

radio  
radio



# xperience

Music Art Culture Independence

July 2019

Vol. 1, Issue 6

18

**Chris Busone**

Unsung axeman talks about enjoying the crowd and staying hydrated.

22

**Murali Coryell**

On the road, bluesman with local roots makes every gig home.

**FREE**

[WWW.RADIORADIOX.COM](http://WWW.RADIORADIOX.COM)

TARGET LIGHT

**gemini**<sup>®</sup>

High-Torque Direct-Drive Professional

STANTON

PITCH ADJ.

# *Summer in Waterford*

Waterford Harbor Farmers Market  
[www.waterfordharbormarket.com](http://www.waterfordharbormarket.com)



July 6<sup>th</sup>: Steamboat Meet  
August 3<sup>rd</sup>: Dragon Boat Races  
Sept 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup>: Tugboat Roundup

# ANNIVERSARY EDITION



## The Hidden Voice of...

*Singer Brittany Robichaud just wants to sing, play guitar, and spread a little love on the dancefloor. She's quickly on her way to becoming the Capital Region's "best kept secret."*

**By Liam Sweeny**

**Y**ou can have the most expensive stereo system ever built, and you sit back and think, 'hell, why go to a show?' Maybe it's hard to argue with that. Or maybe your friend takes you 'round the corner to a little spot with an open door, a box fan propping it and a voice coming from between the blades that makes you go straight home and chuck your system in the nearest dumpster.

I damn near threw my little boombox out when I first heard Brittany Robichaud sing. She's commanding, a lyrical dynamo that can spin effortless tales with pure melody. I am proud to call myself a fan, which occurred one second after she finished her sound check.

I catch up with Brittany as we discuss the best songs to shatter glass to.

**RRX:** As I've had a chance to listen to you perform twice now,

I'm struck by a number of things, but one of them is the absolute strength of your original songs. Of course, you knock covers out of the park too. When you can draw people for both your own work and for covers, are the covers necessary? For the crowd? Or for you, maybe?

**BR:** First, thank you! I'm glad you like my originals. I think people like to hear things they're

*Continued on Page 4...*

### FEATURES

Observations and Ramblings .....	31
Sassy Says .....	34
Tales from the Door .....	36
Liar's Almanac .....	38




**SUMMER HOURS**

Sunday - Closed  
 Monday - 4 pm - close  
 Tuesday - Friday - 12pm - close  
 Saturday - 4 pm - close

Happy Hour Daily 4 - 7 • Daily Food Specials

33 Saratoga Ave, Waterford, NY 12188 • (518) 326 - 2739



NEW YORK-CENTRIC BEER  
& SPIRIT SELECTION

**TUESDAY  
NAME THAT TUNE**

**THURSDAY  
PUB TRIVIA**

54 PHILLIPS STREET, ALBANY, NY 12207  
 518-462-0690 | OPEN FOR LUNCH DAILY!



Continued from Page 3...

familiar with. I used to try to work my sets with 50/50 covers and originals, but getting back into the music scene after so many years I don't worry as much. Any covers you hear me do are because I enjoy singing and sharing my version of them. I do think covers are necessary, but only if you love them as much as the crowd does.

**RRX:** I was "introduced" to you as somebody that wasn't trying to go big, which is kind of like saying a hurricane just wants to blow bubbles off the surf. Is that accurate in the least bit, that you're not trying to mow a path through the Top 40 in the near future? If so, (or if not) what's the plan?

**BR:** Haha... yeah. I'm just playing music, feeding my soul. Would it be awesome to be in the Top 40... um yes! I'd take the top 1000 lol. Being a parent and making sure my family has a good foundation is my priority. There are moments you can never get back with your kids and family, that I could never imagine sacrificing. Pursuing music as a career takes a lot of time and can sometimes be financially challenging. The plan is to play music for people when I can and enjoy every

second of it.

**RRX:** It's hard to oversell your voice and performance on the written page, lest any reader mistake my observation for flattery. Yet you are an extremely genuine and approachable person. How do you filter through all the praise that comes your way to still be that singer that we can not only enjoy, but root for?

