly be on the road playing at cool venues and festivals. You never know what can happen, but here's to dreaming!



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The Freak Explosion

Part Two

BY JOHNNY MYSTERY

You might be wondering why we need a part two. A good many music lovers probably are not even aware of the term, freak beat. Like so much in the world, as we go down the time tunnel, we tend to give names and numbers to different eras in history. Anything that was rock n roll or soul, or any other type of music was just called what it sounded like. The fact is freak beat got applied to the last great form of rock and roll before it got serious.

When rock and roll got serious, it stopped being fun. It's so sad. The color ran out. The bloom was off the rose. "A Hard Day's Night" turned into "Let It Be." "Having A Wild Weekend" turned into "Altamont." Are you following me? Then you know the frustration of having basic, caveman crazy, three chord party music turned into an artsy fartsy form. If the song selection comes down to, "Louie, Louie" or "For What It's Worth," I'm going with The Kingsmen. You know, it's just the way I'm wired, and I think most of the basic blues people were thinking the same way. Outsmarting ourselves seems to be the human condition thru all of history. Why should rock be any different....

I'm not here to preach but life is just too short to listen to bad music. That is why I'm only going to bring up the good stuff. If you pick up something you haven't heard of here, let the buyer beware. It might be pretentious on my part but there it is.

The Creation became one of the

first art rock aka freak beat bands to come out of this era. Under the production of Shel Talmy, who was also responsible for most of the early Who records, made some radical noise. Keep in mind, they were not going to make full scale rock operas. That would eventually be left up to Pete Townshend. This was the time of two and a half minute wonders that were bound for commercial radio. Their first record, "Making Time" was an actual hit in England and elsewhere in Europe. Slashing choppy chord intro with a drumbeat that sounded almost like charging horses, thumping down a battlefield was unlike anything teen fans had ever heard and they managed to keep it pretty basic. That is no easy feat.

The kicker on "Making Time" was the use of a violin bow being dragged across the strings, masterfully done by guitarist Eddie Phillips. The word around the campfire is that this was the first time this technique was used in a rock recording. Somehow, I think Jimmy Page would want to take issue but let's face it, Zep's first album was a few years down the pike at this point and I don't think Page is losing any sleep over it. The list of tunes put out by The Creation are of legend and lends to the credibility that they are one of the best bands you never heard of. Look up songs like, "Painter Man", "Through My Eyes", "How Does It Feel to Feel", "Biff Bang Pow", and you'll wonder how these guys stayed under the radar. They never made any real

ripples in the U.S. so don't be ashamed if this is the first you ever heard of them.

Personally, I've been obsessed by The Eyes ever since I heard The Flesh-tones cover one of their songs, namely, "When The Night Falls." That song is like a psychotic blues number. Drenched in reverb with a lonely, wailing harmonica, expounding the lament of a singer who does not want to leave his cheating girlfriend. Crying out; "Don't be coming to me with your blues, because baby I've suffered too, when the night falls." There are no earth-shattering guitar solos but there is an interesting interplay going on between all the instruments. A lot of use of relative notes played against alternate chord structures that shouldn't work but somehow does. Check out their tunes: "You're Too Much," "The Immediate Pleasure," "I'm Rowed Out," and "My Degeneration." All top tunes!

If you can believe it, The Syn have been referred to as a precursor to prog-rock group Yes and I'm not buying it. The only connection being that future Yes bassist, Chris Squire was a member. They were featured in the "Fourteen Hour Technicolor Dream" concert in 1967 along with Pink Floyd and a dozen other outfits from that era. In fact, they released a song about that show with the same title as said show. No need to complicate things right fellas.... My favorite record by them is called "Grounded." It was a hit in England and also released in the U.S. but

of course no hit here. Too bad it never made it kids. It had up front soulful vocals and some tasty guitar work, not to mention some cool Farfisa organ. The bass, courtesy of Chris Squire turns out to be a driving force with some very cool lines! "Grounded" also has the distinction of being covered by Boston faves, The Lyres. Mono Man and his band play it true note per note, and you know that can't be bad....

Lastly, The Birds were a crack R & B type outfit who counted the great Ron Wood as their lead guitar slinger. Kind of a short-lived band with not a big catalog but they knocked it outta the park with a killer version of "Leaving Here." Mr. Wood went on to make noise with The Faces and eventually The Stones, where he remains to this day. Play on brother!!!!

Once the freak beat ran its course and it did not take long, groups started getting sensitive and writing about inhumanity, clean water, flowers and a whole bunch of other stuff the typical working class would never play on a jukebox while tipping down a pint at the end of a working day. Strange how it all ended up on the radio though. It would take a long time before we got three chord bashing groups back in charge again. Wish they were in charge now, but I remain hopeful.

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Prog Digest

BY KLYDE KADIDDLEHUMPER

This month we attack the sublime and the ridiculous. Each, in its own way a bit of both.

At the time of this writing, 2 momentous occurrences shook the classical (or perhaps more correctly – the Neo Classical) world. The first was the passing of one of the greats – Professor Peter Schickele and the second is part of a performance for a work by John Cage.

I'll start with Professor Pete. Peter Schickele was a classical composer as well as a musical satirist. His serious work, of which there were more than 100 pieces, is well regarded and, in some cases, more well known than one would think.

As a very talented bassoonist, he was a member of a chamber rock trio which wrote and performed music for the 1969 revue *Oh! Calcutta!*. Running Off Broadway and at the West End in London for over 3,900 performances, the erotic revue featured not only performers in the nude, but sketches written by Samuel Beckett, Sam Shepard, Edna O'Brien and many more. Oh, and then there was his work with Joan Baez where he arranged and orchestrated the music on her albums *Noel*, *Joan* and *Baptism*. Not bad company for a guy who would later become more known for his ridiculous work than the serious stuff.

