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Xperience

Music Art Culture Reinvention

April 2019

Vol. 1, No. 3

12 Jack Daley

Local bassist backs Lenny Kravitz through many of the greatest years.

18 Eddie Angel

Homegrown axe-slinger gives us a peek behind the mask of his alter ego.

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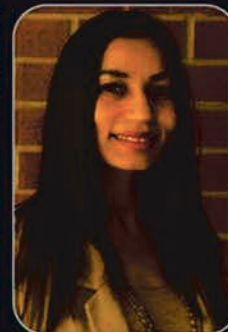
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David Porter (r) delivers a full show, often including costumes, pyrotechnics, and once, a ten foot Burmese python.

What Becomes a Legend Most...

An odyssey of music, past and present brings guitarist David Porter to the stage, blending classics into a delicious sonic cocktail.

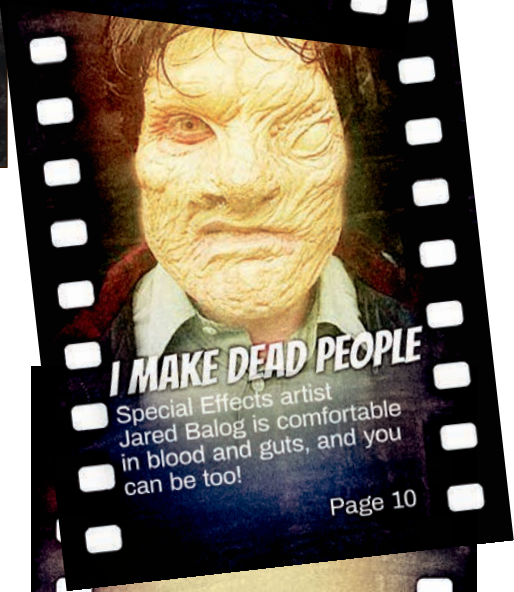
By Matt Mac Haffie

Another Saturday night in Saratoga, a solo artist is set up at Gafney's. The performer is Dave Porter, in what he likes to call the "doggie in the window" set up because of the exposure to the street through the large pane window that provides this evening's back drop. All over the Capital "X" District, solo acts are doing the same. The difference is that Dave Porter's set will be, as he puts it "Cool tunes turned sideways."

While his repertoire contains rock

standards, it is hardly standard fare. Dave's current stock and trade is to interpret the familiar and not so familiar. He likes taking liberties with the arrangements, a technique more akin to jazz artists. Dave explains it this way: "I take other people's music and do funny things to it for my own amusement," he says. "I want the guy sitting at the last stool in the bar to lift his head and say, 'I love that song and just don't hear it that often!'"

Dave also employs tools of radio, segue ways, along with combining songs thematically. Dave points to a trio of songs, "Wooden Ships"



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penned by Crosby and Kanter (performed by both) into Buffalo Springfield's "Hello Mr. Soul" and capped off with Neil Young's "Harvest Moon." It's a pretty creative way of evoking Crosby, Stills, Nash and Young without necessarily playing three CSN&Y songs in a row.

Sometimes he presents the songs in couplets, like an early Beatles tune "I'll Cry Instead" into "Baby it's You" originally by the Shirelles but recorded by the Beatles in '63. Other times it's odd pairings like Arlo Guthrie's "City of New

Orleans" into "Roxanne" by the Police or a deep cut "C'est La Vie" a la Chuck Berry followed by a Dianna Krall's take on "California Dreamin'."

Without so much a public mention Dave adds an original instrumental "Slow Blues" to tie together a medley of Eric Clapton numbers. He also sneaks an additional verse of original lyrics seamlessly into his cover of "Not Fade Away" to great effect. Dave's sets come off as very good freeform-FM radio and that my friends is an art form with material from such far flung points as Jesus Jones to Emerson Lake and

Palmer.

Not one for reading song lyrics off a tablet nor sampling live loops or vocal doubling effect pedals, Dave painstakingly builds his own backing tracks from scratch. He describes the steps involved in his process;

"I decide on a song I want to do," he says. "I then listen to a few versions of it on YouTube. Then I don't listen anymore. I make an arrangement of the song up in my head.

"I work my guitar parts out," he continues. "Then I record the drums, bass tracks, and one or two guitar tracks, as well as any keyboards.


"Lastly if there are backing vocals I sing them or have a female vocalist come and put them on."

What you may not know that Dave Porter was the founding member, front man and primary song writer for the revered regional progressive rock powerhouse 805. A band in its prime that would sell out


1,000 seat clubs in many cases for three nights in a row all throughout the northeast, in what used to be called the Thruway circuit.


805 were initially known for covering difficult complex artist's like King Crimson, UK, Genesis and Pink Floyd, while simultaneously providing a spectacular theatrical stage show that included brilliant lighting, lasers, pyrotechnics, stage costumes and a ten-foot Burmese python named Dudley! The band evolved over time, adding more original songs and refined the stage show. By the early 80's they had caught the attention of major labels, recording their debut album "Stand in Line" for RCA and charting as high as #33 on FM radio charts. Unfortunately, the bands record sales never caught up to their national radio airplay success. The band also racked up their fair share of opening


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slots for the likes of Marillion, Bill Bruford, and were added to a Toto bill to prop up the headliners weak ticket sales.

805 carried on to release two more independent studio albums along several line-up changes. Years after their final shows they were inducted into The Syracuse Area Music Hall of Fame. In their rare reunion shows they sold out sizable venues in Albany, Utica, Syracuse and the main room of the Turning Stone casino. Although he is now reluctant to perform his original songs

from that era, as Dave points out, “I find my 805 material not to be conducive to this format.”

Dave is also still active as a featured guest performer in larger events like Beatle ‘Cuse, Fringe Radio, and a Tribute to Peter Gabriel night. All I can tell you is you do not want to be the act that follows Dave Porter in a large venue, as he still possesses the ability to deliver the jaw dropping, show

stopping, knock it out of the park performance of the night!

So keep that in mind when you check out Dave Porter as a solo act.

By Matt Mac Haffie (*Formerly of the Troy Record, Nippertown and Yeah, Yeah, Yeah*)

Full disclosure I have known the subject for years and served as the best man at his wedding.

A performance by David Porter can be an avant-garde journey into classic music



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 Girth Control- Ralph Renna
 From Within - Death With Disrespect
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 In Flames -I Am Above
 Kill all Betrayers - Nothing
 Kyuss- White Water
 Last Daze - Too Little To Late
 Lou Laden -Circus
 Lou's Blues- Romanticizn'
 Jay Maloney- Tomorrow Is Gone
 One King Down - Ignition
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 Marcus Ruggiero-Song Of Gratitude
 Rival Sons-To Bad
 Skinless- Skinless
 Sleep- Dragonaut
 War-Time Manner - Who's Blood

New (General)

Steve Harley and Cockney Rebel- Mr.Soft
 Morrissey- It's Over
 Prince- Bob George
 Disturbed- Reason to fight
 The Beths- Future Me hates Me
 Rooney- Maneater
 Mojo Nixon- Girlfriend in a Coma
 Sharon Jones and The Dap Kings- Take me With You
 Lee Moses- My adorable On

April is National Stress Awareness Month

By Fred Aseel

Stress can be motivating at times, but those feelings of being overwhelmed, busy and unable to unplug are negatively affecting your body, mood and behavior. Stress can cause your heart to race, breath to quicken and muscles to tense. It can also lead to increased depression, insomnia, a weakened immune system and high blood sugar, among other things.