**BR:** I don't know, I enjoy people and socializing. Music is a way for me to connect on a deeper level with people. Receiving praise is a confirmation that I accomplished the goal of making someone feel good while listening to my music. I like it when people are happy and are able to express themselves in a positive way. Most of the time, music provides an outlet for that kind of experience and there's nothing like being the source of that kind of vibe.

**RRX:** So you are a vegetarian, and proud of it. And from what I figure, it's about animals first, health second? I mention this because a lot of advancements are being made with plant-based meat substitutes. Do you think "making the perfect veggie burger" is the way to move people off meat, or is there more to it?

**BR:** Well yes, I'm a proud



Xperience Monthly

Published by Imperial Broadcasting in conjunction with RadioradioX.com.

**Art Fredette**  
 Publisher

**Liam Sweeny**  
 Editor-In-Chief  
 Creative Director

**Ralph Renna**  
 Music Editor

Mailing Address: 35D Saratoga Avenue, Waterford, NY 12188

Email: [info@radioradiox.com](mailto:info@radioradiox.com)

Phone: (518) 326-1673

vegetarian. I try not to get into conversations about it though because it can be very controversial and as mentioned in my previous statement I like being the source of happy vibes... but since you asked, it is about the animals for me. There is no question we have a serious problem in the meat industry regardless of your diet choices, that is continuously ignored. There is definitely more to it than just making the perfect veggie burger. There has to be a change in the way our society thinks about the food we consume. It's one thing to make a good veggie burger for some friends and it's another convincing a whole nation that the way we are treating another living being, ignoring health issues, and effecting the planet, is questionable.

**RRX:** You are never without your trusty acoustic, based on the whole twice I've seen you. What I did notice is that you don't just rock out on simple chords.

There's texture in your playing that goes with your voice hand-in-glove. Did singing and guitar playing grow together, or did one shoot off in the pursuit of the other?

**BR:** Again, thank you! I wasn't always great at guitar. It took me years to be able to play barre chords! I always loved to sing though. My grandmother was in an opera club and would play her piano and sing with me all the time, and my dad played guitar and sang. He was always teaching us new songs and giving me parts to harmonize along with. Eventually, I had to learn guitar, so I could write my own music and perform the songs I wanted to. I always tell people, I'm lucky I have a good voice because no one notices my lack in guitar skills lol.

**RRX:** At the RadioradioX Studio show in March, you and your dad rocked out, which was really cool. Family means a lot to you, which is even better when they support you in music, or any art.

Did they encourage you to pursue music specifically, or to pursue whatever you wanted to, and that just happened to be music?

**BR:** My family always encouraged us to do what made us happy, as long as we graduated high school. There was never a push one way or the other, but they were always supportive no matter what.

**RRX:** This is where you can answer the question I forgot to ask. Shout-outs, words of wisdom, UFO abduction stories, anything. Floor is yours.

**BR:** Thanks to Art Fredette for inviting me to be a part of RadioradioX's anniversary party!!

Brittany Robichaud performing with Big Frank and Johnny Hoffman.

Photo provided.



## New to RadioradioX

Bad Manners - Lip Up Fatty

Big Head Todd & the Monsters - Bittersweet

Beastie Boys - Brass Monkey

Stevie Ray Vaughn - Change It

Charles Bradley - Heartache and Pain

Amy Winehouse - Will You Still Love Me Tomorrow

Def Leppard - Personal Jesus

Feist - I Feel It All

Hot Tuna - Water Song

Bob Segar - Lucifer

Ministry - Lay Lady Lay

*We would like to personally thank everyone in the RadioradioX family for all of the love and support over the past year.*

*Many people have taken time out and made sacrifices out of a profound love for the local music and art scene.*

*While we typically don't dedicate these publications, this one is dedicated to you.*

# Vacuum Tubes at the End of the World

*With a smile and a give-em-hell attitude, the Va Va Voodoos spin the radio dial, bringing their fans a little bit of happiness by the note,*



Photo provided.

By Liam Sweeny

(l-r) Joe Agropovich, Tony Vazquez, and Johnny Mystery.

**H**ave you ever been up all night because you just couldn't get your character to point B without revealing that they're the killer? No? Maybe just me. But you've been up all night, counting sheep and even a few shepherds to no avail. And you find that old beat up radio and dive into the snow of some sparse half-inch of the FM looking for something, something only 3 AM can bring you. This is where you find the Va Va Voodoos.

