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August 2024
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Sharing the stage with KRS-ONE and the love that unites.

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BY ROB SMITTIX

Blackcat Elliot. Photo provided.

This interview took place on the airwaves of RadioRadioX.com.

RRX: RadioRadioX: it's Rob Smittix Worldwide, broadcasting to every single continent on the globe, except for Antarctica. We have some very special guests in the studio right now, the band Blackcat Elliot. If you guys can go around and introduce yourselves, so I don't have to.

MB: Hi, I'm Marky Balboa and I kind of play drums.

FE: I'm Fast Eddie, I play bass.

Gus: Hey guys and gals, I'm Gus. I'm the singer and guitar player of Blackcat Elliot.

MB: Gus has the most mental problems.

RRX: Clearly, I think one of Gus's biggest mental problems is that he's too nice.

Gus: A lot of people say that. That's cool, I'll take it, that's in front of the curtain. Behind the curtain, you know? You don't want to know that guy.

MB: It all depends on who you ask.
(All Laugh)

RRX: Honest to God, you're like one

of the nicest guys I ever met.

Gus: I kind of get along with everybody, I try to. I don't care what religion you follow, what political party you are, or what music you like. If you're a genuinely a good person, I will like you and you will like me. That's the way I am. Especially at gigs; if things go a little sour, I'm not a fighter by any means. I always get my drummer Marky, who's an MMA specialist, so to speak, to handle all of my battles. But ... thank you for the kind words.

MB: I'm too old for that sh** now! Can we swear?

RRX: No, actually! We're penalized now, you owe us \$300. We'll let that one slide. So, there's a reason that you guys are here today. That's this wonderful vinyl that I have here. The first Blackcat Elliot vinyl in existence. The brand-new album called "When the Smoke Clears." I love this album, I've heard quite a bit of it already!

Gus: Thank you very much, man. It was fun to make but Marky, go ahead, tell the people.

MB: A lot of it got written around the

Covid era, when we were locked up and going crazy. Gus and I would go back and forth. He'd send me something and I'd send it back. A lot of it came that way, about half of the songs. The other half just came from us being in a band and jamming out.

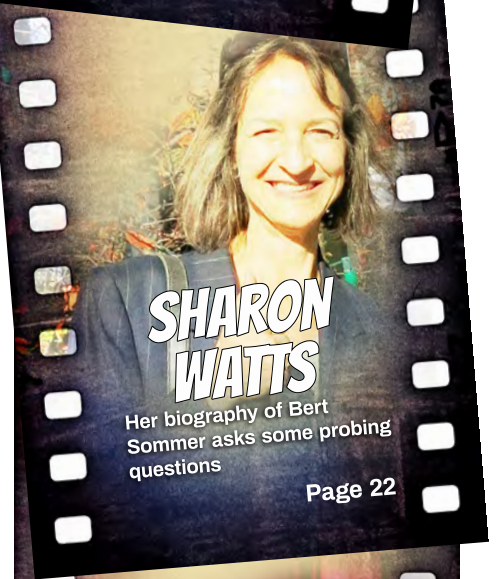
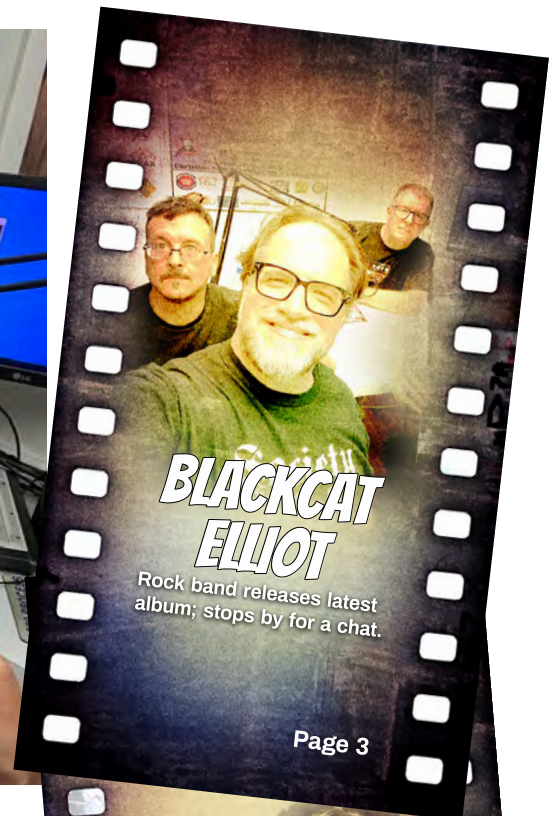
RRX: These mics have really good compression, but if it does bleed through over the radio, the Lawn Sausages are literally in the next room over, rehearsing for their last show ever.

Gus: It's kind of a sad thing, but at the same time, it's kind of a cool thing. I'll definitely be there for that show. Actually, one of our first gigs as Blackcat Elliot back in 2001 or 2002 ... we were asked to play with the Lawn Sausages. At the time, the Fleshtones were part of another band called the Master Plan. It was one of our first gigs in Troy; we warmed up for the Sausages and Master Plan.

RRX: That's a great start!

Gus: That's when we hooked up with Artie, and the rest is history. It's like it came 360; we started with the Lawn Sausages and now we're here doing the inter-

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view while they're making noise.

RRX: We're going to talk more, but we are debuting the album in its entirety tonight. The first song is "Let's Get Infected," which really sets the mood for the album. Let's get into it right now!

(Off air, Gus tells me that I can play the songs in whatever order I choose, or to play the ones I like. I'm just playing them in the order from the album. He's such a sweet man.)

RRX: Gus is in here trying to tell me how to do my job. It's wonderful.

Gus: I thought you said I was nice!
(All Laugh)

Gus: Not when it comes to my art!

FE: See ... get to know him a little bit.

RRX: Gus comes in the studio, knocks over my beer. It's 0.0 non-alcoholic Stella.

MB: Took your headphones, called you bad names. He's really not that nice.

RRX: I'm starting to see it now. I was trying to figure out earlier how long you guys have been around.

Gus: About 23 years now, this is our fourth album. The journey has been crazy. We've been through a couple bass players, and Fast Eddie has been in the band since ...

FE: 2008. It'll be 16 years for me coming up in October.

MB: Eddie's our 3rd bassist and has been around the longest.

Gus: The new album that's being released on August 10 is just dynamite. It feels like we've matured. Previous albums were a lot of personal stuff that we were going through. This is too, but it's more outside of that.

MB: A lot of what's going on in the world is on this album in different ways. Secret messages, really. You've got to play it backwards.

Gus: One of the songs on the album, "Take it or Leave it," I wrote a couple of days after my dad passed away. We had Doug Reynolds play piano on it. That came out pretty cool, and I hope that you guys enjoy it. But that's one of the

personal songs on there.

RRX: I'm excited about this album because this kind of music is still relevant and you're still doing it.

FE: We're all good friends. It's always been family first, that's part of why we're still doing it.

Gus: We've made it through so many hurdles. It's a total family, I don't even consider it a band anymore. It looks like we're just going to keep going. You get so tight with each other, jamming every week and working on songs. It's pretty much like our children ... those 10 songs for the past three or four years are like kids that we've raised.

RRX: You heard it here first! Blackcat Elliot, "When the Smoke Clears," official release date August 10.

MB: Saturday, August 10, at Single-Cut North, 6 Fairchild Square in Clifton Park, it's our album release party and it's free! Who else does that? Who gives you free? We do!

Gus: It's super early at 5 p.m., for all of the people that are worried about time. You guys can go out after, actually.