We most often experience stress when we feel that a situation is out of our control, so how do we reduce our stress level and regain the control we have lost, or never had? Focus on what you can control – your actions and responses.

Set boundaries – With technology today, being available 24/7 is the norm rather than the exception. You must draw boundaries between work and home. As much as possible, don't bring your work home. If you have to bring work home, turn off screens at least one hour before bedtime to allow your mind to settle down and relax.

Don't email angry – When you are feeling frustrated, tense or angry, walk away and don't be a "typewriter terrorist." You need a clear mind in order to convey a message that is succinct and clear. Angry emails do not focus on results nor solutions, and the result is often more anxiety and more emails aimed at putting the conversation back on track and explaining the underlying tones of the original email.

Avoid multitasking – Contrary to popular belief, doing multiple tasks at the same time can be counter-productive. Juggling is for clowns and you need to focus your attention and concentrate on the task at hand. When you multitask, the results of your divided attention leads to subpar results which will then lead you to getting stressed because you are not satisfied with the end product.

Eliminate interruptions – Emails, phone calls, text messages, oh my. You cannot control the interruptions, but you can avoid the disruption. Many interruptions are reoccurring but can often be anticipated. Don't leave your email open all day, turn off your cell phone for designated periods of time, close

your door or put on headphones.

Emotional vampires – Most workplaces have at least one of these toxic individuals: overly demanding, complains incessantly, condescending and treats others poorly. Avoid these people or limit your interaction with them. You cannot change them, nor is it your responsibility or duty to do so. Focus on yourself and not your self-help skills.

Say "No" – You cannot do it all and you will be the one to suffer if you don't say no. You put your family life and your health at risk when you continue to say yes to every project and assignment that it is put on your desk. Prioritize projects and delegate those projects you can't complete.

Don't forget to breathe – When feeling overwhelmed or tense, take a few minutes of deep breathing to restore your own balance.



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Black Mountain Symphony - The Hiatus is Over

By Rob Smittix

The members of the Black Mountain Symphony band.

Black Mountain Symphony is a 6 piece, genre-bending band that has been a staple in the Capital Region music culture for at least 16 years. The original idea for the band came about nearly 20 years ago and eventually transformed into the group we know today.

However, this is a fresh lineup. After taking a break for the last 4 years Bill Palinski has decided to return to his post behind the drums. “A lot of things have changed for the better and a lot of things are exactly the same, just how I imagined it.” says Palinski.

The newest addition to the

band is electric and stand-up bassist Nick Graziade, who had this to say about joining the band: “I never realized how big it was, I was used to playing local stuff, where if I didn’t get into a fight or have something stolen, it wasn’t really a show I was at. Now I’m looking at these gigs we’re playing and I’m thinking to myself, geez there’s gonna be an actual audience here that is going to participate and care about what we’re doing.”

Long time guitarist Chris Peppe aka *Rollz* is still a crucial part of this dream team alongside original founding members, the Campo siblings

Bear (Piano/Keys) and Annie (Violin). Last but certainly not least, Annie’s husband Charlie Burgess (Guitar/Cedar Flute) completes this eclectic collection of talented musicians.

Bear: “Everybody’s jiving now, throughout the years there’s been like this negative energy that we had to deal with and overcome.”

Annie: “It’s a nice happy, chill line-up.”

RRX: “Black Mountain Symphony is literally a family band.”

Bear: “The family is getting bigger!”

RRX: “Oh that’s right! How’s parenthood?” (Directed

at new parents Annie and Charlie)

Annie: “Awesome, it’s been 5 months already.”

RRX: “This is your first child, are you finding yourself being overprotective?”

Annie: “I don’t think so. We used to have him upstairs while we practiced; he’d be screaming. I said let’s bring him downstairs so he can listen to us play music in the headset. As soon as he comes down, he passes out. He just wants to be with music all the time.”

Charlie: “It’s really cool to be raising him around music. I wasn’t really raised that way, around lively jam sessions. It’s pretty awesome to be able to give him that upbringing.”

RRX: So speaking of family life, Bear, I understand that you are getting married later this year. Is it sinking in?

Bear: “It’s different, I am the last one out of most of my friends that isn’t married.”

Charlie: “Bear, how does your future wife feel about you being up there on stage like a piece of meat before all of these ravenous ladies?”

Bear: “She doesn’t mind it. I’ve had problems with all these other girls in the past.”

Bill: “All one-hundred of them.”

Bear: “You know what I mean. (Bad female voice

impression) Oh, you're in a band? Cool, oh my God you guys are real good. Then I tell them I travel playing music a lot, at first they're cool with it but after a month they're like I can't do this, you're never around. She (fiancé) has never once said that to me. We've left for a while, she calls me up once a day and we talked once a day, that's it.

RRX: "So she must be very understanding. I'll be expecting an invitation to your wedding by the way.

RRX: "Something that intrigues me about your group is that you do not have a front-person, you share lead vocals, even with your drummer; whom I feel compelled to call Phil Collins."

Bill: "It's been like that since as long as I can remember."

Bear: "Everybody is a songwriter."

Bill: "We all write songs, for each other too."

Charlie: "I don't think any of us would stick with it, if we weren't able to each have our own creative input."

RRX: (Directed to Annie) "Do you ever find that you are assumed to be the front-person?" Annie: (Laughs) "Nobody really recognizes me anyway, unless I am with Bear."

Charlie: "Everybody recognizes her brother Bear out in

public."

Bear: "I used to always get this in the mall (another impersonation voice) "You're that guy from that violin band."

RRX: "Yes, violin is a big part of your sound. Do you ever play the fiddle?"

Annie: "I touch upon fiddle."

RRX: "Yes, me too."
(Laughter)

RRX: "So let's discuss the music scene."

Bill: "The scene has changed a lot since I have been out of it, the music scene all together in Albany. I feel like coming back into it, it's different but comfortable now." Charlie: "One of the things we have found is that the brewery circuit has been kind to us. It seems like people who like good beer are into original music as well.



■ Bear Campo, on keyboards - Black Mountain Symphony

Bear: "We've played a lot in Woodstock for the past 5 or 6 years, so we have a nice fan-base down there too."

Charlie: "We love the scene in Woodstock. Every time they dance for everything, the slow ones, the fast ones, the weird ones, they dance to the normal ones."

Bear: "They dance to songs, I don't even know how you can dance to."

Annie: "Interpretive."

RRX: "Anything to add about the scene?"

Bill: "Shout out to Mother Judge who helped us out a lot."

Charlie: "She was definitely how I got introduced to the whole Albany music scene. She set the tone for what Albany music is all about."

Bill: "She made it a community."

Bear: "I met a lot of people

through her..."

Charlie: "Her and her open-mic. I hope somebody steps into that leadership role that she played, whoever does has big shoes to fill."

RRX: "Absolutely."

Charlie: "Here's to Mother Judge."