You see – Professor Peter Schickele also 'discovered' the work of P.D.Q. Bach (1807-1742?) while a member of the faculty at the fictitious University of Southern North Dakota at Hoople. Works such as *The Abduction of Figaro*, *Pervertimento for Bagpipes*,

Bicycle and Balloons, *Concerto for Horn and Hardart*, *Oedipus Tex*, *The Stoned Guest* and *Hansel and Gretel and Ted and Alice: An Opera in One Unnatural Act*. He would 'discover' pieces in such places as trash cans. His *Einstein on the Fritz* was a parody of a work by his classmate at Juilliard – Philip Glass.

Listen to his *Art of the Ground Round* (S. 1.19/lb) where, in the end, the lyrics are so silly you cannot help but laugh.

Our second victim – ummm... subject – is likely the single longest piece of which I am aware. A composition by someone we have referenced in this column previously regarding time – John Cage. His work 4 minutes and 33 seconds we have referenced before, and is one of the shorter 'classical' work ever composed.

Not so the case for this work.

For the first time in two years there was a chord change in a John Cage work. Known as *Organ2/ASLSP* (As Slow As Possible) is a work written on 8 pages. On most occurrences it takes over an hour to perform. A 2009 performance lasted 14 hours and 56 minutes while another in 2022 took 16 hours.

They are all pikers compared to the performance taking place in Halberstadt, Germany where they are using a custom built organ. On February 5, 2024 the chord changed from C, D-Flat, D-Sharp, E, A-Sharp and E to C, D-flat, D, D-Sharp, E, A-Sharp and E with a fresh D pipe being added. The previous chord change was made on September 5, 2020. The next scheduled change in

August 5, 2026.

If you would like to see the momentous occasion, go to Classicfm.com and hunt for the article.

Oh, did I fail to mention that this performance is scheduled to take 639 YEARS? This makes Wagner's *Ring Cycle* look like a walk in the park.

We all have our comfort zones – the place we like to go that is famil-

iar. A comment I've made before.

The world is made of the differences we all have, and the world of music is no different. Funkadelic got it right – *Free Your Mind and Your Ass Will Follow*.

Until next time.

Klyde



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The Heights

BY JOE BARNA

Welcome back to your monthly resource for all that is good and bad about jazz music in the matrix known as the Capital Region. I'm your host for this journalistic adventure, Joe Barna. On today's episode of The Heights I will attempt to answer 3 questions in regards to the idiom of music known as JAZZ.

Is jazz still relevant?

What has pushed audiences away?

Where is jazz headed?

The response to these questions can be quite varied. But, I do believe there exists a common denominator that can, at least to some degree, answer these inquiries. Although these answers may not be 100% accurate I, as someone deeply entrenched in the genre, have confidence the reader will have a better understanding and a richer insight into jazz as it stands in today's market.

Let's get started.....

Jazz is America's first true art form. It was brought here through the fusion of traditional African rhythms combined with the feeling and struggle of field songs during a time when many were forced to work what is considered slave labor jobs. The genre, in essence, came into existence as a sonic protest against many conditions being bestowed upon those who were considered poor or impoverished. During this period the music possessed an edgy soul and sense of flow that helped give a genuine insight into the minds of those that were responsible for the music's birth. However, over time the music has become an exercise that attempts to test the intellect of those daring to try and understand it. However, there still remains a large demographic

of artists that refuse to enter into that modern realm. They feel, as I do myself, that what makes jazz beautiful is its inclusiveness, relatability, soul, swing feel, elegance, authenticity and lyrical promiscuity.

The first question I proposed above states "Is jazz still relevant?" I will give a short answer...ABSOLUTELY and WITHOUT QUESTION, YES. But, what makes jazz relevant in an era where music has been dumbed down to the point where the general public has a difficult time deciphering whether something is either good or bad? As one man by the name of Edward Kennedy "Duke" Ellington once said, "There are only 2 types of music, Good and Bad."

I think we have lost our way in music. We as a society are willing or to some degree are forced to listen to whatever we are told is popular. Don't forget that the swing era of jazz was the first incarnation of what we now consider "Pop Music." The difference between early pop music and today's pop music is that people learned how to dance, dress and interact with one another in a more sophisticated manner and always showed a certain level of respect for one another while out engaging in social arenas. Today's pop music promotes a level of degeneracy, from my perspective, that undermines the integrity of why music exists in the first place. I feel it is meant as a celebration of community meant to bring people together in an attempt to create brotherhood as well as a sense of joyful pride in regards to where one resides. What I see now is a heightened and unhealthy level of indoctrination through pop music used to facilitate

narratives and divide the public into camps. Through this system we are never fully allowed the opportunity to come together as one community with multiple perspectives that loves and embraces each other without prejudice.

Jazz, in its beginning, was born as a means to bring people together. Although it was founded on struggle, the music somehow had a way of bridging gaps and creating a strong, confident and proud community. I find that even in jazz we now have a heightened level of division and contempt that runs like the most threatening of tidal waves over an unsuspecting coastal town. It saddens me in a way to have such division, but I see life as a series of cycles that eventually brings us back to where things began. I'm hopeful that people will find their way back to jazz and are open to its rich melodic beauty.

Is jazz relevant?...To me it is... And, if given the chance I believe it will be to you as well.

Second question on my list is "What has pushed audiences away from jazz?"

I touched upon it in the previous paragraphs, but here I'd like to delve into finer detail as to why I believe audiences have moved away from jazz in a general sense. Some of what you will read here might be old news. However, after reading I feel you will gain a deeper understanding about the direction jazz has taken and why audiences have dipped off in recent years.

Let me state first that I know all too well that jazz as an art form has to move forward. To have stagnancy in jazz goes against the foundation of

what it means to progress in the modern era. The music is meant to break ground, introduce new content and cross breed styles. It has a tradition of breaking all the rules and going far beyond that which has been brought to light previously. Having said that, I think some concepts being introduced today alienate people, confuse audiences, present elements of elitism and for lack of a better explanation possess an absence of pure soul that once made jazz so popular.