Featuring Johnny Mystery on guitar and vocals, Joe Agropovich on bass, and Tony Vazquez on drums, The Va Va Voodoos are

perfect tour guides to a new realities and altered states.

I sit with Johnny Mystery and we discuss happenings of the third kind.

**RRX:** The Va Va Voodoos have been brewing up a great sound from the womb, or the cocoon, going back to the band The Mysteios, which for me is a personal highlight, because when I first interviewed bands in 2008, Mysteios was one of them. What has the road to the Va Va Voodoos looked like?

**JM:** I remember that interview and a lot has changed since then. A few people have been in and out of the band. We are now a trio. There's myself on guitar,

Joe Agopovich on bass and Tony Vazquez is our new drummer. Tony will be making his debut at the RadioradioX anniversary. Before this lineup, we spent a lot of time and money on making some slick recordings, which got us some good radio and podcast play, as well as play on SiriusXM radio Little Steven's Underground Garage. We are going to go LoFi. Ditch the digital and go analog. Good ol' magnetic tape!

**RRX:** You were one of the bands to play at the 'Funeral for the X' show at Hangar on the Hudson last year, which, had there not been such support, we'd be in pretty poor shape now. So, thank you. Seeing the love that

you and others poured out that day, were there any takeaways you got about our fun five-one-eight family?

**JM:** It really is about local. The local crowds are almost always great. Some times not too big a crowd, but always enthusiastic. We love it when the audience knows the words and requests our original songs. Always puts a smile on our faces.

**RRX:** I'm drawn to the Va Va Voodoos because of the utter impossibility of putting your sound in a box with a label on it. It might be rock and roll if you had to coin it, but it's so much more. When people ask the inevitable question "What kind of music is it?" and you've got the time to jaw with them, what do you say?

**JM:** We always refer to ourselves as a garage band, because it's 'so important' that you put a label on it. But there are elements of surf, soul, and R&B, which is the music that we love. That being said, we're not really a wedding band, nor do we want to be. We play what we want, when we want.

**RRX:** The band has tentacles. That surprises no one if I was being literal, but I'm saying that your membership is in other bands as well. You've got Mark LaRosa on drums who's in the Chris Busone Band, Johnny Mystery is also in the Lawn Sausages. How do the other bands influence the Va Va Voodoos, and vice versa?

**JM:** I can only speak from my standpoint. I love being the bass player for the Lawn Sausages. I've known them for years before

I came on. I get what they do, and they get what I do. In other words, we're all on the same page.

**RRX:** One of the things that I really love about the band is that it's more than music; you have a 'look and feel,' that's uniquely you. I'm not saying that you get up in costume or anything, but your stage presence matches the trip you bring people on. How important is it to give people more than notes, rhythms, and beats on stage?

**JM:** It is important to dress differently than the audience. People come to be entertained and forget about their problems for awhile. So it's kind of like going to the movies. If some day the crowd starts dressing like the band dresses, then, hey, you're really on to something!

**RRX:** I said earlier that if I had to, I'd put you under the broad umbrella of rock, and you've called yourself "a pop band from the future," but I can picture you guys getting serious air-play at a post-apocalyptic radio station. Where would you most want to play live after the apocalypse (assuming the rubble is manageable)?

**JM:** Well, that's a fun question! I always liked playing in small clubs where the walls sweat and the club smells like stale

beer. There would probably be a lot of stink around after the atom bomb. If there was no place left on Earth to play, I would like to be the first band that performs on the moon. Or at least in the lounge of a space station. By the way, I am space lounge music enthusiast! Yes, there is a type of music like that. Look it up.

**RRX:** Here's where you can answer the question I didn't ask. Any love to give out? Five simple rules to ignore? The extended, long range forecast? Anything you want, the floor is yours.

**JM:** Just let me pose this: with all the media we have at our disposal, to publish any type of art we desire, look what we get. People beating each other up in fast food joints. Homeless people eating cookies filled with toothpaste and stoners blowing spit bubbles on YouTube. Have we really devolved into this Drain-o drinking society? If we had more cool bands putting themselves out there, people wouldn't be clicking on garbage. Get with your friends, learn how to play an instrument, and start up your own group. It's not that hard. I know because that is how we all started. The effort is minimal, but the pay-off is huge. Get in the club, and start a scene, baby!