MB: For all of you 35 to 55-year-olds, that's perfect for you. For you 23 to 30-year-olds, you can go out and drink more afterwards. It's a win-win for both age groups. Two hours of our nonsense.

Gus: We've got a good friend of ours that we've been friends with for years, Dave Graham. He'll be performing a set to help us out and celebrate our new album. We'll have our new album there for sale.

MB: We've got a whole bunch of sizes of new shirts. People have been asking and we ran out for a while.

Gus: Definitely come by! Everybody is busy with life and stuff. But our show, as soon as we put the guitars on and Marky gets behind the drum set, our main goal at every show since we started is for everybody to forget about their worries and reality, forget about what's going on in the world. I know it's hard to do, but rock n roll!



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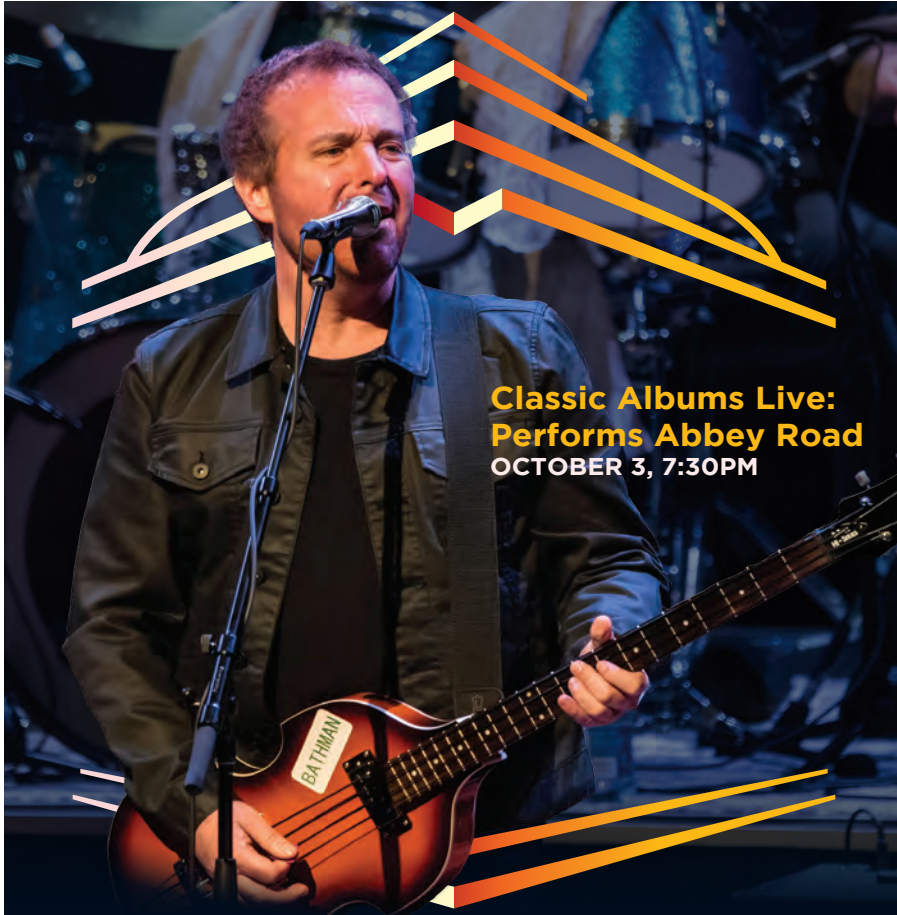
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The Singin' Guru

BY JEFF AND CRYSTAL MOORE



Dear Singin' Guru,
I'm a vocalist in a cover band that's just getting started. Our guitarist wants every song to "sound just like the record." I know we want to be faithful to the original, but some of the songs are too high for me. I asked if we could lower the song, but the guitarist said it's "cheating" to change the key. I need some ammunition to go back and argue with him. Can you help?

*Sincerely,
 Am I a Cheater?*

Dear Mr. Cheater,

Performing a song in a key other than the original is NOT cheating. Changing keys can be essential, especially if your band is adjusting to a different vocalist or needs to accommodate a singer's voice on any given day. Any touring band will tell you that they may drop or raise a song by up to three steps depending on the condition of the singer's voice.

Songs are often written in specific keys to suit the instrumentalists or vocalists performing them. Some guitarists might sweat bullets playing in G#, but feel right at home in the key of G. Keyboardists may prefer playing in C rather than wrestling with Eb. It's all about comfort and sound quality. Think about it—when Johnny Cash covered

Tom Petty's "I Won't Back Down," he shifted the key. Was Cash cheating? Absolutely not! He made the song work for his voice so he could give the best performance.

It's also about the instrumentalist's skill level. Is your guitarist able to transpose the chords (in other words, change all the chords in a song to a higher or lower key)? Is their chord vocabulary big enough? Does the guitarist have some basic knowledge of music theory so they can transpose? That may be one of his issues.

Mr. Cheater, you can also expand your range. That doesn't mean that you shouldn't sing in a different key, but everyone can benefit from a wider vocal range. Similarly, all guitarists who struggle with transposition can learn enough music theory to help them change keys. Acquiring these skills are all part of musical growth. Keep on singin', Mr. Cheater, and hold your ground on this one (just don't get kicked out of the band!).

Yours Truly,
 The Singin' Guru

Dear Singin' Guru,

My sister heard me practicing my karaoke song and said I sounded like Fran Drescher from the Nanny. While I

welcome constructive criticism, I wanted to punch her out (but I didn't ...). What can I do?

*Signed,
 The Nanny Singer*

Dear Nanny,

First of all, congratulations on your impulse control!

This nasal quality occurs when too much sound is resonating in the nasal cavity, but this isn't all good or bad. The goal is to balance nasal tones with resonance to get the best sound. The problem is an inability to reduce heavy nasal tones.

First things first: try the pinch test. Pinch your nostrils closed and sing a note. Keep holding the note and then release the pinch. How different do they sound? If they sound a lot different, you're probably singing with too much nasal resonance.

Next, you've got to increase your body awareness. What does it feel like when you sing with too much resonance in your nasal cavity? If you know what it feels like when you're singing nasally and when you aren't, you can then start to control it. Try this: sing a verse and a chorus of a song and try to sound as nasally as possible. Channel that inner Nanny! Then sing it as you normally

would. How different is the sound? What do you feel when you sing nasally and when you don't? If you can identify the feeling that comes with reducing nasal tones, you can build on that. Focus on reproducing that feeling with other songs.

Other suggestions: breathe from your belly (also called diaphragmatic breathing). Fill your lungs from top to bottom and tighten that core like you were Bruce Lee. Keep your tongue relaxed and lying on the floor of your mouth. If the back of your tongue is lifted, it can block the sound from reaching your oral cavity, which increases nasality. Open your mouth wider when singing. This will naturally force more air out of your mouth rather than through your nasal passages.

It takes time to reduce this nasal sound, so be patient. And tell your sister to keep her pie hole shut!

Most Sincerely,
 The Singin' Guru

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Phil Foote not only has a great drummer name, but is also the man behind the drums for newcomers Jupiter Queen. Featuring local veterans of the music scene, it's a band that Phil Foote is proud to be a part of. Coming from an extensive family with musical backgrounds, Phil is an innovative, passionate performer. I'm looking forward to seeing him again. So without further delay, let's welcome Phil Foote of Jupiter Queen!

RRX: Hey man, thanks for doing this. Tell me how you got your start.