The modern jazz musician seems to have more of a self interest in regards to the music they produce, rather than an interest in bringing people together. They seem to have committed more to developing difficult harmonic conceptions than to birthing a singable melody or a memorable lyric. It has become a series of mathematical and intellectual gymnastics that confuses the listeners and offers very little in making the experience pleasurable. Pop music isn't popular because it's good, it's popular because it's simple, memorable and easy to digest by more than 40 people. We have the ability to communicate in a similar fashion using jazz as the medium, but more and more I find that the younger generations resist inviting people into the music, choosing rather to play over the heads of the public. They feel it's beneath them to swing or perform a simple melody. However, that is a gross miscalculation on their part. Use your solos as a vehicle by which to showcase your inflated knowledge of the music. There are ways to play accessible music for the listener allowing them to attach themselves to the moment, while simultaneously offering the artist him or herself the chance to go deeper

rhythmically, harmonically and conceptually. It's not a contest to see who can play the hardest sh*t...It's just music.

I hope that to some end I have answered the question "What has pushed audiences away." We could go much deeper, but I only have so much space in this article.

Now, our third and final question is "Where do I see jazz headed."

As someone who performed over 200 times in front of a variety of different demographics in the year 2023 I can say with 100% confidence that what brought all of those audiences out, many of them sold out rooms, was how the music felt and to what degree the music was presented in a way where individuals could relate. We are in a time where the world is getting uprooted, many are struggling more than ever financially and fear is the pandemic of our lifetime. So, what do people really want when they choose to go out to a live performance? They want to smile, cry, dance, laugh and leave with a sense that their time and money were well spent. No one wants to leave a show feeling worse or more confused than they did before they attended. They want a sense of peace mixed with familiarity, sprinkled with a dash of something new and topped off with an element of surprise. Each ingredient is well balanced without any single flavor overwhelming the meal.

Is that so hard? Well, sometimes in jazz it seems to go over the heads of those on stage. They are more concerned with what they are getting out of it rather than what the audience is gaining from having attended.

Where do I see jazz headed? I think we are rounding the corner back to a time of beautiful melodies, memorable solos and plenty of toes tapping. If anyone has been to one of my concerts you know you're gonna leave feeling good about having been there. My band is one of the groups that I feel combines

the rich history of swing with elements of the bebop era, a dash of tasty hard bop and a look into the present. We choose not to play too far over the heads of our audiences and give the listener something to hum on the way home from the performance. I know many others like myself in the Capital Region who offer a similar experience. For starters Keith Pray, Tark Shah, Ian MacDonald, Justin Henricks, Jody Shayne Brooks, Jeanine Ouder Kirk, Mike Novakowski, Matt Niedbalski, Dylan Perrillo, Awan Rashad and a few others. We have a rich history of great jazz in this region. It's because of artists like Lee Shaw, Nick Brignola, Leo Russo, JR Montrose, Jack Fragomeni and others we can be proud to live in an area that has offered and continues to offer so much in regards to the live jazz scene. They each played with all the elements I've listed in the body of this article. Inclusiveness, accessibility, swing, integrity, selflessness, respect for history and a genuine interest in the future of the music. We here in the capital region of New York need to count our blessings for what we have been afforded all these years. Do not take anything for granted and go out to hear this music we call jazz. You deserve it.

I could go on and on and on about jazz in the modern era, but I'm going to leave it here for now. I hope you see this artform a little differently having read my article. This music offers so much to the listener and possesses a beauty uniquely its own. I apologize if your introduction to jazz came from a band that disregarded your presence, played over your heads, didn't engage your senses or left you feeling confused. Please, give it another chance, or even a first chance if you haven't already. There is something transcendent out there waiting for you given the right circumstance. I promise you will love it.

Warmest Regards,
Joe

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BY LIAM SWEENEY

Taylor Dayne. Photo provided.

R **RX:** Thank you so much for chatting with us. What's new?

TD: I'm getting ready for the Love Me Tour. Obviously, I will be seeing you in Troy, New York and we're very excited about it and working our way there. So, yeah, I'm in a press junket right now here, and then getting ready for some 'Kellyoke.' I'm filling out mid-February probably right before I go back and start the tour. I'm doing an edit on a track so we could sing together and it's, it's exciting as, as heck. But yeah, I'm all over, baby.

RRX: So tell me a little about the tour.

TD: I have been touring for 35 years, right? Some, some extensively,

some, not, this is a real ground tour, like we're going out for the full months of March and April. Um It's mostly, we're doing east coast, Midwest and I'm really excited about it. You know, the, the last three launches of putting out music have been the music recorded during COVID and, and after the celebration of this, the now having this number one dance hit now with Cash Cash on this rerecording, this reversion, you know, and this remix of "Tell It to my Heart" has been unbelievable. People going, "girl, I hear this new mix like, girl, this is, you know, from Pandora to Spotify to like Siri" like that. It's been quite something. So this tour is pretty meaningful, you know, I'll be going and hitting markets that I

haven't in a while. Long time. Albany and then Ontario and then we'll get back into New York in the city, outside Riverhead, you know, Long Island, make our way to DC, Philly and outside of Pennsylvania. Lots, you know, it'll be great.

RRX: Wow. And you were already planning to go on tour before the remix blew up, right?

TD: 1000% But, I mean, this is just celebratory because, um, I had the anniversary to "Tell it to My Heart." 35-year anniversary. We launched this in October. That was the game plan. So November, this went number one. Yeah, I think November, December. So now we're just coming back into the first quarter and it's still charting in

the top 15. Yeah, it's amazing. And now we're looking in Europe and obviously foreign territories with it. Yep.

RRX: Your latest single is called "Thinking Out Loud." That's coming to us with another new song, "Lose You to Love Me." Is that the current music you have out?

TD: We just launched the record "Lose You to Love Me." which was the Selena Gomez cover. "Thinking Out Loud" was the Ed Sheeran cover. "Lose You to Love Me" the single hit a few weeks ago.

RRX: Oh, wow, that's cool. Okay, then, let's talk about that.