RRX: "So I realize you are all just coming back from taking some time off, anything in the works?"

Charlie: "Well we finished our EP just before our hiatus and the plan is to turn that into a full length album as soon as we can."

Bear: "We still have some new stuff that hasn't been recorded yet and I'm sure there's going to be newer stuff, so we're just going to be writing."

Charlie: "And we've got some great shows that we're looking forward to."

To learn more about Black Mountain Symphony and their music you can visit their page online at www.blackmountainsymphony.com Upcoming Events: April 13th at 8pm Station Bar & Curio - Woodstock, NY May 18th at 12pm Gardiner Cupcake Festival - Gardiner, NY

See Rob and his band SMITTIX March 16 -2pm Pauly's Hotel Albany

It's Only Rock & Roll, and We Miss It!

By Ralph Renna

We all have a place where we cut our teeth in this local music scene, but only one was special in this case. There was the QE2 or Bogies, but when there was bigger acts coming through town, those venues were just too small. I will speak from a personal experience on this one and just drop a few names on what I witnessed 1988-2006 . Winger, Sepultura, The Black Crowes, Clutch, Blind Melon, Korn, Ramones, Pantera, Live, Gwar, Danzig, Bullet Boys, Deftones, Overkill, Lynch Mob, Jewel, Rasputina, Circle Jerks, Type O Negative, and hundreds more. Some times 4-5 shows a week. It was also the place to play, to many local acts who called it their second home. To some it was a big shack in the middle of nowhere. But to us and a generation before, it was the best live music venue in upstate New York.

Although it was sold in 2006, it truly wasn't gone until it burned to the ground in 2009! Thousands of people we're devastated by the fact that Saratoga Winners was gone forever. All we had were

memories and stories that were backed up by pictures, old show flyers, video and audio recordings, but still all was gone.

"I decided to give it a go after a successful breast cancer benefit for friend and former bartender Cindy Bode in May of 2008. The original place was too small and I realized that we need a larger venue," says event organizer Holly Stah, and adds, "Saratoga Winner's former manager Milissa Picard was my original second in

command and is still with us 100%. Our staff for *Saratoga Winners Reunion* events consists of previous bartenders, manager, security, staff & patrons from Saratoga Winners."

There is a lot going on April 6 and we caught up with some of the musicians performing and reuniting, some for the first time in over twenty years. First is Vegas Nancy who these days sings with, Embrace the Curse and The Clay People, now reuniting with Bone Box. They were part of my

generation, and a huge part of my early radio career. I made some great friends. we were young, had too much fun and got extremely wasted together!

RRX: Let's start with the big show April 6th - Saratoga Winners Reunion at Chrome How? Who? What? Thoughts? Did you ever think you'd reunite as Bone Box?

Bone Box: April 6th, the 3rd and final reunion show for a club I hold very near and dear to my heart, Saratoga

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■ Saratoga Winners was tragically lost in a fire in 2009.

Photo Provided

MOLDER OF NIGHTMARES & MADNESS

Whether someone needs their face bashed in, or a demon needs to come topside for a few scenes, special effects artist Jared Balog gets the call.

By Liam Sweeny

If you go into Jared Balog's house, you might trip over a corpse. It's not out of the realm of possibility that you'll have to share your bathroom trip with a giant spiked millipede. And Jared might be on the stove in the kitchen, reducing a pot full of blood. Is Jared Balog a serial killing entomologist? Nope. But he is one hell of a special effects artist. And if you go into his workshop, you're bound to come out terrified.

Jared is versatile, working cuts and bruises on small, independent films and big budget Netflix films like *The Punisher*. He creates hellspawn and life masks, and that guy who did that thing that no one



Photo Provided.

When it comes to his more "otherworldly" designs, Jared looks to both the modern and natural world for inspiration.

can find right now was probably wearing Jared's work. And he's a great guy; you'd never know he was so twisted.

I sit down with Jared to talk about prehistory and the immediate aftermath of the Big Bang.

RRX: I gotta say I'm blown away by what you do. I'm gushing, and you haven't even slit my throat. Your special effects and prosthetics, the pure horror of your designs make the whole Capital Region just

a bit darker. You get so many well-deserved accolades, so I'll ask you: what was the best compliment you ever got by anyone, and who was it that said it?

JB: Thanks man! I appreciate the kind words. Honestly the best compliment I've received about my work is when people say they don't notice an appliance. Most recently I was onset working with an actor and applying a neck prosthetic... once he was prepped for

the scene the actor told me that when he looked in the mirror he couldn't tell the prosthetic was there. This is the best kind of compliment I could receive.

RRX: Looking at your work, which our readers will see here, people may think you're on that super ego kick. But you're one of the most approachable people. You're doing special effects for *The Punisher*, yet we were buying super-secret blood ingredients

at Hannaford once. Are you especially approachable for your field, or do special effects artists have to be?

JB: I think it's a little of both. Most other special effects artists I know are pretty down to earth. When you're working at something you love, you focus on the craft. There are secrets in every job field, it's just a matter of learning them.

RRX: This question follows the last one. You work with people, usually for long hours, and your art is almost invariably their discomfort. I mean, you're killing a college freshman extra and bringing her back from the dead over a process that can take hours. How do you manage, in your head, the need to focus on your work vs. the need to keep your subject comfortable?

JB: It's a balancing act. I'm always hyper aware of the actor while I'm working. There is a little bit of prep work to the actor before you start. Like prepping the skin and adding a

skin barrier that will help take the makeup off at the end of the day. But I'm usually under a time crunch to get the actor out of the makeup chair on schedule. With that said I do my best to make sure the actor is as comfortable as possible.

RRX: I'm adding one extra quick question, because I know everybody wants to know about Punisher, and I'm sure, if you can, you want to talk about it. I would. So spill. How was it having a hot show like that filming here in Albany, and being a part of it? Any cool stories?

JB: That's kind of a difficult question because I'm not on set. I was a part of the crew building the FX stuff in the shop. When you have an FX team working for larger productions, you have a team working together, some on production day-to-day, some in the shop.

RRX: I know that a lot of people become special effects artists two days before

Halloween. And that must be a weird time for you. On the one hand, everyone is doing the same thing you do. On the other hand, everybody is doing the same thing you do. So okay, it's Halloween and you're not working. What are you doing?

JB: Chilling and watching horror films, hahaha.

RRX: There's something primeval about masks and costumes, in the sense of becoming something else for a time. If you think about it, it's probably where modern humans separated themselves from hunter-gatherers, so we're

tapping into pretty root stuff. So when you're creating a prosthetic or a mask free-form, can you describe for us a minute in your headspace?