**Goldie's**

**Vintage  
Collectibles  
Furniture  
Pyrex**

**Goldie's at  
COHOES  
MARKETPLACE**  
103 Remsen Street

**Saturday  
& Sunday**  
**10am to  
4pm**

July 13th & 14th  
July 27th & 28th  
Aug 10th & 11th



**RYAN'S WAKE**  
PUBLIC & HOUSE

- OUTDOOR DECK
- 15 DRAFT LINES
- GREAT FOOD
- PRIVATE PARTIES

403 RIVER STREET — TROY  
Monday-Thursday: open at 4 PM  
Friday: open at 3 PM  
Saturday & Sunday: open at 2 PM

[www.RyansWake.com](http://www.RyansWake.com)

*Straight Razor  
Society*

Barbering, Razor Shaves  
Hair Restoration

**Jos. C. Kinney, Sr.**  
Specializing in Men's Hair

Please call or text  
**518-321-6607**

**S R S**

EST  
XX19

99 Broad Street, Rear, Waterford, NY 12188

@thebarber\_grimm

# Punk Rock Will Never Die

*Bringing the local music scene through the 21st century ain't easy, but Society High really sets the bar... on fire.*

By Rob Smittix

**P**auly T. (Guitar/Vox) a.k.a Pauly Stromboli aka the Godfather Don of the Capital Region punk scene and the front-man for Society High took some time with me to discuss the past, present and future.

**RRX:** Society High has been a band for what 15 years now? How do you do it? What is your secret on keeping it together so long?

**PT:** Yeah man, we had our fifteen-year anniversary show last summer. It's crazy that we have been a band for so long. I was in a lot of bands and when I started Society High, I said this is the last band I'm ever putting together and somehow we actually stuck with that so... I guess the laziness of not wanting to start a new band from scratch every few years is one of the secrets to keeping it together for so long. Playing in a band is just something we all can't be without. It's just too much in our blood at this point. People think it's crazy that we still do this punk rock band thing but to me it would be crazy if we decided to stop now.

**RRX:** As a punk band, I am sure that you have felt the limitations when it comes to being booked, getting airplay and a fair shake in general. Why stay true to punk music when the option of playing more mainstream music is constantly being waved in your face? I suspect it's not all about the money.

**PT:** Nah, it's all about the money, haha... joking, what money? Yeah, I guess there have been limitations, there are really only a few bars and clubs that actually want to book bands like us and I swear in a lot of my songs; what DJs can actually play on the radio is limited but I'm ok with all of that. As for staying true to this, even though I do listen to and (try) to play tons of different styles of music, punk is just my favorite to and as I am sure

you know, there is a kind of freedom to playing this kind of music that you really don't have with other genres. It doesn't have to be perfect. It's not supposed to be anyway.

A decade and a half later, I'm still as stoked as I ever was, the night before a show I'm like a teenager. I can't wait for that forty minutes on stage every couple months. I guess the short answer is we still do this for the same reason we always did, it's fun and we love it!

**RRX:** Being punk is not just listening to music but it is a lifestyle as well; with that comes the scene. In today's digital age, where auto-tune is king, how do you feel the punk-rock scene is holding up? Where do you think the scene is heading? Death or a resurgence?

**PT:** It's not dead, it never was dead. It's been around too long it's not going anywhere, and for the local scene, I hate so much when it gets put down. It might not be what it was, but I always said that we had something amazing here in upstate New York. I knew that even before I had my own band and was just starting to go to shows, Albany especially. I always said that we are playing very unpopular music in a small city, it blows my mind that anyone shows up at all. I mean, there is a punk, metal, ska, hardcore rock-n-roll show almost every night in Albany and that is incredible to me. Even if there are more bands than fans and yeah, it might not be as popular as it was, but it just shows that we will always have our scene. It's not going anywhere.

**RRX:** So your group is in charge of Whiskey Shot Records. For those that are unfamiliar, please explain what this is and some of the most exciting things you have done with Whiskey Shot.

**PT:** Whiskey Shot Records officially started when we released our first full-length "Leave the Gun, Take the Cannoli" around 2005 followed by three comps (WSR Presents



Photo by Jim Wertman.