TD: Oh, beautiful. So, during 2022 at the height. Yeah. 2021-2022 I was in the studio because that's all I could do

was go from my house to the studio at the height of COVID and I work with the great Gregg Field, you know, nine-time Grammy recipient. And it allowed us to work in Concord Records that he has built into his home basically. And we started working on music together and through that exercise and discussing what we were doing, like standards. You know, we couldn't get a lot of musicians in at the time. We still worked out at Capitol Records, which now isn't even no longer there as the studio of working through. But it's quite astonishing how we pulled this together.

We put a list of songs together, which would be, again talking about; if you wanna say love in it of itself. But the conversations of where I felt one of them was "Bitter Earth." This was a song that Dinah Washington had done. Another was an old release, old Aretha song that really, wasn't a big hit for her. But we felt really gravitated toward it

and then newer content and like my feeling about, you know, "Lose You to Love Me" and why I thought that would be a great cover and "Gravity" from John Mayer and "Thinking Out Loud" from Ed Sheeran, just great songwriters, great songs as well as taking it and doing a different twist on it and feeling, you know, the need to be connected with people. And so, yeah, by 2023 I guess we were done, mixed it and that's when we released the first single and it was "Thinking Out Loud".

It's a very vulnerable record? Intimate and uh the singles that we've chosen to launch. So "Thinking Out Loud" as part of those Gregg Field Capitol sessions as well as "Lose You to Love Me." And we just released that, and it's kind of been this January and, you know, people have been getting really warm reactions. Our target was to be 'lose you to love me,' but love yourself first, you know, and I've been a real

advocate of that, of late because I went through such health issues in and conflicts over the last year and a half, and it really led to some different things.

RRX: The next question I had touches on that. You beat colon cancer. I wouldn't be bringing it up except that my mother beat pancreatic cancer. So it's something close to my own heart. Um I know that my mother had come out of the experience a changed person and I imagine you have. Has any of that battle, or the triumph of it, made it into your creative work

TD: 1000% It's not just the creative. I'm not an artist living in a bubble. I go out there and I, my fans, it led to me being a spokesperson and having a partnership now with Wacoal and their Fit for the Cure, a campaign for breast cancer awareness. What caught, what saved my life was early detection. So I'm an advocate on early detection from pap smears with cervical. I had

no idea I was sick or had anything going on with me. It's only because I went in for my scheduled colonoscopy and my, my appointment and, didn't let it go or put it aside, I handled it and they told me I had such an aggressive form of cancer. Like I had a week to make a decision on what I wanted to do. Full colectomy or partial, let them know. Hang on. I had two weeks and I had just done a colonoscopy six months before that. So because I was developing polyps and the only reason I knew that was by doing my my initial regular screening, 52 years old, going in for that and they were like, wow, you have a lot of polyps. Maybe, you know, one guy was like, we should cut your colon out now. I'm like, what? Chill. Like, what do I need to do here? So, back up then, take proper steps, make the adjustments. But yeah, it was, it was all really intense.




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Brick By Brick are not only one of the hardest local bands in terms of genre, but also in terms of their work ethic. The band has put out 7 full length studio albums, as well as multiple EP's; toured extensively throughout the US and Europe, and collaborated with members of Acacia Strain, Municipal Waste, Iron Reagan, and Testament. Guitarist Mike Valente has worked tirelessly behind the scenes, promoting and booking at Empire Live and Empire Underground, and spearheading the recent Extreme Music Awards. They even have their own signature Jack Daniels, as well as their own brand of Mead called Pillage.

Behind all of the power that is Brick By Brick, is drummer Jeff Facci. Jeff has quick feet, plenty of power, and is a driving force behind Brick By Brick. He's a killer drummer who has plenty of precision and speed, and can also be seen playing in NYHC staple Full Blown Chaos of Queens NY. So please welcome, Mr. Jeff Facci.

RRX: Hi Jeff, welcome to Xperience Monthly. First off, how did you get

started playing drums?

JF: I got started at around 12 years old, my father was a musician(drums/ guitar) so there was always a drum kit around. I Just sat down one day and started tapping away and mimicking the things my father and his friends were doing. The rest is history.

RRX: Great! So you come from a musical family.

JF: Very much so, like I said my father was a multi-faceted musician playing guitar, drums, harmonica, and can also sing quite well. He's always been in bands and played out. My mother mostly just loves music but she did play marching snare in high school.

RRX: Who were some of your early influences?

JF: Earliest and still today. Vinnie Paul, Igor Cavalera, Dennis Chambers, Simon Phillips.

RRX: Good company. Tell me about your first band or gig?

JF: My first band was FULL BLOWN CHAOS. My brother and I started the band in 1998, and became a substantial part of the early 2000's

heavy hardcore in NYC. The band achieved some amazing things in its time. We still play but it's seldom.

RRX: Great band! You guys shared the stage with Hatebreed, Terror, Sick Of It All, and Madball. Who are you playing with now?

JF: I currently play in FULL BLOWN CHAOS, BRICK BY BRICK and CONCRETE TIES.

RRX: All super heavy acts. Tell me about your current set up?

JF: My set up for Brick By Brick and Concrete Ties are the same. Kick, rack tom and floor tom. 2 or 3 crashes, ride, China and hats. For Full Blown Chaos I add another rack Tom and sometimes I add another floor tom, Depending on the stage, if there is one, haha!

RRX: Haha! Do you play any other instruments?

JF: I can dabble in guitar a little bit, enough to express an idea for a riff anyways.

RRX: Who are some of your influences now? Who do you listen to?

JF: Same guys as before, but add some modern drummers like Mauricio,

Extreme drums , Eric Moore, Larnell Lewis, and Tomas Haake.

RRX: Did you take lessons? Any formal training, or are you self-taught?

JF: I'm self taught for the most part. I took a few lessons early on, but they just kept teaching me how to play songs, so I stopped because I felt that I could do that on my own. I wish I would have found someone else to take lessons with for more formal training.

RRX: Where can we see you playing live? Any recorded performances that you're especially proud of

JF: You can see me live at anyone of the my bands shows coming up. I put all of my information on my Instagram page @j_facci. The record "Wake The Demons" was my pinnacle. Not necessarily my best performance but it's the full length that started it all for me.