JB: For me, even when I'm creating "free-form", I'm using references. When I have an idea for a creation, I research a lot of different images. Not work from other artists but, depending on the idea, images of regular people or animals or anything really. There is a lot of work that goes into an idea before I'm sitting in front of the clay. I think a lot of artists

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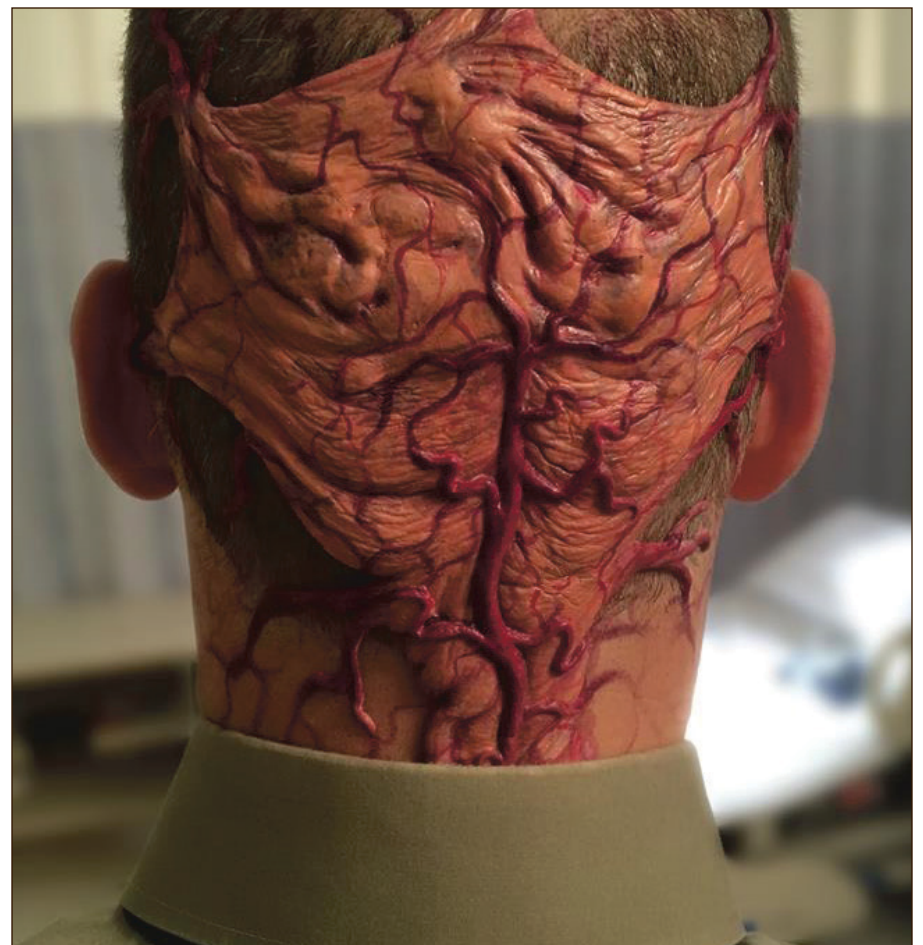




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Bridging With Bass Lines

Renown bassist and producer Jack Daley found out one day that there could be only one - and he became it.

By Liam Sweeny

Bass lines move people, and great bass lines move their songs into the soundtrack of the movie we call life. Bass can be taken for granted sometimes; its the unsung hero. But when it's good, it'll infect your soul.

Jack Daley is a great bass player. Lenny Kravitz thinks so. He laid down the undercurrent of a lot of our favorite Lenny

songs, and we're pretty damn glad, because he's also one of our very own.

I "sat" with Jack and we talked about... well, you have eyes; give it a whirl.

RRX: You competed for, and won, a spot playing bass for Lenny Kravitz, and have been his "go-to" bassist for about fifteen years. And of course, we've seen Lenny Kravitz's rise in that time, but what has your rise been like as a bassist? Can you break the fourth wall for us a little bit on

Some of the most recognized names in the music industry have worked with Jack Daley, both onstage and in studio.

your own journey through the big top?

Jack: Okay, yes, but just for clarity I was Lenny's bassist for close to 15 years but left him in late 2007. However, I was with him during a very successful time for him and his band and remain very proud of the work that we did during that period. I think that being his bassist gave me a great platform to be seen and heard and that helped lead the way to much of my success.

RRX: This really goes with the last question, as it refers to your personal journey, but this one is about recording and studio work. The people you've worked with as a sessions bassist, or a musical director or a producer is a who's who of outstanding talent and fame. You've had a personal journey with Lenny Kravitz – how is the journey different when it's behind the scenes?

Jack: I think that most people think it's all fun and games in the music business. But to be honest besides the obvious talent necessary it also requires hard work and focus to really be successful. I moved to New York City in 1989 after spending 4 years locked in a recording studio in Saratoga called Woods End. Nice little studio that I worked at as head engineer and staff producer. This experience gave me the chops and confidence in the recording studio that I would need later. I am a firm believer in the 10,000 hour theory. And I am way past that hurdle at this point in my career.

RRX: Everybody imagines that when

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you're playing coliseums, the full rock star dream kicks in. Every night is Keith Richards in the seventies, or Lemmy Kilmister... well, any year. Is it like that? Or does the professionalism and the sheer footprint at that level put a damper on what people might expect the backstage to be like?

Jack: Well, it depends on the gig of course. In general, I would say the bigger the gig the more serious it is. I like to enjoy a drink or a glass of wine like everybody else, but with Little Steven and the Disciples we have a 15-piece band with complicated arrangements, horns, strings and background vocals. Everyone has to be on their game 100 percent. I feel it's my responsibility to be as close to perfect as possible every night. It's a respect thing! Wine with dinner later.

RRX: I have very good friends who are bass players. And they are a catalog of jokes. The general glee at which people pick on bass players... it's crazy. Now here you are, not only an insanely talented and successful bass player, but also a studio guy, behind the scenes. You probably rock the

pots and faders personally. What don't people, even musicians, get about bass?

JACK: This is the thing with bass. Most great musicians will tell you this as well. Bass is the unsung most important instrument in the band and if nothing else the bassist is the last person you want hitting clams. If the bassist knows the songs all good. The bass is the bridge between the harmony and the rhythm.

RRX: When you're behind the scenes with people who are known performers, do you get surprised a lot by how they act? Are most people that come to you different in person than you thought they'd be? And are they different in similar ways?

Does the studio reveal any hidden, universal truths?

Jack: Sometimes, I guess. But usually people are what they appear in public. Sometimes, I am just blown away by their talent. I've worked with a lot of people and find that there is always a reason why the successful ones are successful. The universal truth could be hard work and commitment to your craft usually always pays off.

RRX: You beat out what, two-hundred-and-seventy other musicians to land the spot on Lenny Kravitz's *Universal Love Tour* in 1993? That is so many people, so many styles. I'm sure you made personal revelations in that process. So

sharing is caring; what do you have to learn about yourself very fast if you're up against serious competition – in anything?

Jack: When the call came for Lenny's gig, I was ready! I was playing in 13 bands in the city. I played with everybody. Blues, Rock, singer-songwriter and every Monday night at The Rock and Roll café, it was a Led Zepp tribute band. Lenny was looking for someone that could do JPJ and could funk as well. I knew I was the guy and never even considered that I would not get the gig. It was that simple I was going to LA to get the gig. You have

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Photo Provided.



Jack won the competition to tour with Lenny Kravitz in 1993, the year that the album *Are You Gonna Go My Way* was released.

Jack Daley Interview

Continued from Page 13

to have that tunnel vision at times. When I first started with Steven Van Zandt, keep in mind he is Silvio Dante on *The Sopranos*. Something came up at my first rehearsal. I blew a transition and he corrected me in his very colorful wise guy style. I used my many years of experience to not shit my pants.