PF: I started playing drums on the bottom of metal garbage cans with my grandfather in his music den as a very young kid. I would use claves as drumsticks, watch my grandfather play, and try to play along with a big smile on my face. Things got serious in 4th grade, when New York State would give you the option to participate in a music program through your school. A friend talked me into joining the percussion section. I went along with it, and here I am 27 years later still calling myself a drummer. For the record, I played a Ludwig Acrolite snare; an amazing snare drum looking back on it.

RRX: Great snare drum. Who were your early influences?

PF: Some of my early influences that really dictated my drumming personality would be Louie Bellson (Skin Deep), Stewart Copeland, Chad Smith, Elvin Jones. As I got deeper into playing and really immersed myself into the world of drumming, my contemporaries really spoke to me. Rodney Holmes, Mark Guiliana, and Chris "Daddy" Dave flipped my world upside down. I also went back to study people like Shadow

Wilson, Papa Jo Jones, and Kenny Clarke. I also admit that John Otto from Limp Bizkit heavily influenced my groove drumming as a young man. These days I'm really into Matt Cameron and Jason Gerken. Adam Deitch is also a heavy influence. I always try to go back and listen and find new music from whatever era and ... learn everything I can. Lately, I've been into a lot of stoner rock like Torche and Hum. I'm all over the place. I love music; Spotify stated I was in their top 2% of worldwide listeners.

RRX: That's quite a list! Tell me about your first drum kit.

PF: My first kit was probably the coolest kit ever; it was a sky blue Walt Disney kit. I have vague memories of the Christmas I got it. I have a picture with my dad playing guitar with my one-piece red pajamas on, topped off with a mushroom cut. I was a happy kid that day. None of my other drum sets brought the happiness that kit did! Always remember, behind good drummers are great parents!!

RRX: Well put! Your family sounds great. Obviously, a musical family. Do you play any other instruments?

PF: I play guitar. I was really into John Butler when I lived in Nashville. His song "Ocean" inspired me to pick up the guitar and play in an outlandish way. I have a 1963 Kay Hollow body and a Laguna Acoustic/Electric. I play the acoustic in open C and tune the Kay in standard. Over Covid-19, I wrote some music on both guitars about my life experiences. Being a drummer, I play a mean slap guitar, sing a little, and finger-pick. It's really nice to have a broader understanding of music (chords,

harmony, and everything other than counting to four and starting over). My biggest musical regret is not taking advantage of piano lessons through my grandfather. The piano opens so many doors in the music universe.

RRX: So true. So, definitely from a musical family?

PF: Oh yes. My name is Philip Michael Foote. If we all had the same middle names, I would be number eight (my dad told me this, I didn't google it). Reason I say that is because Number Six, my grandfather Phil Foote, was a master piano player that toured, taught in Albany, and played out well into his 70s and 80s. With that said, Number Seven, my father, was his one-and-only roadie. He grew up around it and so did I. My mother loves music and supports my love for it as does my father, hence they supported me going to SUNY Oneonta for Music Business. On my mother's side, her siblings were music fanatics. I especially remember both of my uncles having a few and putting the Stones, Traffic, or something else on VERY loud. I loved that as a little kid!!! I would stand there and embrace the loud noise; nothing else gave me that feeling other than music. My family has been very supportive throughout the years; I'm very grateful to be able to say that! I would go through all the records in my grandparents and parents' house and would listen to music for hours. Anytime I saw collections of CDs/records/tapes, I would always go through and judge people on the records they owned. It's how I learned.

RRX: Are you a collector? Tell me about what you're playing now.

PF: I used to have awesome gear,

like a 1963 Gretsch Round Badge, one of Steve Gadd's Zildjian K's, and a Birch Bubinga Starclassic. I worked for Meinl Cymbals as a sales rep. I had access to crazy gear nobody else did, and I bought a lot of it. Without going too far into the weeds, I sold it all (with a few exceptions) during the chaos of my 20s. Big regrets. I took a hiatus when I moved out to California to work for a family member. When I came back to Albany, I started over. I wanted a "salesman sample," so I started with a 1983 22"x16" chrome/fiberglass Pearl bass drum; man that thing can thump! I didn't want to go crazy yet, so I bought a red Yamaha 12" rack tom, with a black 16"x16" Tama Rockstar floor tom. I topped it off with my one drum I did keep, my Taye Birch 14"x6" snare with maple hoops. It's a very colorful kit and brings me as much joy as that Disney kit did. I put Evans G2s and an EMAD on the bass with blue moongels; people always ask me how I tune them. I take great care of the kit as I appreciate it very much. Someday I hope to upgrade to a custom kit, but there's something about my wacky kit I love too much. For the record, I play a Pearl Speed Demon single pedal; I use the floor tom to get any double kick element.

RRX: Nice!! Did you take lessons or are you self-taught?

PF: I took lessons for years with Rob Sensi, and then I moved on to Mark Foster. I learned a LOT from both of them. When I can, I still go out and see Rob play from time to time. In college, I was taught by Blake Fleming who started the Mars Volta; that dude is a badass! He totally warped my thinking, I've always been grateful for that. Another

teacher who gave me an education from the hard knocks, Bobby Angelita, got me my first job out of college in a drum shop. He's funny as hell. He was an advocate and really taught me how to become a drummer in everyday life. I'm incredibly grateful for all of those personalities; they taught me a lot. I try to think of them when I play. I want to take it farther and pass everything I know down at some point.

RRX: Tell me about some of the bands/artists you've played with.

PF: I've been lucky to have worked with many bands throughout my life. I was with Axis 23 (my first band) and Spoke Truth. (I want to give a shout-out to Steve Gornic. I grew up playing hours and hours of music with him; he was a main focal point in those two bands. At a friend's wedding, he said that I was nuts to give up drumming, that maybe I should find a way to incorporate it into my life again ... I did, thanks bro!!!) After college, I worked and didn't have a

lot going on until I moved to Nashville. I started playing on the side with different musicians, but nothing stuck until I got to Brooklyn. I ran into an old friend one night who happened to be my neighbor. I was in the band called Art Class a week later. Long story short, I deeply regret leaving that band. It haunts me to this day. I moved out to California after that and sold all of my gear. It wasn't until a year or so later I started playing with a friend in a duo; we called ourselves the Middle Men. It was another incredible chance to play, but after some drama, everything was done by early 2020. I am now playing in another duo with a close friend we call Paulie Choice, and my main focal point is Jupiter Queen. We are a hard rock band with a unique twist. We have a bunch of shows coming up! Check out our Instagram at @jupiterqueenrock. At 37, things are starting to move forward. It's funny how life works.

RRX: That's quite a resume! Any

gig horror stories?

PF: Honestly, I've played a lot of great gigs, too many to talk about. I'm very lucky. I've thrown drums, misplaced my seat, and fell off the drum throne at Saratoga Winners back in the day. I make the best drumming faces ever, I've been told. I try to embrace the crowd when I play, give them a reason to be happy when they leave. If they take time to come see me, I take time to play well for them. It makes life GOOD!!!

RRX: You're exactly right. It's a privilege to perform. What do you do for fun?

PF: Other hobbies are important. I'm a huge skier and outdoors guy. I love to backcountry ski, ride my fixie bike, and fish. I also do a little photography on the side. I like to keep busy and learn, and use my creativity through several outlets when I can. My dream is to ski up to the drums in a venue one day with a ridiculous outfit on and just start playing in front of a large crowd. My imagi-

nation is endless.

RRX: I would pay handsomely to see that. What have you got coming up?

PF: I'm very excited to announce I have a handful of shows coming up with Jupiter Queen:

August 10 - Hudson Falls, NY (More details to come)

August 24 - Hudson Falls, NY (More details to come)

August 25 - with Eyehategod at Empire Underground

Follow these Instagram accounts:

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We will, Phil! Thanks for the interview!