Be sure to check out Jeff Facci with Brick By Brick, who will be playing with Biohazard and Concrete Ties at Empire Live on March 2, 2024.

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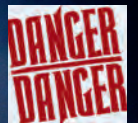
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Singin' Guru

Dear Singing Guru,

I found out my singing range is G3 to D5. When I was told, I acted like I knew what this meant, but I have no clue. And why should I care anyway?

Stranger to My Range

Dear Stranger,

One reason is to know your sweet spot for singing which can help you pick songs that best fit your voice. Another is to have a benchmark for singing improvement. Your range is denoted by notes and octaves. For instance, if your range is G3 to D5, it means your lowest note is G in the third octave and your highest is D in the fifth octave, about one

and a half octaves which is typical for an untrained singer.

On a piano, octaves are the notes from C through B (C, D, E, F, G, A, B). When you move from one C to the next, either up or down the keyboard, you're moving through an octave. The higher the number, like C5 versus C1, the higher pitch the note is and vice versa.

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Dear Singing Guru,

I'm a metal singer and I sometimes get coughing fits in the middle of songs. This totally screws my performance and people think I have Covid. What's up with this?

Sir Coughs-A-Lot

Dear Sir,

You're straining and using the wrong vocal technique. When singers rely on peripheral muscles instead of the right parts of their vocal apparatus, they put strain on their entire voice mechanism. This kind of strain can cause long-lasting damage to your voice. Symptoms of strain include coughing, choking, a gravelly voice, or even complete loss of voice.

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muscles efficiently, minimizing the use of those peripheral muscles that lead to strain. This can improve your overall vocal quality and endurance.

This doesn't happen overnight, Sir. You've got to work out your voice diligently with the right exercises, and you will see improvement. It is worth it to learn the right way to sing metal so you don't totally damage and blow out your voice! With training and the right advice, you'll be screaming, growling, using distortion and vocal fry with the best of them!

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BY ROB SMITTIX

(photo credit: Marian Gray)

RRX: Well, it's an absolute pleasure talking to you. I'm so happy that this actually became a thing. So thank you. Well, yeah, I mean... 50 year anniversary tour Right?

DG: It's actually 51 starting this year.

RRX: Oh, ok. So we're going into 51 years of The Marshall Tucker Band, so that means you have a lot of stories!

DG: Hey man, I could tell you stories about us opening for Sly and The Family Stone and bands that were around way before you were. Being out there with Santana and doing shows with them and the Allman brothers. Everything like that. It was a magnificent time because it was learning-music time for a lot of empty skulls; is

what I call it because we were empty skulls.

We were young and dumb and watching the music was the one thing that was so creative. There were so many people out there that had so many musical talents. I mean, we as a band didn't really know what kind of music we were playing. We just knew we're from the South. They said well call it Southern music. Bam there it is! Here we are 50 something years later.

Just forming a band and turning it into a band that people in New York, New Jersey, Vermont or Massachusetts loved. Because of our music we actually made connections as a family instead of a band that just got up, played music and expected respect. We never expected respect. We assumed that if we

didn't get up there and play our asses off every night, every one of us in the band, there was no need for us to continue.

RRX: Yeah, that makes sense. So, I'm 45 and I discovered your music and other similar music by sifting through my parents vinyl collection at like the age of 9 or 10 years old. I don't know if I was the only little kid that was really into that but it really kind of shaped me and my whole musical adventure. I think I was the only kid that was like 10 years old and was crying over Roy Orbison passing. I was into The Traveling Wilburys.

DG: There's been a lot of them. It's safe to say that a lot of those guys have passed. 18 and 19 years old's now come up to these state fairs and meeting

them on the side of the fence or whatever. They're saying hello, wanting autographs.

I said this to a young lady not too long ago. I think she was 13 and she wanted an autograph really bad. I said, what are you doing here? She said, well my grandpa brought me here and he's got a picture of you and him at his first concert. Think about this and every Christmas she gets to hear the same damn story because there's a picture of him and me on his mantle.

RRX: (Laughs) That's really cool and it's great that these kids are getting into it. I don't know if you've seen these reaction videos nowadays? Where young people are discovering music for themselves for the first time. I just saw these five young men that I assume are

in their twenties listening to “Can’t You See?” Have you seen these?

DG: Actually, I’ve seen several hundred of these videos. I’m a big media type person. It has helped me to understand and grow just a little bit more even at my age. We’re 30 years difference, you and I. I’m 75 and I’ll be 76 this year.

RRX: Yeah, I think it’s the coolest thing that people are still discovering it for themselves. It’s timeless music.

DG: It’s got soul

RRX: Absolutely, it’s got soul,

DG: And you know, what turned you on when you pulled out that album is the same feeling people get when they go to marshalltucker.com and we are putting out vinyl now. Collectors are coming straight to the source. We weren’t the first to put LP’s out but we were amongst the first five. We would just take the masters and make em’ sound better because you can’t change the music on them. Don’t forget the

original band was only together for eight years.

RRX: That’s right.

DG: We had the death of Tommy, which started changing things.

RRX: Of course.

DG: So since then. I’ve been singing them songs and I sang 95% of those songs probably; because Toy wrote them for me to sing because he said, hell, you can sing. I’ll write some songs. He started writing songs I said keep on, keeping on brother.

RRX: Exactly.

DG: Toy and I had an arrangement from the very beginning of the band, we had some great lawyers and they always told us, we had to buy sell agreements to everybody. So when people wanted to leave, it was a lot easier when people just needed to leave to stay home and take care of the kids, so they didn’t get on crack or some sh**!

RRX: (Laughs) Yeah, right!

DG: There’s a lot of reasons out

there today. Watching these kids today... back to that story, they’re watching TV and seeing our songs in 130 movies over the last five years. Most people don’t realize that. Not even being aware that when you’re watching Johnny Depp or Kevin Costner that you’re hearing one of our songs in the background because of the depth of the movie.