RRX: This is where you can answer the question unasked. Who's got your ear right now? Who's on the horizon? And of course, what's on your horizon this year? Anything you want to say, the floor is yours.

Jack: At the moment I am loving Brandi Carlile! She saved the Grammys for me this year along with the host. I also love Sara Bareilles. I played on her last record and just love what she does. Not too much rock happening at the moment

unfortunately.

This year for me will be all about touring our new record (*Summer of Sorcery*) with Little Steven and The Disciples of Soul and finishing my recording studio buildout in Asbury Park, New Jersey. I am very excited about getting really involved in producing and creating my own version of what many studios had in the sixties and seventies with a house band that has a real sound. The business is challenging but it's what I love and am good at. Most of the great shit I am hearing these days is coming out of Nashville from a few great producers and some of that spirit I want to recreate here in Asbury Park with a bit of NYC, NJ flavor tossed in the mix. www.jackdaleybassist.com

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You Heard It in the

The Capital Region has a History of B

By Liam Sweeny

The undercurrents of the Hudson and Mohawk Rivers have driven rich history through the valley that the Capital Region has called home. There's something that gives authority to people here when they take the stage, and stays with them when they go beyond our haven. It's a consciousness.

Albany has been a fort, then a village, then

Five-One-Eight First

Being Early to the Party. It still is.

a city for over four-hundred years. We are the home not only of Uncle Sam, but also Santa Claus (as we picture him now.) The first live television broadcast was in Schenectady. We were the region to beat for at least a century, and as the tech sector has started coming in, we're seeing a resurgence. We carry that. We live it, and it comes out in guitar licks, high-hat hits and PA-blasting belt-outs.

We have one of the most diverse music scenes for a region our size, and we can, with ten bucks in our pockets, go to any one of maybe a hundred places on a Saturday night and hear people giving it their all. If you got the time, Santa's got something for your ears, and Uncle Sam wants you to tip your bartender.

We have featured some great artists that have impressive resumes in this issue (and others.) Artists like Eddie Angel, Jack Daley and Johnny Rabb, and that's not everyone. While they travel long and travel in huge orbits, their heart orbits a vibrant five-one-eight.



Who Is That Masked Man?

With the soul of a Mexican wrestler, or maybe just a guy having a great time, local legend Eddie Angel talks about life behind the mask.

When you get a chance to talk to a well-known musician, it's sometimes seen like you just got a challenge coin. Some of you know what that is. It's bragging rights, six degrees of separation, you know? Personally, I'd rather talk to an interesting, decent person. So once in a while, you get a guest like Eddie Angel, and you can feel just a little bit better about your challenge coin.

Eddie Angel is currently the guitarist for Los Straitjackets, The Martian Denny Orchestra, The Neanderthals, and the Planet Rockers. A world traveler whose notes can be heard in TV and movies, and whose skills can be seen now and again on Conan O'Brien, Eddie is, of course, Albany born and making the 518 proud.

I sit down with Eddie and ask the hard questions nobody thinks to ask.

RRX: A lot of musicians delve so deep into the 'high art' of being musicians that they forget there's an actual purpose to performing. You're someone who is at the top of your game musically, and you understand the need to make a room jump up and dance. How would you encourage a mad scientist type to get out and learn the "people part" of playing?

EA: I would encourage a musician to play in front of as many people as possible, any kind of gig, playing any kind of music. I think you need to get feedback from people to find out what is good or

not.

RRX: I read the Sean Mencher interview you did in '94. Great interview. I read at least two connections made in strip clubs, many more connections just done on the fly over a beer, and a trip to DC to jump into a show fresh off the bus.

"We wanted to be fun, I always thought rock'n'roll was meant to be fun... think "Surfin' Bird" or "Goo Goo Muck"

Do you think younger people these days, let's go with ones you know – do they have hustle like that? Or is their hustle different?

EA: First let me say I'm no fan of "strip clubs," I think they're for mooks, but I did meet Tex Rubinowitz at one in Springfield VA because it was near his house and he suggested meeting there. To be honest I don't know what it takes to succeed in music today, it seems to have a lot more to do with social media so that's a different kind of hustle... I think you always need to hustle to succeed.

RRX: The wrestler face masks. Fancy

guitars with looks and feels, bells and whistles and toggles. Pure, awesome affect. Now, as far as the guitars, do you try to explain why you need this toy or that, or do you just admit it's cool? And also, how much of the decorative element, the "show" is for the benefit of your audience, and how much of it is there to put you in the right headspace?

EA: We decided to wear Mexican wrestling masks because we thought they looked cool, we play matching DiPin-to guitars because we thought they look cool, we wear matching outfits because we thought they looked cool...but also it all added up to an aesthetic, a point of view, it was about looking like a vintage instrumental band from 1962...that's the vibe we wanted because that's what we thought looked cool. So it can be anything but the important point is when you are a band you should have a look and a philosophy and an aesthetic that's consistent. When we started, our philosophy was to entertain people and to be an antidote to a lot of serious "rock " music that we thought was boring. We wanted to be fun, I always thought rock'n'roll was meant to be fun... think "Surfin Bird" or "Goo Goo Muck"now we knew it was gonna be hard to keep an audience's attention playing only guitar instrumentals so we put on wrestling masks! You ask about it putting us in

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the right “headspace” and yes it does that too because like Superman when you change into that costume you become a different person, you lose a lot of your inhibitions.

RRX: I want to say that what I’m listening to (Los Straitjackets) right now is surf rock, I can’t really do that and live with myself. Okay, so that’s a lie, but the point is there’s such a variation in what’s on just a single CD. So what happens when Surfin’ Bird meets Johnny B. Goode? And do you all ever come up with something great that you know you can never play out?

EA: When “Surfin Bird” meets “Johnny B Goode” you’re in Rock’n Roll Nirvana, and I don’t mean the band. I think some of our best stuff we can’t do live, check out “Walking Down Third Street” on “Jet Set” we used the horn section from the Conan O’Brien Show and Jimmy Vivino doing the horn arrangement.

RRX: Again, from Sean Mercher’s interview, you’d mentioned, before getting started with Los Straitjackets, that you’d almost given up on being in bands, citing the experience you’d had with bands breaking up. So now you’re looking at being in a band that’s been solid over two decades. So you all did

something right here. Will you share the recipe? Tips and tricks?

EA: The only thing I did was persevere. I made all the mistakes along the way but that’s what you learn from, every time you fail you have to pick yourself up and start over again and I think that’s true with any endeavor.

RRX: Your friend, and friend of the station, Johnny Rabb, is working on questions as we speak. I noticed that you and he are in the band Neanderthals, and that you’d recorded in the U.K. For one, we love it. But if you could make us hip to what the Neanderthals are all about, for those of us in the Capital Region who just don’t get out much?