■ Pauly T. being heard.



the 518 Volumes 1-3) that feature underground bands from the Albany/Schenectady/Troy area. Whiskey Shot Records is also the name I use to book and promote any shows that I put together. It all sort of happened by accident really, when I started to play in bands, it was really hard to get shows at real clubs, but we wanted to play so instead of sitting around we did the DIY thing. We rented out VFW halls and basements, eventually started doing more and more shows. One thing I always tried to do, even since the beginning was to make it a point to put a new local or a touring band on every show I booked.

**RRX:** What does the future hold for Society High? Will there be new music? Tour? Shows?

**PT:** Yes. I would love to start playing out of town again at some point, it was something I always

really loved to do. As for new music, I have been writing new stuff and plan on working on a new album soon. We just gotta ... you know, get a practice together. (Laughs) And we have also been in talks with our good friend Duane Beer from Blasé Debris about writing a few tunes for us. Duane mentioned the idea at one of our shows and we all agreed that nothing would be more awesome. It's such a cool concept because we have never played anything besides my songs and Duane is a killer songwriter. He helped us get our start getting out of the basement and into real venues. As for future shows, we always have stuff in the works.

**RRX:** Anything you want to mention that I didn't think to ask about?

**PT:** Just a big shout out to everyone that still comes out

to party with us after all these years. Thanks to my band, Rocky Chong (drums), Steve JuiceHed (bass) and Nicky No Shoes (guitar) for putting up with me for so long. Our friends, fans, family, all of the bands that we are lucky enough to share the stage with; you keep showing up, we'll keep

playing.

Society High will be performing at Whiskey Shot Punk Rock Summer Slam on August 17th at The Low Beat along with Girth Control and Lame. For more on the band and upcoming events visit [www.facebook.com/societyhigh518](http://www.facebook.com/societyhigh518).

## Advertise With Us!

*We offer flexible options, a variety of sizes, help with advertising design and cross-promotional opportunities with [Radoradiox.com](http://Radoradiox.com)*



Email: [info@radoradiox.com](mailto:info@radoradiox.com) to connect with our sales team!



**f FOLLOW US ON FACEBOOK!**

- MAN CAVE ITEMS
- NAUTICAL ITEMS
- COLLECTIBLES
- VINYL RECORDS
- VINTAGE DECOR
- BEER SIGNS & ADVERTISEMENTS
- CLASSIC BICYCLES
- MUSICAL INSTRUMENTS
- AND MUCH MORE!

57 BROAD STREET, WATERFORD, NY 12188 • (518) 874-1643

## THE HANGAR TROY, NY ON THE HUDSON

Tickets Available on [BrownPaperTickets.com](http://BrownPaperTickets.com)

**"TROY, NY'S HIDDEN VENUE"**

### UPCOMING EVENTS

**7/3:** BUILT4 BBQ - STAR SPANGLED BONANZA FEAT. - SLAUGHTERHOUSE CHORUS, MYSTERY GIRL, STOKER, POSTAGE, M ATT DURFEE AND THE RATTILING BADDIES AND SLIK NIK AND TEX'S PLAYBOYS - 7PM

**7/11:** IRISH NIGHT FOR LITERACY - 6:30 PM

**7/12:** MARC DELGADO WITH KEVIN MAIL AND BOB RESNICK W/S/G THE KIRKS 8PM

**7/26:** SOUL SERENADE (THE MUSIC OF THE ALLMAN BROS.) 8PM

675 RIVER ST, TROY, NY 12180 | (518) 272-9740  
[WWW.THEHANGERONTHEHUDSON.COM](http://WWW.THEHANGERONTHEHUDSON.COM)

# Evolution of a Sound on a Stage

*In Soul Sky, the practice room has a sound system, stage lights, an audience... and it changes every night.*

By Liam Sweeny

I love the blues. Feel free to agree with me. Or not; it's a free country, and a country that has its own music, and that music is the blues. Whether it's a poor man waiting on a train to get away from his worrisome woman, or it's time to kick off your shoes and get low down and dirty, the blues is ready to accommodate.

Soul Sky is a blues band. Maybe; actually, they're a lot of different styles that get together for a potluck picture under a big umbrella of blues. And Jeremy Walz is one member who's playing soaks the fabric of that tent. This is a story about Soul Sky through the eyes of one of its members.