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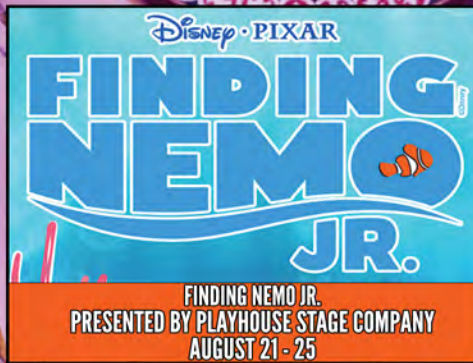
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Sharon Watts

Recognizing the legend that could've been

BY LIAM SWEENEY

R **RRX:** You've written a book about Bert Sommer and Woodstock, which brings forth an almost "secret history" of both Sommer and the event. Now, far be it from me to ask you to summarize any of that, because we want people to read the book. So I'll ask you if you found anything in your research that maybe had to be overcome?

SW: While I had no agenda when I started this project during the Covid-19 lockdown, the looming question was: "Why have I never heard of this guy?" (Based on what I did finally hear, his Woodstock performance of "Jennifer" that surfaced on YouTube.) Something in his delivery just viscerally grabbed me. I am basically reticent and don't like to intrude on people, yet here I was making cold calls about what I discovered: a guy who had a genuine gift, wanted to be heard, wanted his talent recognized, wanted to be loved; who had an artist's mood swings of utter confidence and complete lack of, and who was almost completely unknown. Luckily my quest brought up vivid and often fond memories from everyone who did know him, and I fed off their enthusiasm. Earning their trust was important and that pretty much naturally happened, I am happy to say. I made some great new friends. And I hope that I am shining a light on someone who deserves to be heard, recognized, and loved.

And the other answer to your question, is that I had to dig really deep to untangle the "Woodstock Curse." Why

was he omitted from the film, the soundtrack, and all follow-up media for so many decades? I got some answers from terrific sources: people who were in the room. I had a full Woodstock immersion, 50 years after I had bypassed it.

RRX: We have a wide audience in terms of generations, ages. The events we have are always compared to Woodstock, but there really hasn't been a true companion to that event. As far as you know or have learned, are any of today's festivals close?

SW: The Woodstock experience is unrepeatable, at least as a planned concept, primarily because of the specific place and time it occurred. Then, on August 18, 1969: Ka-ching! The corporate suits realized that "there's gold in them thar hills." Every big concert, even (especially?) the subsequent Woodstock anniversary events, are all "necessarily" based on profit. I say this with a huge amount of chagrin more than naiveté. Anything comparable happening today would have to be borne of its own organic spontaneity from its own generation and with its own music—hopefully with something other than money driving it. Certainly, there are enough causes in today's world worth coalescing for. Since I rarely go to festivals today, nor am I a music journalist, I am not a good person to say that some are close. I'd like to think that it could happen!

RRX: Bert Sommer could have been like Hendrix or Joplin. And that's a bold assertion. Why could he have

THE RATHER MAGNIFICENT BERT SOMMER - WOODSTOCK'S LOST TREASURE

been? And considering what happened to both Hendrix and Joplin, aka the "27 Club," do you think it was fortuitous that he didn't?

SW: Bert had the talent, the charisma, and the connections to fly in that stratosphere. By the time of Woodstock, he already had a major label LP under his belt (produced by Artie Kornfeld who also co-created Woodstock), he was starring in "Hair" on Broadway, he had his Brill Building connections—including a mover-and-shaker manager who, had he concentrated on Bert and not been spinning so many plates, might have created a career track that worked in Bert's favor not only contractually, but also to give Bert some much-needed firm emotional footing.

Bert would have fit right into a singer-songwriter niche that music was starting to favor post-Woodstock (think James Taylor, Todd Rundgren). His voice was astral, his songwriting

was both tightly disciplined and far-ranging. He could morph. The heavy psychedelia of Janis and Jimi was already fading; certainly their talents were stupendously unique, yet so much is cemented into their legends precisely because they died just as the Age of Aquarius was ending. Who's to say what would have happened to their careers if they'd made it past 27? Or—would Bert now be famous for playing Woodstock had the cards been dealt differently and he died at 27? It is tempting to speculate. I try to keep my opinions of "woulda coulda shoulda" out of the book and to understand the settings and situations through the stories shared with me, and my own lens of the times (different from Bert or any musician. I was in high school art classes drawing fashion designs with Twiggy and Cher as my models).

However, as a teaser: at age 27, Bert was enjoying a rebirth. He had a Saturday morning TV show, a new LP full of

original songs (produced by Ron Dante, who started out as the lead singer for “The Archies” and later became a multi-platinum producing machine with Barry Manilow), a record release gig at LA’s Troubadour ... and then his life got rollercoaster-wild again.

RRX: We know that Sommer performed at Woodstock, and as much as I want to explore that narrative, again, I want people to read the book. What made Sommer perfect for the concert? And what made him an “odd duck”?

SW: Just look at him. Listen to him. He was the perfect poster boy for the ‘60s. He also touched the audience, connected with them like they were sitting in his living room. And bear in mind, this was his FIRST LIVE GIG! He got the first standing ovation with his cover of Paul Simon’s “America.”

The “odd duck” in Bert might be that, essentially, he had one foot in the Brill Building/Great White Way milieu, and the other in the “flower power” milieu. One of the first people I spoke with was a cast member of “Hair,” R.I. Rubinsky, who identified Bert as being essentially not a true hippie, but a baby boomer “borough boy,” and pointed that out to me. This insight provided a scaffold for me to add the rest to.

RRX: There’s such a mystique about anyone and everyone who’d been a part of Woodstock, to the point that it’s still iconic 55 years later. For comparison, 55 years before that, World War One was just kicking off. Do you see any performers today that you watch and think that they should have been at Woodstock?

SW: I don’t follow much new music these days, I am too busy discovering a past that I lived through, skimmed over, or was flat out oblivious to and have curiosity about in hindsight. It’s so easy to find: music that I didn’t appreciate then, and revel in now. Books and documentaries that accompany my paths of curiosity. Maybe part of it is getting older and wanting to revisit

the memories that formed you, along with a chance to explore little paths not taken. I know this doesn’t answer your question! There is one performer who is so unique and probably could shape-shift and still be authentic in any era, in front of any audience, and totally captivate. And that is ANOHNI.

<https://www.youtube.com/watch?v=I-Xdm5yS6PY>

RRX: This one might be my shortest question, but maybe the biggest: why is Woodstock still important today?

SW: So I’ll give you my short answer! It was peaceful and it was real. Against all odds.

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

SW: I’d like to clarify that my book on Bert Sommer covers much more than Woodstock. That was just the grab, and continues to be for anyone who even gets my working title: “The Rather Magnificent” Bert Sommer – Woodstock’s Lost Treasure. Those quotation marks are there for a reason; that was his introduction before they mangled his name.

Practically to a person, everyone from every part of Bert’s life, from early teens through his very last gig at Billy’s Pub in Troy on June 11, 1990, reinforced the obvious. He was a Zen blend of musical artistry, full-tilt hedonism, and childlike wonder—a bundle of human contradiction open to interpretation. He doesn’t deserve to still be down under that Woodstock stage after falling through the cracks.

I have a Facebook Page for book updates:

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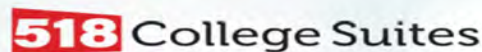


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BY ROB SMITTIX

Ohzhe. Photo by Jason Zuppardi,

R **RRX:** I appreciate you taking the time. I know everybody wants to talk to you today.

Ohzhe: Pretty much.