EA: The Neanderthals started with me, Johnny Rabb and Cheese Blotto on bass and my wife Melanie on drums (Tommy Ardolino’s favorite drummer). In the winter of 1994 we drove down to Texas in Cheese’s RV and camped out and I wrote a bunch of songs. A year later we went to London and recorded them at Toe Rag Studio and our first LP came out “The Latest Menace To The Human Race” on No Hit Records. The idea was to be a frat rock/garage band like The Trashmen, Sonics etc...a “Louie Louie” band...Rabb and I had been in The Rockin’

Dakotas in early 80’s. We were a popular rockabilly band right around the time the Stray Cats came out so we have this long history. The Neanderthals are a cult band now, we headline festivals in Europe and USA... like this summer we’re playing The Hi Tide Summer Holiday in Asbury Park and The Psychobilly Meeting in Spain. I want to give a special shout out to our friend Professor John Tichy (RPI/Commander Cody) for his support in getting the band off the ground.

RRX: This is where you get to answer the question I didn’t ask, but should have. Who do you love right now? Who’s on the horizon, and bonus points for local? What’s on your own horizon this year? The floor is yours.

EA: Well first I’d like to say I was born and raised in the Albany area, I left a long time ago but it will always be home. Some of the local bands I like are The Swinging Palms and Super 400...Hair of the Dog, Kevin McKrell and of course Ritz Carlton.

New artists I like are JD McPherson and The Cactus Blossoms. I like listening to a wide variety of music and especially something I’ve never heard before regardless if it’s new or old.

Be sure to catch Eddie and Los Straitjackets at Hangar on the Hudson, Troy, on April 10th at 8 pm. Guaranteed to be a truly rocking event.



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Local Music's Constant Companion

Rocker Johnny Rabb has played an unsung role in the cultivation of live music throughout the Capital Region.

By Liam Sweeny

Being an “elder statesman” of the local music scene (and there are a few) is more than just being around and looking important. That iconic person is checking out the stage, enthralled by that young bassist, or they’re at the music store looking over the used amps like they’re dressing a line of battle-hardened mercenaries. And they’re not putting themselves over everyone else. But they sure as hell are holding up the region’s lean times with calloused hands.

Johnny Rabb is an elder statesman. From the Newports to the Jailhouse Rockers, from the Waterford Local VFW to UK tours, Johnny brings people together with a sound that speaks to the marriage vows of a performer to their scene.

I sit down with Johnny to go through the good times and the bad...

RRX: I want to take a second to ask a question related to an interview I did with Jimmy Barrett. We talked about the local music scene, really the live music scene and he mentioned a debt that the scene owed you for really keeping local rock music alive, being one of the very few



Photo Provided.

Johnny Rabb and legendary local musician Buck Malen (r), who passed in 2016.

doing it at the time. Maybe the 2000’s. Do you remember a local music “dark age”?

JR: Sure, I remember when the really cool 80’s local music scene started to fade out. People grew up, moved away, but I’m from here and I stayed and continued to work the clubs as well as festivals and events. When this “dark age” took over, DJ’s grew in popularity for clubs and weddings that traditionally would have been live band gigs. Also the clubs themselves changed format to promote DJ’s. The times, they were a-changing.

RRX: I’m running into musicians that my mom and dad have followed

throughout the years. Mom and dad have loved you through the Newports on to the last time they were able to go out together. And to them, there is a real sense of family, and affiliation. How much do you think the music creates the scene, and how much do you think the scene creates the music?

JR: In my world, it was the music 1st, scene 2nd. Take punk music for instance... the music was injected into our locale, and the scene rolled with fashion and attitude and lifestyle adaptations. The music

Continued on Page 22...

Continued from Page 21...

made the scene, and then they blend together.

RRX: I think this question really relates to the fact that you brought local music through a time when other acts were hanging it up. What comes to mind is *The 7 Habits of Highly Effective People*, by Stephen Covey. I didn't read it; I'm just stealing the title. What are the habits of an effective musician? Is there anything you do everyday that keeps your musical focus?

JR: Listen and learn. Every day, I surround myself with varied listening habits. Music is a large part of my every day. I chill with classical and cook to Motown. Right now in my car CD player, I'm listening to Smokestack Lightnin', a roots rock & roll band that Eddie Angel is involved with. I do my best to support all local bands and enjoy their various styles. Like I said, listen and learn, and enjoy.

RRX: Going to the tougher times in the music scene, guitarist Buck Malen was another person who was there to keep the torch lit, and he passed a couple of years ago. It's important to us when we do these interviews, to use the space in the best way possible. No better way than honoring Buck. Can you give us a few words

about knowing, and working with him?

JR: To me, Buck was a real Renaissance man and a real cool cat. He saw a void and was able to create something credible and, sometimes, incredible. He was a performance artist. He had vision and knew how to make it work. He was something special, a true friend. Good cook too!

RRX: Playing means players, and nobody would argue the fact that you are a true player, but you've worked with so many others. Accomplished

saxophonist Gary Windo, guitarists and vocalists Eddie Angel, Kevin McKrell, John Tichy; the list would kill this column. I love hearing tales about the great players around here. What have you got?

JR: Yes, I've been extremely fortunate to play with some incredible people, amazing talents. I'm involved with The Neanderthals- a project I have with Eddie Angel. It's an ongoing relationship with a fun band, great adventures and travel. We'll be performing in Barcelona, Spain this 4th

of July. Eddie's the real deal! I wouldn't be doing what I'm doing now without The Tichy Boys. John is such an inspiration to me on so many levels and Graham just nails it with his multi-talent.

Together with an impressive group of accomplished area musicians that always come together and execute a performance to remember, I think we have a pretty decent band. P. S. Terry Adams of NRBQ, who produced The Neanderthals 2nd album, do I dare use the "G" word? He lets me sing with

Continued on Page 29...

Johnny Rabb (l) with fellow rocker and friend John Tichy (of Commander Cody and the Lost Planet Airmen, and many others.)

Photo Provided.



Observations and Ramblings from a Cranky Old Guy

By Jeff Spaulding

It's a new newspaper, it's a (somewhat) new radio station, and it's a new article, about what, you have no idea, and from where, ditto.

One thing at a time, as soon as we both take our medication, prescription or otherwise, we'll both be fine.

Point One...what's with the title?

We ALL know someone who is a cranky old guy...sorry... person... no, guy, I hate that PC stuff.

You yourself may be said cranky old...you.

See, bonding already...

Being cranky and old, I have seen (and continue to see) a LOT in my life, and because I have a big mouth, I like to share what I think about what I see...

That's where the ramblings come in.

Point Two...who are you?

That's a secret between Art Fredette and me, I want to help this fine young (start laughing now) man, but "conflicted

interests" mean it's not my real name.

The origin? I will simply say I am a major fan of one of the greatest comedy teams in history, the Marx Brothers, you do the rest.

I will give you another piece of background, I have been in the communications field for WELL over 40 years, I have performed on stage, I have warbled a tune when called for, and even at my advanced age and scientific impossibility of doing so, I would have Art Fredette's baby right here on the spot!

As to what you will get in future writings? It boils down to three simple words...I ain't right...

I am snarky, sarcastic, potentially insulting, brutally honest, and a pain in the butt to work with live let along just be around.

And that's to my friends, family and co-workers, to strangers they don't stand a chance.

Some of you may remember a short time back when Larry King wrote a weekly piece for USA Today.

In it he talked about current events, sucked up to his friends, and had a little nostalgia tossed in.