I sit with Jeremy and we discuss all the things you can turn into a guitar.

**RRX:** I think it would be hard to follow the local scene and not be in the same room with Soul Sky at some point. And the sound is very bluesy, but it's not straight blues. Can you tell us what the musical, say, 'thought' is when you all were around the table first passing ideas back and forth?

**JW:** Well, the band formed kinda by accident. Mark and Tom have been friends

forever and were playing together with some other guys, but needed a fill-in guitar player so I did a few shows. Then they asked if I'd be interested in being in the band. Then at some point we needed a drummer, so I asked Josh. He and I have been playing together for almost 20 years in a variety of projects, so it was a natural fit. There wasn't really much discussion, we just started playing and it felt good. Once you have gigs, ya need a name and Mark came up with Soul Sky from parts of the names of our respective previous bands. As far as the sound of the band, it is very bluesy but as much as we all love straight blues like Muddy Waters, Howlin Wolf, the Three Kings, and Albert Collins, we also love rock and roll. Some of us love funk and R&B or folk music or jazz or singer/songwriter material... good music is good music and limiting yourself as a musician or listener to one or two genres defined by some dude in a suit seems silly.

I don't think Little Feat was trying to fit their music into a box so they could be called "rock and roll." They played the music that they loved which was informed by all the things they listened to. Soul Sky isn't

much different in some ways; not that I'm comparing us to Little Feat, cause we sure ain't (laughs.) My point is this band draws its sound from a variety of influences without sounding much like any of them. We don't have a "direction" as a band other than to play music that we enjoy and makes us happy.

**RRX:** I've watched you play in Soul Sky, and you're definitely laying down serious blues, but it's very Beale Street with some extra spice in the sauce. I say this, in a way, to ask; do you think there's an upstate, or a northeast blues sound that's evolved from its traditional southern roots?

**JW:** I don't know if there is an upstate or northeast blues sound like there is a Chicago blues sound or a Memphis blues sound or Texas blues sound. I think the "older" blues styles were more isolated and formed in much more of a "vacuum." Pre internet, people didn't travel as readily so older Chicago bluesmen sounded similar in some ways, and older Memphis bluesmen had a different thing. There are guys that carry on those traditions but that's not us and I don't feel like its most of the blues guys up here either, so when we play blues music it sounds a little different.

A little more rock and roll or a little more swing or a little different groove from an R&B influence. I think it's a good thing to play what you love without worrying too much about fitting into someone else's idea of what your music should be. So, to more directly answer



(l to r): Joe Mele, Mark Emanation, Jeff Prescott, Jeremy Walz and Tom Dolan.

your question, I'd say there isn't a defined upstate blues sound other than we add a little bit of our other influences into the music.

**RRX:** I read that you and your band made it to a contest in Memphis, Colossal Contenders. It must've been like going to a living museum of great blues players and acts. I'm envious. So going off the last question, can you compare the open mic atmosphere of the blues jams here with a contest like Colossal Contenders?

**JW:** The Colossal Contenders competition put on by NEBS was the local competition that determines who goes to the International Blues Challenge (IBC) in Memphis hosted by the Blues Foundation which is the international body overseeing blues music in some form. I've competed twice in the IBC, once with the Brown Shuggie Blues Band and once with Tas Cru. Both were great experiences and the first time you stroll down Beale Street is almost an out of body experience. BB King, the Beale Street Blues Boy, cut his teeth and learned his trade on that same street along with so many others. Memphis is proud of their blues heritage and should be. The past several years I've helped by being a quarter final judge for the IBC which is held every winter. Thousands of blues musicians and blues lovers descend onto Beale St. for a week long party and unsigned bands slug it out in the clubs and signed artists showcase new tunes and jam with friends. A lot of the same people come down every year so it's like a reunion of sorts, and the BBQ is terrific! This year was the first I wasn't down there in a decade but I just had too much going on this year to make it. Capital

Region Blues Network still sends a band and solo/duo act down every year to the IBC. We also send a youth band down so they can experience the event and crazy scene that goes with it. The Blues Foundation requires us to have a contest to determine who goes. We just call it a Blues Challenge rather than Colossal Contenders

**RRX:** Back to Soul Sky. It's just a power bank of talent; I mean, each of you could front a band. So to talk a little shop, how far removed is what we see on stage from what you all do in the practice room?