RRX: Oh, for sure.

DG: And they want us there because the depth of that song was related to what that part was. There’s people that do that kind of stuff in business. I can’t think that way because I sing from the heart. So every show that we do is from the heart. It’s not from the head. If it was from the head and the memory we’d play them the way the original songs were that people love so much. We play them the way the parts were in the way that we did them and we play them with soul and heart. Then what we do with the guys that have

been with me for 28 something years now since the other guys have left. And what we do is... I tell the guys to just let it go, run it out. Let see what else we can do.

RRX: I love that.

DG: It’s like tearing a great building down. They don’t tear the foundation down most of the time because they know they’re gonna build something good back.

RRX: Yeah, that’s a great way to put it!

DG: All I can do is give a great band the inspiration to the great people who want to play in this band because they respected the players so much. They wanna do just a little bit more to preserve their memory. I personally want to recreate the memory that people had the first time they met us, the first time they saw us or the first time that they talked about us. And hopefully that won’t be the last time.

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Tame the Rooster

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BY LIAM SWEENEY

I love country. In particular, I love old, outlaw country. Willie, Waylon, Cash. Reminds me of the smell of sawdust on a dive bar floor when I was six and my dad and my uncles needed a pit stop (it was a different time.) So when I hear country today, whether it's that old stuff or some new twang, I get nostalgic and just a little sentimental.

The Band "Tame the Rooster" makes me sentimental. A seven-piece with dual vocalists and a whole lot of country-rock spirit will leave your musical belly full.

We reached out to Mike Richardson from the band and were warmly received.

RRX: Sometimes the phrase "cover band" gets a bad rap, as the songs aren't

original compositions. But maybe we need to redefine that. For example, famous bands do covers, sometimes better than the originals. And few people go to the symphony to hear originals. Now Tame the Rooster covers songs. What do you bring to those songs?

MR: Liam, first and foremost we would just like to thank you for this interview, appreciation, and support in our adventure. We bring our own interpretation and passion to the songs we cover, infusing them with our unique style and energy while honoring the original message and essence. These are tracks that have deeply influenced us, and by making them our own, we aim to pay homage to the artists who created them while also connecting

with our audience through shared musical experiences.

RRX: You're a seven-piece, with dual vocalists. It creates a great, full sound, but I can imagine it can get hectic with all the moving parts. When you're bringing new songs into your repertoire, do you have an order over who leads who? I'm talking practice room-level stuff here. How does a new song get turned into something you can bring onstage?

MR: Introducing new songs into our repertoire is a collaborative effort. We operate as a team, with each member contributing their ideas and input. When it comes to deciding who leads on a particular song, there's no set order; it's more about what feels organic for

that specific track and what showcases us in the best possible way. Moreover, we tailor the arrangement to highlight the strengths and abilities of each member, ensuring that everyone shines onstage. It's a dynamic process that ultimately results in a cohesive and exciting performance for our audience.

RRX: So let's talk about your originals. It's been said that you have infectious songwriting. What makes for infectious songwriting? Do you have a primary songwriter, or does everyone in the band contribute? Also, does this usually start with lyrics and branch out, or does it start out with a riff or musical phrase?

MR: Infectious songwriting is a blend of collaboration and individual

creativity within our band. We all contribute ideas, whether it's a riff, a lyric, or a musical phrase, and the process varies with each song. It's amazing to see audiences connect with our originals even if they've never heard them before, singing along by the second or third chorus. Their receptiveness fuels our passion for creating music.

RRX: Tame the Rooster has a lot of influences, but I know, me listening to it, I would say country. You yourselves have said modern country. Modern country may be defined differently by people, along the "Waylon Jennings/Garth Brooks" spectrum. So when you say modern country, are you falling somewhere in that spectrum? If so, where?

MR: When we say "modern country," we're tapping into a broad spectrum that encompasses elements from various influences, much like the genre itself. While our sound may draw from classic country at times, we also explore

newer rock and pop-infused melodies over the top of our twangy country rhythms, providing something for everyone. So, you could say we fit within the modern country landscape by offering a diverse range of musical styles.

RRX: One thing about country music, especially in this area, is that the venues you play may be different than a lot of bands would expect. Not saying bands are stuck to a handful of venues; the DIY scene is huge. But country can play everywhere. "The best place you played" may be a common question, but I'm actually curious. Where was your dream spot?

MR: We've had a motto this past year, "Saratoga Performing Arts Center (SPAC) in 2025"! It's a lofty goal, but we believe in dreaming big and setting high standards for ourselves. However, we feel fortunate to play anywhere, as long as people want to hear our music and their energy makes it all worthwhile. The DIY scene has been huge for

us, and we appreciate the diversity of venues available to country music bands in our area.

RRX: We haven't covered a lot of country. Not for any particular reason, but we might not be totally aware of who all is out there. You've been traveling the highways and byways of upstate New York, rubbed elbows with a few six-string slingers. Tell us: who's out there? When we pass the mic on, who should we be passing it to?

MR: This is a tough question, because inevitably we will be leaving someone out. In upstate New York, there's a vibrant music scene with diverse talent. Some of our favorite artists to pass the mic to include Ky McClinton, a versatile songwriter and multi-instrumentalist with a silky smooth voice and delivery. Will Pedicone, a singer-songwriter deeply embedded in the music scene, known for his all-around talent and positive presence. And let's not forget about The Laura Leigh band, a

group of talented musicians known for their awesome originals and camaraderie on stage. Passing the mic to any of these artists promises an unforgettable musical experience.

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

MR: We just want to thank you so much for having us. We can't tell you how much we appreciate it! We're truly grateful for the support of our fans and the incredible journey ahead. Every step of the way, we're fueled by the love and encouragement from our family – both biological and chosen. Their unwavering support is the foundation of everything we do, and we can't wait to share more music and moments with everyone who's been a part of this journey. Together, we're building something special, and the best is yet to come.