RRX: I figured. I can't even understand how you felt being up on that stage with KRS One, doing a freestyle like that. That was just incredible, but we were all there with you, you know what I mean? We were all experiencing it with you and I thought that was really big for us as a whole. For the city in its entirety. So how did you feel when you were on stage with KRS One? I saw your face, man.

Ohzhe: It all happened by accident, I guess, but not really by accident. I was given a one-minute warning. My boy Dion came up to me, he was like, "Yo, bro, we gotta run this song, we

gotta hurry up to get off stage because he's ready to go." So I'm like, alright, we're about to run it, but I saw him - I didn't think that he was outside; he was right at the back of the stage. So I'm like, "Oh sh**, yo, do you want me to get off the stage right now?" You can have it. Because I'm thirsty, I wanna sit down, I wanna see my family and friends. I know I did a great job, but he just came up on stage and gave me a hug. It was insane. It was real and I'm tripping over it.

RRX: That's why I wanted to talk to you today when the emotions are still fresh, you know?

Ohzhe: Yeah.

RRX: You were performing with a live band. I like that, and then he got your band involved and just kicked a

little something and you went back and forth. The rest is history. But all of the whole hip hop scene in Albany is talking about it right now.

Ohzhe: They should, they should.

RRX: Absolutely, they should. Well, you know what else is really cool about it? I left there feeling like Ohzhe is like Albany's Kendrick tonight.

Ohzhe: I'm not gonna lie. You're right.

RRX: Yeah, we're feeling it, man. I've been into the hip-hop scene for many, many years. That was the first time I've seen you live. But I was thoroughly impressed before KRS even came up on stage. I'm like, damn, this guy ... that's what's up! So, I'm definitely in your corner now.

Ohzhe: Yeah, I have so many

photos. My little brother was taking a bunch of pictures while I was on stage. And I had another one of my brothers down at the bottom of the stage taking pictures with everybody else. which is surreal. Oh man, I've only seen this sh** in my head. I've only seen this in dreams, meditations, and daydreams and sh**.

RRX: It's a dream turned reality!

Ohzhe: It only happened because of the work that I've been putting in. But not just for me, but for the community too. Supporting the youth, supporting the community, and supporting the artist. It's the best way that I can do it without depleting myself of my resources and my sh**, because you know: first law of the land is self-preservation. Without it, I can't be right, I

can't help nobody else.

RRX: That's true. I was actually backstage talking to JB!! aka Dirty Moses ...

Ohzhe: Shout out to JB, man!

RRX: Yeah, I love him. But we're just talking, and right during our conversation, we heard you multiple times ask for a cease-fire. I looked at JB and said, "I didn't hear the beginning of that." So I don't know if you were talking about the wars going on in the world, or the war going on here in our community. I was like, either way, I'm for both.

Ohzhe: Yeah, facts. It needs to come because we gotta come together. The war is not between us. I can talk forever about that, just based off my feeling. I can't put together statistics or numbers and shit about it, but I see sh** for what it is. I know when someone's trying to take advantage of you and pin you against other people, I know what manipulation feels like. You know what it looks like. It's just on a grander scale, and they want us to be against each other and they want us to bicker, they want us to argue about color. They want us to argue because it's about money at the end of the day.

I feel like my community is growing; I'm not gonna say that they're not. My community is growing to learn more on how to communicate. Another thing that was astonishing is that I feel like the whole city, I mean the whole 518, I'm talking about Troy, Schenectady, and Albany all together, right? From my perspective, at least from what I feel, I know there was different hoods in different sections of that park (referring to Alive at 5). While we were there everybody left with no problem, no beef. We left with a clean slate. We all had a good time and we all left safe, everybody!

RRX: It was beautiful.

Ohzhe: But that was because there was camaraderie and it was an equal interest. It was an experience for us all

to feel, which brings me to my next point about artistry and about artists. If artists focus more on creating experiences for their audiences, they will always be successful no matter what it is. I feel the way the industry has set up some of the artists that they put in front of us, they put them in chains, they put them in flashy cars. They completely stripped the artist from community and they make it individualized. Now it's just about, "Look what I got. Look what I got. You don't got this. You're not f***ing her. I'm f***ing her. I got a million dollars. You don't got a million dollars. I got a nice car. You don't got a nice car. I'm better than you."

RRX: 100%

Ohzhe: A lot of people forget who they are and assist the whole system, and that's why you got a bunch of trash out in the industry too. Motherf***ers are getting in there and they lose their mind because they don't know how to handle money and they don't know how to handle themselves. They've experienced themselves through poverty but they never experienced themselves with money and they forget that money is a resource, it's a tool. It's not something that you're supposed to be like ... I don't know. I could rant all day about that sh**, bro. I'm sorry.

RRX: I love this conversation though, man. That means a lot to me. Was there anything else that you'd like to say to people?

Ohzhe: I'm working on an album called "Ghetto Savant" and it's gonna be a special project. I can't wait for you guys to hear it.

RRX: Absolutely. Well, when it comes out, let me know and we'll give you some love! I appreciate your time.

Ohzhe: Thank you for reaching out and thank you for being you, man. Thank you for being in the communities and supporting the cause. We appreciate you too.



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Prog Digest

Well, howdy kids! It's story time with your 'ol Uncle Klyde. I'd have invited you to my summer camp – but that damned Ernie ruined it for the rest of us.

This is a story older than most. Indeed – it really begins in the 6th century BC. We will start by going back to the future to a couple of months' ago.

Lest you think Klyde isn't living in the real world, his alter ego has a real job, a real wife, a real house and is, mostly, a respected member of society. Thus, here we are.

Yer gonna have to trust me on this one – the road is one that winds in interesting directions.

From time to time, the writer of these muses is invited to very interesting things. In this case, a business workshop held at the S&P Global Headquarters on Water Street in NYC this past June.

Among the attendees are captains of industry in the energy, sustainability, manufacturing and many other fields. Thought leaders. Not what you might expect of this cat, but this is to set the scene for how we get here.

As part of a follow-up series of emails, my alter ego made a few interesting comments. The gist of the comment was the seemingly binary thought that one cannot have good without evil – and, who is to say which is the more comely.

Now we come to the meat of our little tale. One of the other attendees thought the comment interesting (just happens to be a retired Army Lt. Colonel) and wondered if I was using the pre-Socratic philosopher Heraclitus' "Panta Rhea". Fundamentally the idea

that the world is constantly in flux. We, and everything around us, is in a constant state of fluidity. Never being – always becoming.

I was not. Or, to be more accurate, I had no idea that said alter ego was using his thoughts. As Klyde will tell you, he writes whatever pops into his pill crazed little head. Taking more from the late, great, Hunter S. Thompson than Danielle Steele. More Fear and Loathing, please.

Among the many ways he was described, Heraclitus was called a Sybil – where the same words can have multiple meanings. When asked his opinion of the writings of Heraclitus, Socrates, by account, replied "The part I understand is excellent, and so too is, I dare say, the part I do not understand; but it needs a Delian diver to get to the bottom of it." Delving into the depths of such thought requires, perhaps, a certain fearlessness.

Other authors I would put in this category would be Gore Vidal, William Faulkner and Don Imus (with an assist from his sidekick Chuck McCord). Thoughtful, witty, confounding and full of fire that burns so hot it hurts your eyes.

It's what the continuing arc of these columns embodies. Progress – never ending. Never settling. Never becoming the stone gathering moss.