**JW:** What's that word you used? Prak tise? (laughs.) We don't and never have so it's pretty far removed. About as close as we get to practice is Mark and me sitting having a beer talkin about music. Mark is a prolific songwriter and when he has a new tune ready, we just play it, learning as we go on stage. Maybe he will run over the chords once with us and say "there's stops," but that's about the extent of it. Obviously, this may not be the ideal way to learn a song but it's great to see and hear things develop over the first few times we play it and it lets new ideas flow into the evolving song. Josh and I are very used to being thrown into situations where we don't know what we are doing and roll with it very well and it seems to work most of the time. Joe Mele has been playing with us on and off for a while now too, more on than off as of late. Three guitars can be a lot but we all listen and try to stay out of each other's way while supporting whatever is going on, and Joe is a local legend

*"Take the leaf of faith"*



Free consultation, Free shipping  
Mention this ad for a 10% discount

Call Ray (518)857-6701

Saratoga Hookah Bar - 42 Caroline St. Saratoga N.Y.

# BARRETT BLACKTOP & PAVING CONSTRUCTION CO. INC.

(518)235-0032

- Free Estimates -Fully Insured
- All Work Guaranteed
- All Materials State Approved



Paving & Stone  
Delivery  
Seal Coating

A family tradition since 1951

[www.barrettblacktop.com](http://www.barrettblacktop.com)

Continued on Page 33...

# NOW HIRING



Operators. Laborers. CDL Drivers. Mechanics.

**APPLY TODAY AT:**  
[www.Bellamys.com/careers](http://www.Bellamys.com/careers)

# PUTNAM PLACE

— BEATS IN THE HEART OF DOWNTOWN —

EXPERIENCE THE  
**PREMIER LIVE MUSIC VENUE**  
 IN SARATOGA SPRINGS!

**NEW** Track Schedule!

**Mondays** - Latin Night,  
**Wednesdays** - Ladies Night ft. DJ Dread (1/2 off ladies' drinks until 12PM!)  
**Thursdays** - Early Patio Acoustic w/ Pat Decker (6-9PM),  
 Late Night Grateful Dead Tributes (wear a tie-dye - BOGO drinks!)  
**Fridays & Saturdays** - The Best Regional & National Touring Bands!

Now booking private events, call for more information!

63A Putnam St. Saratoga Springs, NY 12866 • 518.886.9585  
 For more details & a complete schedule of events, visit [www.putnamplace.com](http://www.putnamplace.com)



FREE SUMMER CONCERT SERIES  
**IN RIVERFRONT PARK**  
 PRESENTED BY THE DOWNTOWN TROY BID  
**JUNE 5 THROUGH AUGUST 7**

**TROY.NY**

## JULY SCHEDULE

WEDNESDAY . JULY 3 | THE BROKENHEARTED  
 TOM PETTY TRIBUTE wsg SLY FOX & THE HUSTLERS

WEDNESDAY . JULY 10 | CLASSIC STONES LIVE  
 A ROLLING STONES TRIBUTE wsg TROY MUSIC ACADEMY ALLSTARS

WEDNESDAY . JULY 17 | BALÚN  
 wsg DARK HONEY

WEDNESDAY . JULY 24 | THE HOTELIER  
 wsg HASTY PAGE + BRUISER & BICYCLE

WEDNESDAY . JULY 31 | PEDRITO MARTINEZ  
 wsg STEN & MARIA Z

## AUGUST SCHEDULE

WEDNESDAY . AUGUST 7 | KISS THE SKY TRIBUTE  
 WORLD'S GREATEST TRIBUTE TO JIMI HENDRIX wsg SOUL SKY

# The Music, the Power and the Pain

*Behind the notes and the lyrics, music encapsulates our greatest joys and deepest despairs. Will Foley explores the emotional depths in his powerful verses.*

Photo by Heather Foley of Foley's Creations



■ Will Foley will be releasing an EP in late 2019, titled *Years*.

By Liam Sweeny

All music tells a story. Whether the lyrics take you to the first time you fell in love, or a violin movement brings you a burst of sadness from deep down in your soul, few things beat music's ability to take an experience and pass it around, letting every listener play around with it in their own version of the telephone game.