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- 3/9- Rocktoga Benefit -6pm**
- 3/15- That Duo -7pm**
- 3/22- Joe Saverino -7pm**
- 3/23- Mike Miller Upstate Vibe -7pm**
- 3/29- Vinny Seagar -8pm**
- 3/30- John Eisenheart -8pm**

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This Day in History

From Lynn, Massachusetts, a little bit of flavor.



BY KRISTIAN MONTGOMERY

This Day in History. Photo Provided.

Here in Upstate NY we have a music scene as diverse as the melting pot we call America. It's only fair to share it with the world and vice versa, and I have been tasked with the enormous weight of all that is rock n roll, to bring New York a taste of flavors from outside our borders. Food and Music are the two things that can bring people of different cultures and

creeds together at the same table and with music venues to mix into one family...one love ..Just because. This, my virgin expedition into music journalism was encouraged by my good friend Mike Newman at WMFO Tufts University Radio. He introduced me to the music of "This Day in History" and it brought back all the feels of the mid 90s Allston Rock city. They hail from Lynn,

Massachusetts and consist of Steve Moran on Lead Guitar/vox, Vinny Capano, Rhythm Guitar/backing vox, Eric Rondeau, Bass/vox, and Jon Dorson on Drums. They recorded their last album at The Record Company in Boston with Producer Miri Rosenau. We all have our influences and you're hard pressed to listen to bands and not hear who their rock heroes are but occasionally you'll

hear subtle hints and even more so... multiple subtle hints that make you say... This is going to be a fun interview.

RRX: Hello guys

TDIH: Hello, Hi. Thanks for support... all the regular niceties

Instead of the usual back and forth I'm going to break this down..It was a deep dive with these guys in the 20 minutes we had before they needed to

get back to rehearsal.

RRX: Where are you guys based

Vinny: Lynn

RRX: Is it still a sh*t hole?

TDIH: all answer in the affirmative.

RRX: My grandmother was a Marbleheader so I'm very familiar with the North Shore and all of its vortexes and Vices.

RRX: What are the venues you guys are performing at in Town?

TDIH: The Cantab, Great Scott Kodo in Salem, Faces in Malden and all the other Music venues in the surrounding areas. Our shows have been drawing well and we have shared the stage with some great bands. We want to plug 'Tiny the Bear' who we recently played with. They were recently nominated for the BMAs.

RRX: Yes... The award, talk to me about this. How important is recognition from your peers?

TDIH: Well...we are part of the scene so to be recognized by your peers is a cool thing but we aren't pursuing it just hoping it happens.

RRX: you guys are all working class guys how do you feel about the scene? There's a huge import of musicians from other places who come and attend Berklee. Is there still room for the locals? Do you feel they are over represented and supported in the Scene?

TDIH: Yes and No..{TRA could elaborate but to protect the band I'm gonna say we just did some wealth envy bashing and then got to the music part of this interview}

RRX: So to your music, You're all friends and have been in the band since 2010 and have been playing together and feel like you're starting to finish each others' musical sentences. I hear a lot of diverse influence.

TDIH: Absolutely, we have a huge appreciation for the music that's come out of Boston throughout the years. They Might Be Giants is a huge Influence

RRX: I was fond of the Mickey

Mouse clubhouse years.

TDIH: They made it work, did what they had to do and are now back to making original music.

RRX: Listen, I hear The Offspring in your song "Years of Wear and Tear" The Monkees in your song "Slug" and The Animals in "Overboard" but they're so subtle and keep me interested in what's next. "Sugar" has a cool reggae vibe that is on the verge of going full on jam band but it doesn't... Thanks for that

TDIH: You're welcome

RRX: This area here needs another Jam Band like we need free colonoscopies with every latte at Starbucks. You can't drive a mile without hearing someone playing the Grateful Dead from their Airbnb.

TDIH: We are doing a small tour through your area in April.

RRX: I'm down to host if you need a place to crash. Recently "No Detour" a punk/pop band from Boston stayed with me while they played in Albany.

TDIH: Thanks wish we knew in advance, Next time.

RRX: Before we wrap this up lets talk vocals, I am digging the vocals how they are stretched to the point where they are so close to losing it but so emotive you just have to go for it. The Backups too, I hear a touch of Greg Dulli and little hints of The Clash.

TDIH: Thanks , we have multiple vocalists and think the voices work well together

RRX: Thanks for talking to me guys, Keep me informed of show dates and ill try to get out and review the show. I'm really digging what you guys have going on, The camaraderie and years of friendship can be heard in the tunes and if you don't kill each other expect you'll make some killer albums

You have to check these guys out i can only imagine the energy a live performance will bring.