In part, that's kind of what I'm looking to do, except I'm much younger and prettier, my hair coloring is my own, and I still have a relevant career...

Let me close this first contribution by telling you my connection with my best girl Art Fredette.

In relative terms among the "Circle of Art," it's just been a few short years, and it was through work.

I was doing my "communications" thing, and Art was working as a whore...sorry... Art was working as an account executive, a job we both ♥ed very well.

I have a standing rule, I don't bother with the sales people until they have been there six months, after that I will learn their names and introduce myself.

So, my work station faces a hall way where staff go one way to get caffeinated/liquored up from the executive lunch room, or the other way to suck up to the market manager in an attempt to keep their job.

I kept seeing this little gnome like character walking around more and more, a droopy look on his face, a half-smoked smoke in his

Continued on Page 24...



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Observations and Ramblings

Continued from Page 23.

mouth, and the oddest little beanie on his receding little head.

My initial thought...who's this Saratoga Jazz Festival burnout, and let it go at that.

Till one day at lunch, Bee Bop Boy starts talking music....

And out of a full lunch room.... I was the ONLY one who could answer his question!

It was on that day we fell in love...

The more we talked together, the more we shared a love of music, ALL music.

Bruce, Johnny Cash, Edgar Winter, Doo Wop, Hank Senior!

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Tales from the Door - Carding Bandits

By Tiberius Kahn

Hello Boys & Girls, I've been working security and bouncing at bars for over twenty years. And let me tell ya, I have seen it all. When people drink and act the fool, the truth comes out and inhibitions go south. Today, being twenty-one is a major deal. These kids never had the stones to take kegs into the frozen woods to drink and shiver by a small fire. So, it makes them desperate to get into the bar scene and finally drink with the big dogs.

For example, I'm working the door on a warm Saturday night. The age group of the public house changes with every turn of the short hand. At this time, it was the puppy power hour. As the only barrier between your

establishment's liquor license and the frantic under-age green horns, scanning identification is key. Especially in a college town, they come at you with out-of-state, military, and international credentials. The only people you don't repeat the process with are your regulars. Show them that love and you rarely have an issue with them. But this instance was a bit different.

A cute young blonde strides with hesitation towards the door with ID in hand. Her demeanor is a red flag. First thing I notice is it's a NY license, one of the hardest to fake. Everything seemed in order at first glance, but her nervous nature and the seasoned alarm in my head was going off. Despite the age being wrong, it was the picture that struck me. The picture was a close match to her face.

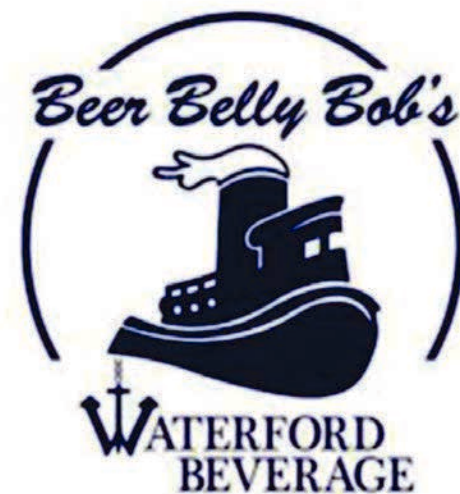
I kept doing the double take. Then, it hit me.

She probably would have gotten in any other bar in town, but her mistake was a huge blunder. You see, she took her sister's old license and thought it was money. The only problem was I know my regulars, and her sister was sitting fifty feet away having fun with her friends. I smiled my most evil grin and pointed this out to her. The color drained from her young face and shame radiated like the brightest moon. The best part was she wanted

the ID back. I laughed and told her to beat feet.

Upon her exit of the stoop, I brought the scenario to the attention of the bar's owner. We exchanged looks and proceeded to talk with big sister about being more careful with discarded identification.

The morale of the tale, don't expect the bouncer at the door to be easy or distracted by your pretty face. A good door man will catch on and embarrass you every time. Until next time dear friends, be safe and drink within your limits!



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Here Comes the Sun, and It's All Right

By Sassy Autumn

March is upon us and thanks to the upcoming change of seasons, this means that it is time for many of us to “spring ahead” our clocks and give ourselves an extra hour of sunlight. The days will continue to get longer as we approach the summer solstice and after a seemingly long winter, we can appreciate that immensely.

Even though having a day with one more hour of sunlight during the waking hours may not sound that life-changing, you'd be surprised how this is a wonderful thing for your body. Although you need to protect your skin from the dangerous rays of the sun, it is also necessary for you to feel your best. You may not think that a time change is that important, but it is... and here is why:

It is a mood changer.

There are MANY people that suffer from what is known as seasonal affective disorder (SAD). There are also people that think that this diagnosis sounds like hogwash, but it is a fact. The sun works with receptors in the brain that trigger your mental status and alertness. The sun



boosts your natural serotonin levels in your body, which is also known as the ‘happiness hormone’. Whether you are on supplements to help your serotonin levels or not, it is always good to boost them naturally whenever possible.

It improves sleep.

The tossing and turning in the midnight hour is oh too familiar to many of us. The more you are exposed to daylight sun, the more melatonin you produce at night. Melatonin is a hormone produced in your brain to help you sleep better on your own. It helps to sync your personal biological clocks and reduces stress as well. Not only does it affect triggers in the brain, but it also important

to your normal day-to-day rhythms. When your inner clock is off, it can cause you to have feelings of depression or restlessness.

It promotes bone growth.

Sunlight is necessary to maintain natural levels of Vitamin D. Most of us know that Vitamin D is in dairy products, which in turn help keep our bones strong. When you connect those dots, you can easily figure out that the sun and your bones go hand-in-hand. Our bodies usually have the amount of Vitamin D we need but it needs the sunlight to trigger it. If you get 5 – 15 minutes of direct sunlight a day on your arms, hands or face twice or three times a week, you will reap the benefits of the sun-induced Vitamin D.

It strengthens the immune system.

Our immune system is our gateway for both health and disease. The more your immune system is compromised by illnesses, certain foods, viruses and environmental aspects, there is only so much we can do to boost it. A good night's rest, eating healthy and



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staying adequately hydrated can help a lot, but only so much. Sunlight is necessary to help your body access your cells to boost them to fight off things that aren't healthy for you.

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Sun is an amazing thing and this is just another reason to appreciate it. Studies are now showing that enjoying your coffee while basking in the morning sun can actually help you to shed those difficult to lose pounds. A Canadian study

found that the fat cells beneath your skin actually shrink when exposed to the blue light of the sun. Alternatively, less sunlight can cause your cells to store more fat to supplement the lack of warmth from the sun. It is definitely not a replacement for healthy weight loss but it does help.

We all know that excessive artificial or natural sunlight without the proper sun protection leaves you open for the dangerous UVA and UVB (and even UVC) rays which are directly linked to causing skin



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cancer. As always, before you expose yourself to anything dangerous, seek the advice from your physician as to the best way to get your dose of natural sunlight.

Using the proper sunscreen for your skin will enable you to benefit from the sun's rays in a safe way. Once you have what you need, don't hesitate to get out and soak up the sun. Go for

a short walk, enjoy your breakfast by the window at the diner, do a little retail therapy at an outside strip mall. However your choose to do it, remember to protect yourself. Don't over expose your skin, and remember to listen to your body. Grab a hat and head out to enjoy the day. And don't forget to smile. You got this!