Yes, music is, at the heart of things, what Klyde likes to write about. Diddja catch Klyde's review of Donny Osmond? If not, check it out online at RadioRadioX.com. If you don't think Donny Osmond is progressive – you would be wrong. Much like Klyde, his career has had ups, downs, sideways,

crossways, near death and remarkable resurrection. Music is always progressive – except, perhaps for Yanni – I am STILL waiting for him to resolve one damned chord.

Darwin was right - evolve, adapt or die. Why do sharks continually move? They stop, they die.

Don't like your favorite artist's latest because it isn't just like the last one? Perhaps they have not yet become but are still becoming. Taylor Swift was basically thrown out of the country music club for changing. And look what we got.

So, get over whomever you think

you are and let change happen.

This is Prog Digest. Where all we really know is that Father Time is undefeated. And 2500 years later, a little known, to most of us, Heraclitus epitomizes 'progressive music' and the progress music can make.

Now, who put that monolith over there and why are these monkeys making so much noise?

Until next time.

Klyde



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Michael Pouloupoulos

BY SKETCHY HUBRIS

Michael Pouloupoulos

“What do you know about music, you’re not a lawyer?” - John Lurie

Michael Pouloupoulos is known around the Capital Region as M.R. Pouloupoulos, with the band Mannequin Ed, and in a duo with Matt Durfee. He is currently working on his law degree at Albany Law and is a father and husband.

I recommend checking out the song “Just a Shadow,” from the 2011 M.R. Pouloupoulos album “Greenhorn” on Spotify.

RRX: When did you start playing anything?

MP: The first time I started playing guitar, seriously exploring, was in undergrad college at Providence College. I hooked into a circle of creative-type folk who wanted to play music.

RRX: On to the Capital Region, how did that begin?

MP: I was at Savannah’s during an open mic and two guys asked me to join a

band called Mannequin Ed. It was an original and rock-influenced band. We started playing at Artie’s River Street stage in Troy, and we ended up playing on the roof of that place following a Troy street festival. During that time frame, I met Matt Durfee, an extraordinary songwriter and guitar player. I peeled off from Mannequin Ed and started playing with Durfee in a duo called Poulatypus. It kind of took off for a bit. Then I went solo, and played Caffe Lena a couple times. The shows sold out.

So when you asked me to do this I started to think about similarities between music and where I’m at now. I didn’t come up with too many similarities between the two (music and law), except music is pretty logical. And in terms of being able to stretch the boundaries, whether it be jazz or early 20th-century classical modernism, some of these current Supreme Court decisions are kind of

like that. They’re logical and they fit together but they go out and come back in. Another thing I would like to highlight is the skill of listening in a cooperative environment. By playing music with other people, and not just to play my part but to play with the band, has been an awesome experience to translate into the legal environment during a group conversation or discussion, or in trying to solve a problem.

RRX: Do you think being a parent is a bonus to you being a lawyer?

MP: I think that’s more of a symbiotic relationship. Perhaps what I am studying is making me a better parent in the sense I am learning to convey information in a simpler way, in a more direct way, and I’m hoping that being a parent brings a different perspective to my law education.

RRX: In the course of this hiatus from music, do you still have a lot of

pieces of songs that you plan to do things with?

MP: Yeah, I got a lot of fragments on my phone, just a lot of snippets of choruses, chord progressions that I am interested in sniffing out, a lot of humming melodies. I need to redirect that energy into other things right now - reading and studying.

RRX: So I was hanging a disco ball with the drummer from the band Otobo and thought about disco balls as the ultimate gift. Your thoughts?

MP: Sure, a disco ball is a fine gift. A disco ball gift demands creativity of the recipient. It’s up to the recipient to accept or pass on that challenge.

RRX: I am usually trying to promote the interviewee’s next gig. What is yours?

MP: It’s at the Schaffer Law Library in about an hour. Unfortunately, you need a card to get in.

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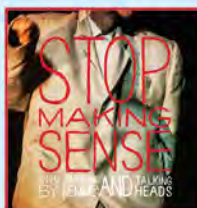
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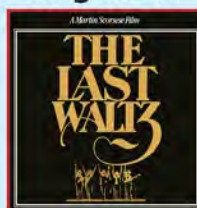
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Paisley Underground

BY TARA DEE

I had the privilege of being a guest on Kaleidoscope recently, joining Jimmy and Artie for a show highlighting the Paisley Underground. And while on some level it's great to simply let the music speak for itself, there's so much more that could be said about this brief but particularly fruitful period in music history. Let's take a deeper dive, shall we?

What we now refer to as the "Paisley Underground" originated in LA in the early '80s, and musically was a mix of psychedelic, pop, garage rock, and punk music. The musicians themselves were united by, to quote Vicki Peterson of the Bangles, "an anachronistic fascination for the music and culture of the 1960s." I became familiar with this "genre" (I feel I should note that Danny Benair of the Three O' Clock insists it was a scene and NOT a genre) because of my love of and for The Dream Syndicate. The main bands that (upon discovering they shared certain sensibilities) created this short-lived scene were: the Dream Syndicate, the Bangles (originally called The Bangs until they discovered another band had the same name and changed theirs to avoid legal issues), Rain Parade, the Three O' Clock (originally Salvation Army - legal issues again forcing a name change), the Long Ryders, and Green on Red.

I haven't been able to stop listening to an album that Jimmy from the Beat Shop turned me on to called "3 x 4." The album is a collaboration between four of the original Paisley Underground bands (the Bangles, the Dream Syndicate, the Three O'Clock, and Rain Parade), key members of whom found themselves doing shows

together long after they had gone their separate ways, and had an idea for a project that would revisit the music they had created 30 years previously. Each band covers a song from each of the three other bands from back in their Paisley Underground days. The fact that four bands pulled off this collaboration so many years later, and with most of them living separate, busy lives is really astonishing; the project was clearly a labor of love. This is one of those albums that never strays too far from the stereo, where your favorite song changes constantly since they are all wonderful, and on repeated listens continues to feel like there's ever more to discover. My favorite tracks du jour are the Bangles covering "That's What You Always Say" (Dream Syndicate), the Three O' Clock covering "What She's Done to Your Mind" (Rain Parade), and the Dream Syndicate covering "Hero Takes a Fall" by the Bangles. Steve Wynn shares the back story of "Hero Takes a Fall" in the liner notes, recalling how he discovered that this less-than-flattering song was actually written about him. Surprise! Love that not only did he choose to cover this one but also featured his wife Linda Pitmon and Vicki Peterson on backing vocals. No hard feelings apparently, not to mention delightfully cheeky! Oh, and by the way, it rocks. Susanna Hoffs' contribution to the booklet is fairly succinct but does mention something about sharing a sleeping bag with a fellow member of the Paisley Underground on a trip to Catalina Island without naming names. Who could it be? Curiosity led me to conduct some quick internet research, and I will just share with you all that apparently it

was not any of the members of the Dream Syndicate. Steve Wynn penned an answer song to "Hero," in case anyone wants to give that a listen, "Baby We All Gotta Go Down." Anyway, they're all a little older and wiser at this point, right? Which was surely a factor in them being able to work together to create this fantastic album. One thing that stands out when listening to "3 x 4" is not only the strength of the original songs but how accomplished each of these bands has become. They have all long since graduated "Paisley High, Class of '83" (Vicki Peterson again) and gone on to have successful careers with their original/reunited bands, related bands, and solo acts, and have continued to grow as musicians. I, for one, am grateful they chose to hold their high school reunion by recording this gem of an album.

Steve is not alone in expressing his admiration for the Bangles in the liner notes of this album, describing them as "...the most musically accomplished, searing as well as unrelenting garage practitioners of all the Paisley bands." If your knowledge of Bangles' songs is limited to "Walk Like an Egyptian," check out their first album, "All Over the Place." Not that I don't like their hits - I do - but the band has more substance and bite than may have been obvious to some at the time.