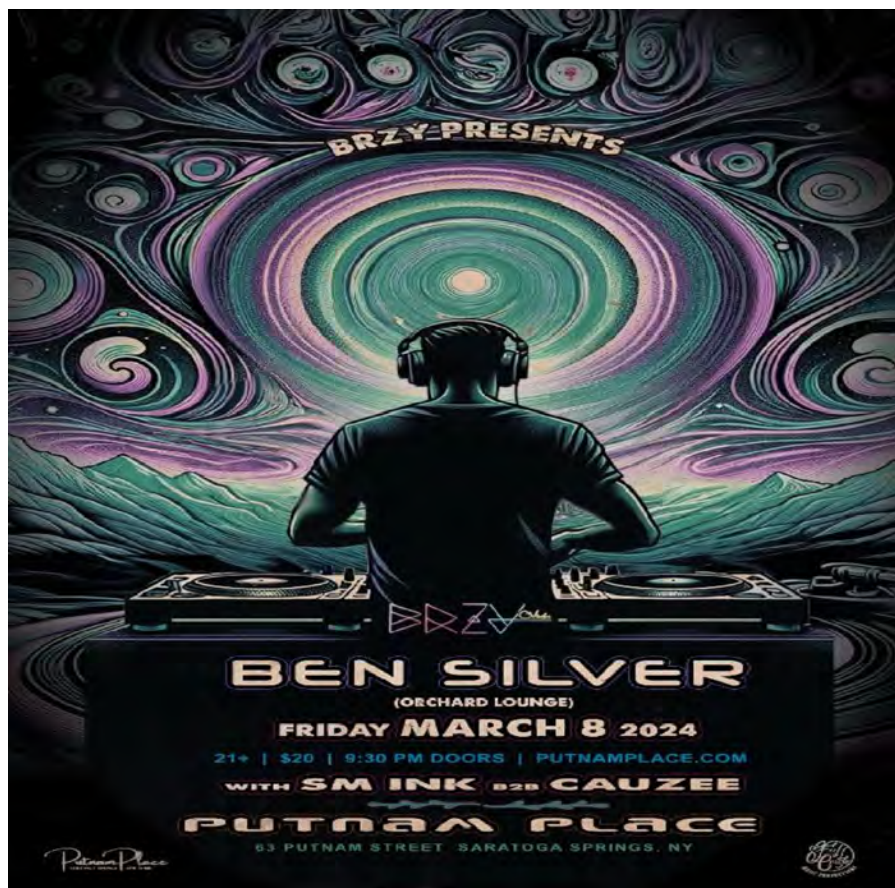
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- 3/9: Danny Quane -7pm
- 3/10: Second Sunday Bluegrass Jam -5:30pm
- 3/15: Kilashandra -8pm
- 3/16: Brian Kane & The Beginning -8pm
- 3/22: Four Sticks (Led Zeppelin Tribute) -8pm
- 3/23: Beg, Steal or Borrow -7pm
- 3/29: The BrokenHearted (Tom Petty Tribute) -8pm
- 3/30: The Harmonic Duo -7pm

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Observations and Ramblings from a Cranky Old Guy

BY JEFF SPAULDING

OBSERVATIONS AND RAMBLINGS FROM A CRANKY OLD GUY

Here's a question to those who made New Year's resolutions, in particular to lose weight/get in shape/new year new you crap? It's now March, if you haven't been sticking to the routine go back to Five Guys and ditch the light beer. No one will be judging you, at least on that.

While we're talking about "staying healthy", my observations and ramblings will be on going to the gym. Honestly, prior to The Great Heart Attack and Bypass Crisis of 2020, I was never in one. Those who know me and see what I look like can attest to that. However, one tends to change their attitude when facing the possibility of assuming room temperature at age 64. To quote my favorite Stooze Curly Howard, I'm too young, I'm too beautiful...well I'm too young.

I got started while in the hospital with what they call Cardiac Rehabilitation. That's where they work on getting the ticker stronger by helping you use muscles you forgot to use since you had your first alcoholic drink. While it was a challenge, I actually got to like it, and made a promise to myself to get a gym membership upon graduation. I joined the "Globe of Health" (sorry, no free plugs) and started experimenting. It was a little tough going on a regular basis with work and all, but retirement has really opened me up. Now I usually go three days on and a day of rest, rinse and repeat. It's really helped a lot, I don't quite LOOK in shape, but the arms and legs have gotten stronger (the Buddha Belly remains my friend) and I feel amazing.

Now, I want to share with you some of

the types of people I see at the gym. Let me clarify I am not knocking anyone, especially since some of these mutants can drop me with a glance. I'm just talking about stereotypes. Let's start with the Roid Rage Maniacs. They are easy to spot, their muscles are typically bigger than my head. They love to fist bump and high five EVERYONE. I have seen some guys kiss their "pythons" (brother) which tells me they don't date a lot. They also "shine" a lot, and not from sweat. They're oiled up more than a KFC Family Meal Deal.

Let's go in the opposite direction, people like me. Clearly when you look at us, we don't look the gym type. It is a "No Judgement Zone" after all. In reality, these people make me feel SO much better, knowing every one of them could whoop my ass in a Sumo Wrestling match.

Then there's the Talkers, the Social Butterflies, the Pains in the Patoot who want to talk about anything, especially while you're working out. I don't go to the gym to chat, I don't go to the gym to gossip, that's what Facebook is for. Why pay for a gym membership when you just want to chat? If you're lonely, get a dog.

Next up, Equipment Hogs. They take five minutes on a machine, then take twenty minutes on their damn phone telling people how hard they are working out while the only muscle they use is the one that uploads their selfie. Meanwhile I want to use that piece of equipment but don't want to make a fuss, just in case they're packing heat.

How about Old Guys? I appreciate these Senior Citizens (remember I am one) who want to extend their lifetime but have some self-respect and acknowledge your real age. When you work up a

sweat, it's not pretty seeing the hair dye run down your face like you're Rudy Giuliani.

Finally, let's have a word about the Locker Room. There are many things that should not be seen in public. A naked body, especially an old and out of shape one (and I don't mean mine), must be at the top of the list. Ever see old and wrinkly oranges at Price Chopper? Put

arms and legs on them and you'll get it. And for the love of God, please don't flex while you are naked. Some things shake that shouldn't, and remember, if you do, the shower is just like the pool, one word, shrinkage.

Here's to your health, now cover that thing up with a towel.

Be hearing you



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SATURDAY 3/2

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8pm Doors

SATURDAY 3/16

OSTARA A Spring Equinox
Celebration 21+/\$10/9pm

FRIDAY 3/8

MISSING LINK \$15 advance
Balmora-Cold Kiss-Wrong Move \$20 Day of
6:30pm Doors

FRIDAY 3/22

SONS OF EDEN
Elephant Back-The 3 Skins-Seize Atlantis 18+/\$10/7pm

SATURDAY 3/9

BENDT - THE SNORTS
YEAH UNIVERSE-OTOBO 18+/\$10/7pm

SATURDAY 3/23

TORN OUT
Sunflo'er-The Greying-Jealous Mind-Bad Impressions \$10/6pm

FRIDAY 3/15

RESIST Industrial Dark
Dance 21+/\$10/9pm

FRIDAY 3/29

90's Night DJ Queen Beatz
21+/\$10/8pm

SATURDAY 3/16

HATE THE ADVERSARY
Urine-Lunkheads 18+/\$5/3pm-6pm

SATURDAY 3/30

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