Self Publishing and the Democracy of Expression

By Liam Sweeny

It's almost a universal truth that, once you've met three like-minded kids at the playground, you cement the bond by forming a secret club, with all due hidden knowledges and benefits conferred to each kid upon engaging in the super-secret handshake, one that invariably ends in a finger snap, and maybe, fireworks. And nobody else is allowed in, never ever.



Let's not argue nature; it happens. But when we become adults, we pick careers, or hobbies or vocations, and we join professional clubs, or unions, or guilds. In these places there really are secret knowledges, and there are actual benefits conferred. And these social structures wouldn't exist

without the exclusion of the general public.

I'm slow walking you to my topic, sorry. All forms of artistic expression have these social structures. Music is kind of obvious, especially if you've picked up Xperience before – it's the band. Maybe the promoters or the venues, but mostly the band. You either belong or you don't.

But it's as plain as the day Elvis got his first guitar, that you buy your instrument, you practice, and you go find some other players. It's a story long told, but more-so, it's an incredibly open method of artistic expression. Yeah, you need an instrument, but beyond that it's all you.

With writing, it used to be a lot different. Because everybody has a brain, and pens are five bucks. But the "band of writers" isn't really there.

Until recently, writers had to find a way to "belong" with a whole crew of gatekeeper-types they'd likely never meet. It's expression, just as heartfelt as a killer riff or a great voice, but so easy to become a whisper in the void.

That's changing now. Anyone can publish a book, and anyone can join a writer's group online. And it's funny, to me anyways, that this new revolution in access, something music has prided itself on forever, is seen by so many people as cheapening the craft.

Yeah, I know, there's purists that think if you're not stringing a piano wire around a broom handle in the Mississippi Delta, you're not a true blues player. But it's something to think about. Does all expression benefit from being democratized?





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Johnny Rabb Interview

Continued from Page 22...

them sometimes, what an honor.

RRX: I heard that you had a small part in the movie Heart of Dixie that came out in the late eighties. So how does it feel to be a movie star? No but seriously, here's a weird question: they're casting you for a bar scene and you have to bring the band. It's a dirty-dog tale of double crosses and highway hijinks. Who are you calling to play the rest of the band?

JR: Eddie Angel, Jimmy

Lester, Buck Malen, Terry Adam and Gary Windo. A Rock & Roll Hailstorm.

RRX: This is where you get to answer the question I didn't ask. Who would you like us to recognize? Any hot happenings? What's on your calendar for 2019? The floor is yours.

JR: Brian Gilchrist of The Ale House, and The Hangar Troy, who has always supported me, Jimmy Barrett of The Beat Shop, Troy, who is on top of it, and of course, our very own Artie Fredette who is once again making the impossible possible.

Also my wife Nancy, who has always been there for me in so many ways and my stepson Drew, who always surprises me with his great choice of listening music. Right now, on the calendar for 2019, I have Barcelona, Asbury Park Hi Tide Festival and last but not least, Ryebread Festival.



The Neanderthals, with Johnny Rabb and Eddie Angel

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Jared Balog Interview

Continued from Page 11...

work like that.

RRX: We're going to get people that want to do what you do asking us all about you, and I hope we get your name in everyone's head here. So I'll ask that obligatory 'tips and tricks' question, but in a different way. I want to create a bookmarks bar on my browser just for help in learning special effects. What are five websites I really need to put on that bookmark bar?

JB: I can give you two references that have helped me.

Just to give a little disclaimer- I didn't go to school for this and so much of my education is through independent learning. I mostly used books and videos to educate myself on process and technique (I know, old school) because there was not a giant internet encyclopedia at my fingertips. Now finding resources is very easy.

That being said, you don't need five resources. You need Stan Winston's School of Character Arts which is a website that has educational videos for SPFX. I wish that shit was around when I was a kid because they are very informative and easy to use. This is a pay-for-access website.

A free tutorial internet

resource is, kid you not, YouTube! You can literally type in any effect you are looking for and find some type of how-to video.

RRX: Here's where you answer questions I didn't ask (and there were so many.) Who should people check out? What projects have you worked on that you want people to look up? What's on your calendar for 2019? The floor is yours.

JB: A couple talented SPFX artists from the Albany area who have gone on to work in Hollywood are Bruce Spaulding Fuller and John Caglione, Jr, they both do amazing work. Happy! Season 2 will be coming out in March 2019 on Sci-Fi (then Netflix), I recently did a lot of work for that show. Two independent films I worked on that should be coming out this year are Uncle Peckerhead and The Last Frankenstein.

I love working on-set and behind the scenes but I also have a website wherein I feature my current work: makeup, masks, busts and miniatures.

You can check out Jared's work at his website, www.jaredbalog.com, and on Instagram, @jaredbalog.

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Only Rock and Roll, (Saratoga Winners) Cntd.

Continued from Page 9

Winners. I was a bartender here, a bouncer, my bands played many many shows here, it was our rehearsal spot, and so much more. When Holly called and asked if it was possible (Plaid had to cancel) I said, "Geez I haven't talked to Brian in like 20 years, but let's see what happens!" Sure enough all 4 of us were very excited to make this happen! After all these years I would still get posts and texts asking for a Bone Box reunion, and now it's finally happening, which I absolutely thought would never happen.

RRX: Everyone is excited for this show. What is the vibe of the band playing this monumental event?

UNTAYMED: We are very excited and honored to be a part of this event. Our first shows as a band, and as

individuals, started there.

Saratoga Winners had the perfect vibe to go to a show and perform as well. It will be awesome to be sharing the stage with the staple bands of that era who regularly performed at Winners. Brings back great memories.

RRX: What are your earliest memories of Saratoga Winners?

ENERTIA: As a music fan, my first time going there was to see *Wrathchild (America)* in May of 1987 - They became my favorite band after that evening with their endless energy, catchy songs and a vibe that made you pay total attention to them! I lived 50 miles away from the club and back in the very early 90s, there were so many great national acts passing through, I'd make the drive several times a week. My first time playing there was in my first real band in 1990 on a

Wednesday evening, opening for our friends *Severe*. We sold 80 tickets for that night and it was at a time when it was truly exciting to be playing there. The show went well, and since we sold so many tickets, we were asked back right away.

DIVINE RIGHT: I remember walking in Saratoga Winners and watching all of the awesome bands (and girls) in area! Our area had a lot of musical talent. Amazing guitar players, drummers, singers, you name it! I was addicted and really wanted to play

there. It was by far the best venue around. I asked Salam if I could have my band play there. He said yes, That made my day!

MAXX THRUST: Our fondest memory from back in the day, probably opening up for national acts like *Wrathchild America* and *Crimson Glory* besides just the great company of people that would come to see us. The future is unwritten we always find it to be a great treat if we can get together and jam so who knows about that.



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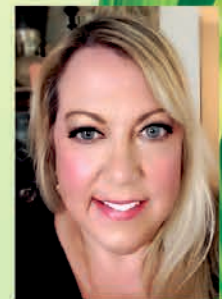
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