If you're a fan of the Paisley Underground, you likely are already familiar with Rain Parade's "Emergency Third Rail Power Trip." A classic of the genre (my apologies to Danny) from start to finish, this is well worth a listen whether you're pulling out your well-worn original copy or streaming it for the first time. I'm surely not the only

person who feels this way, as evidenced by a double LP reissue this past Record Store Day. And yes, I did manage to pick myself up a copy.

Any fan of this time period and/or Dream Syndicate will be familiar with the band's first album, "Days of Wine and Roses." If you're not for some reason, you should probably rectify this significant void in your music collection immediately. When most of the band reunited many years later, they discovered they still loved the music and liked each other. Add Jason Victor to the mix (who confessed to Steve Wynn from behind the record store counter that he was a fan and asked him if he wanted to jam - thankfully Steve said yes) and you have a band that wouldn't even think about resting on their laurels. Rather, they continue to push boundaries, write great songs, and wow audiences with jaw-dropping live performances. The band has released four albums of new material since 2017, in addition to several reissues and a live album/DVD, and (to their fans' great delight) shows no sign of slowing down. If you were a Dream Syndicate fan back in the day but let them fall off your radar, check out what they've been up to lately. Heads up that Steve Wynn also has a solo album and a book coming out in the next couple of months. I will surely have more to share about that soon.

Thanks to Jimmy Barrett for turning me on to "3 x 4." Probably many of you music fiends out there are regulars at the store, but if you haven't been in a while, go visit Jimmy at the Beat Shop. You'll never know what you might find there and where it could lead you.



Scott Burke

A new autobiography explores redemption and teaching to think.

BY LIAM SWEENEY

Scott Burke. Photo provided.

Scott Burke is a retired social studies teacher from Watervliet Junior-Senior High School. He's written a new book, *Tales from the Arsenal City and Beyond*, which is out now.

RRX: You've just released a new book, called "Tales from the Arsenal City and Beyond." Can you give me an elevator pitch about the book? Take us into the pages and help us understand it.

SB: The book is about growing up, living and working in Watervliet, my struggles as an adolescent with drugs, with alcohol, with crime and just, you know, really being a ne'er-do-well as a teenager and then pulling myself

together and getting my life into a straight path to figure out what I was going to do. I graduated second from last in my high school class, and I was probably the most unlikely person who would ever come back to be a teacher. When I left there, they asked me what I was going to do with my life, and I told them I wanted to be a disc jockey on the radio. That's what I was gonna do. And then years later I returned as a teacher, which was really weird. The fact that they even gave me a chance to teach was really nice. You know?

RRX: So let's talk about where things started to enter into the, I guess, the character arc of this story. Can you tell us about your decision to go to Wa-

tervliet High as a student?

SB: What got me to go to Watervliet was when we went for a tour in 8th grade. They used to take you for tours of the high schools. So we went to Saint, we went to Watervliet, and we went to Catholic Central. And when I went to Watervliet, I saw kids walking around with cigarette packs in their pockets and a Coca-Cola machine or Pepsi machine in the hallway. And I said to myself, wow - that to me symbolized freedom. But in Saint Brigid's, I went to a Catholic school for eight years. You had a uniform; it was very regimented. And I was like, wow, man, this is so cool. This is where I wanna go to school. And I saw kids with long hair and girls with

halter tops all that stuff. And I was like, man. So I went home and told my parents. My mother said it was ok because my Aunt Ruth was a teacher there and my mother's sister went to Watervliet. So she goes, "That's fine. That's fine if you wanna go." My father was not happy. And he said, "If you mess up there, I'm gonna pull you out. We'll see how you do in your freshman year." I think he knew I needed some discipline.

RRX: That's cool. So now you're a teacher. Maybe it's not your first day, but it's like your first year, and you're teaching and you're seeing the students that you know exactly what they're gonna do with their lives. They're sleeping in class, probably hung over, like that

kind of stuff, you know? That student is the one that you were when you were in high school. So how did that feel? There must have been a cognizance of that.

SB: There was, and helping them was what I deliberately wanted to do when I started teaching, I had a vision, you know, I had a very clear vision of what I wanted to do in the classroom. And one of the things I wanted to do was throw out everything that was taught to me; the way I was taught, the methodology that was used by the teachers. Because it was textbook learning - rote learning and questions at the end of the chapter, and there wasn't really much critical thinking going on or serious discussion of the events. For example, the Department Chair in social studies when I first got hired warned me not to talk about abortion because it was controversial and blah, blah, blah. And I just totally ignored everything that she said to me. I said yes to her, but she was retiring. So I played the game a bit, but I knew what I was gonna do and I wanted to get kids involved. I wanted to get them involved in their school and the decision-making process, and also get them involved in local government. So my kids were required to go to school board meetings. They had to go to city council meetings, and once a year we'd go down to the New York State legislature to lobby, and we'd write bills. Sometimes we would join another environmental advocacy group or something like that. Anything I could do hands-on and getting them out of the classroom. And the other side of it was more critical thinking; having them read different various articles and write their opinions on it, and more class discussion on it. I never used a textbook in the classes at all. That was kind of my approach to it. And, yeah, there were those kids there and I understood that, and I think I kinda let them know at different points that I certainly wasn't a serious student. High

school is really only four years of your life. It's a very short time and it certainly doesn't define what you're going to become, I don't think.

RRX: Let me ask this one hopefully good question. I wanted to save the harder road you were on for people to read in the book. But in your experiences, how do you turn your life around when you reach a certain point, and what do you think is the number one thing that you need to think about, or have in your head, when it comes to not caring about anything versus maybe "evolving" to care?

SB: Well, I think it has to do with finding something that you're passionate about. First of all, I never considered myself very bright. And the fact that I could go to college and get a bachelor's and a master's degree and be on the President's List and the Dean's List and all that stuff, and get scholarships and awards; I mean, that blew my mind. That gave me a sense of self-confidence that I've never had as far as school went. That kind of started the ball rolling for me. And then I had a couple of professors ... at Hudson Valley ... they said to me, "Did you ever think about going into teaching?" And I said, "No, I didn't." And they asked me, one of them was an economics teacher. And he said to me, "I need a tutor for my students. Could you do it?" because I had an A in his class. And I said yeah, so he paid me and I used to sit outside his office. He had a desk for me and kids who were having trouble would come over and I would help them. And then Maureen Hood was another one who was very inspirational and encouraging to me. ... I knew right then and there I wanted to teach; I wanted to do nothing else. I just knew. And that was when I was in my early 20s and that's it. I didn't wanna be an administrator. I didn't wanna do any other job. I loved teaching and I still do.

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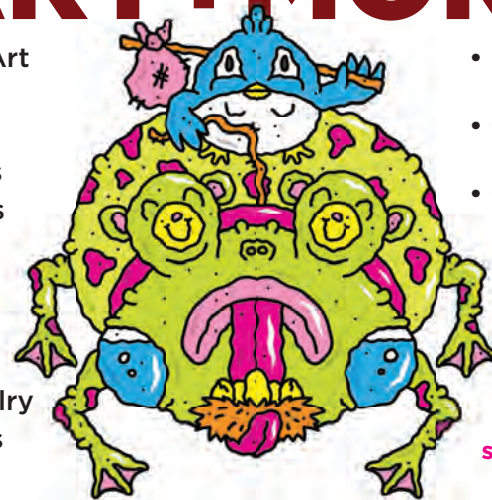
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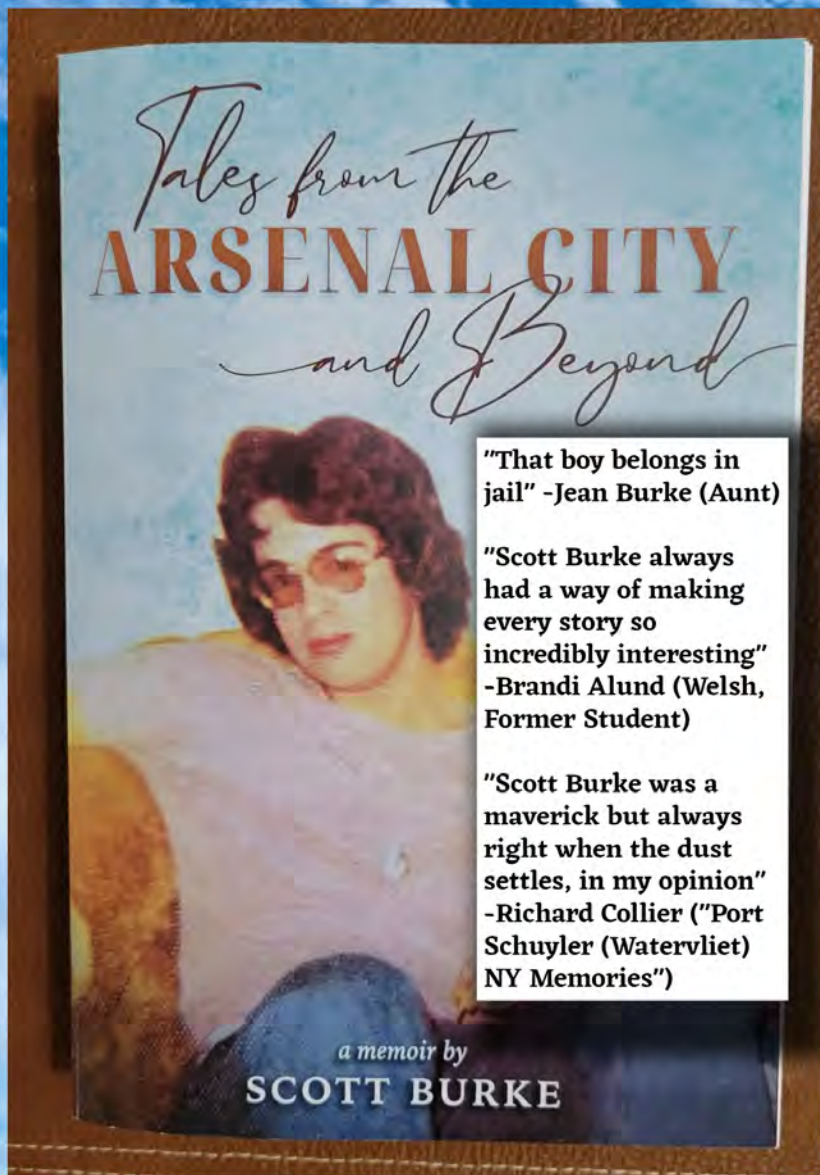
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Summer Songs (and Then Some)

BY JOHNNY MYSTERY

Well I wonder who bop-a-do has gotten to the beach yet? Not me. Not yet, but any day now. The clock is ticking. We're just about halfway through. What am I waiting for? What are you waiting for? Where did summer go? Do you need some beach tunes? Do you need a playlist? Welcome to my question festival. Before the leaves start falling, let's come up with some classic tunes to put you in the summer mood. They don't have to be about summer, and they don't have to be serious, but they definitely shouldn't put you to sleep. Especially if you forgot sunscreen.

"Summer in the City" - The Lovin' Spoonful. Ok, I said these songs didn't have to be about summer, yet here's one right out of the gate. I met John Sebastian once and he was a friendly, personable guy. He wrote and sang this gem and it's my favorite by them. The drum intro sounds like they dropped a boulder into a dry well. What they really did was record a snare hit out in the stairwell of the studio they were working at. There was natural reverb out there. Too bad nobody records like that anymore. At least not that I'm hearing about. You can get overheated just by listening to this record. Fortunately, it should not warp, unless you leave it on the dashboard of your car.

"Hot Fun in the Summertime" - Sly and the Family Stone. Yeah,

summer is in this title too. So what ... Sly's band was the one who did it for me during the Woodstock flick. Well, them and the Who, but that's another story. Love them piano triplets that kick things off. Getting out in the country sun and outta school. What's not to love about this song? The horn arrangement is dead on. The backing vocals are jumping all over the place, and is that Sly going "Ooooo YEAH!!!" in that deep register?? Probably one of the most fun tunes they ever did, and they had a good time doing it. But then of course, summer means fun!

"Help Me Rhonda" - The Beach Boys. You can't have summer without Brian Wilson. Pretty much any record by the Beach Boys would work on a summer playlist. Their marketing ploy in the early days was to have a surf song on one side of a single and put a car song on the flip. This strategy worked multiple times. "Help Me Rhonda" deviated from the tried-and-true Beach Boys formula and became their first number one. That was not an easy task because it hit right in the middle of the British Invasion, when you know who and their fellow countrymen were putting U.S. bands out of business. The first CD I ever bought was their greatest hits album, and when you put the headphones on, the bass harmonicas really jump out at you on "Rhonda." Is that why I picked this song for our playlist? Like I said, any

Beach Boys song would work.

"Under the Boardwalk" - The Drifter. It really paints a picture with words. "Under the boardwalk, down by the sea, the happy sounds of the carousel, you can almost taste the hot dogs and french fries they sell." That pretty much sums up a summer day. "Boardwalk" is definitely R&B but has obvious Spanish overtones in it. The bridge part could have been played by a mariachi band and light strings sweeten throughout.

"Heatwave" - Martha Reeves and The Vandellas. Who can resist a Motown tune? Not me. Martha and the ladies had a big hit with this in 1963, and it's still vital today in terms of Northern Soul fans. It gets major play in any retro club or situation. It's been covered by the major mods like the Who and the Jam and as great as they are, ain't nothing like the real thing!

"Itchycoo Park" - Small Faces. It sounds like a great place to hang out and feed the ducks with a bun. Great special effects give it a dreamy, trippy sound. The Small Faces were one of the coolest freak-beat R&B groups on the planet. They had a string of hits in England, but this was the only one to make the charts here. Sadly, they never toured the U.S. until Steve Marriott left to form Humble Pie and Rod Stewart took over on vocals. Don't get me started ...

"Tighter, Tighter" - Alive 'N

Kickin'. From the summer of 1970. It's one of those records that got played on the radio every 15 minutes, or it seemed that way to me. The interesting history of this song is that it was supposed to be recorded by Tommy James. Tommy was having throat problems that he could not recover from at the time. Somebody suggested this New York cover band and it went off like magic. I even dig the Muzak-like trumpet doing the callback lines throughout the entire arrangement. If you want to hear what a perfect pop song sounds like, by all means, take it to your pickup volleyball game and dig the cool breezes.

"Keep On Dancing" - The Gentrys. So, who can resist dancing on the beach? Maybe at a private party perhaps. If you did it at a public beach, it might feel like one of those corny Frankie and Annette flicks and that would not be cool. This two-minute one-hit wonder is probably the only record you hear twice on one spin. When they cut this in the studio, they realized it was only a minute long. No problem. They just dubbed it twice on the master with a tricky edit and fake ending fade in the middle. The song is so great, they play it twice, all the time.

Enjoy the rest of the summer, and we'll see you once school gets back in session. In the meantime, go buy some records. I'll probably see you there.

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