Will Foley, former rock frontman, faces rocky road braced at the jagged twists and turns by trusty six-string showstoppers. That's a story. But a story can't truly exist without the teller, and Will Foley, the teller, is out there lighting candles and handing them out in the darkness.

I sit with Will and we talk about the cost of living and the price of life.

**RRX:** Your music is very close to the heart. The lyrics land on you and bring you closer to what's going on in your life. That's how I'm hearing them off of your self-titled album, anyway. Like a story spread out across the tracks. Can you talk a little about that story?

**WF:** I find it hard sometimes to convey my feelings. Music remedies that in many ways. My songs are autobiographical in one way or another. I look at recordings the way I do paintings. They are moments in time. They tell

you a story, but you, the listener, give it meaning, put it in your suitcase and travel with it. They are companions on the road of life.

I sing about what I know, live and experience. I like to convey the raw emotion and let that breathe. Let it sit on you like your favorite tee shirt or pair of jeans. When I write its coming through me. It's a part of me, but it's not me. I am not that gifted. The muse sends the vibe. I am just the conduit. I get a little closer to feeling comfortable in my skin. It takes practice. I am an infant, I am not that good at it, but I am getting better.

**RRX:** You've had some darker periods in your life where music was far away from even consideration. I can empathize with that myself and writing. Do you think that the ability to engage in music, art, writing – creativity in any form, really, is maybe a barometer showing how the rest of our life is at any given moment?

**WF:** The ability to engage in any activity, let alone a creative one, can be a barometer for sure. Engagement is challenging enough these days with all of our distractions. We are constantly looking for the next shiny object.

For me when I am off or depressed or just melancholy it is hard to get started. The negative records start dropping. You can't put a sentence together. Nothing sounds good, nothing makes sense, hard to focus. You're frozen.

The creative juice doesn't flow. It's dammed. That can send you down a very dark road. All

of the sudden you can't seem to perform. The process becomes strained and forced. It's very cyclical. As one thing goes so go the rest. Energy moves in the direction we focus it on.

It can affect you so much that it makes you do crazy things. Crazy things like sell all your gear and quit doing something you love, more than once. You see the world through a filter of failure and separateness. You have this wave of everyone else is better, more talented, taller. You drown in your own worthlessness.

When I get nervous, I am the same way. I tend to disengage. I procrastinate and self-sabotage. I try not to draw much attention to myself. I am definitely not comfortable in every spotlight. I am uncomfortable here. Might not be the barometer you're looking for. My comfort level is a good example. When I get self-conscious, my comfort level drops. We can use any scale for a barometer. You have to have a true north that keeps you in the middle of the path and try not to get too close to either side of the bridge.

Steven Pressfield, in his book; *the War of Art* calls it resistance. That is all those forces that keep us from fulfilling our not only artistic duty but our mandated at birth duty to defeat it. I know resistance has been kicking my ass all over the area for years now. That is why the muse becomes such a spiritual focus of making music. She has definitely sprinkled me with the dust. I give her thanks.

**RRX:** You're very active in mental health, specifically suicide prevention. I know that being on the stage is as much acting as it is performing in the strictly musical sense. What has being on stage,

putting on performances taught you about the nature of mental health, or the perception of it?

**WF:** From the stage we do not see the hours of practice, crumpled pieces of paper, notebooks, or tears that go into writing and performing. We do not see mental illness. The performer is there. We take for granted the homework that is involved. We take for granted that everyone has the same structure as us. Their emotional body is ok. You don't see it. Unless, you witness someone having a psychotic episode, mental health doesn't show visible scars. It's an invisible illness, it doesn't exist, yet here it is.

I am not surprised by the rate of suicide. I am saddened by it. You can see the loss of hope in so many. The comparison, keep up with everyone and look like everything world we fly around isn't real. We keep trying to live up to something that isn't our path and it is breaking us.

I started on my journey of recovery in 2013. Late 2012 I started to put a plan together to end my life. I was depressed and feeling like a burden. Lots of chaos was going on. I was getting ready to face a neck surgery that can sometimes render you unable to sing. I felt like I let everyone that needed me down. Worst, I let myself down. I had lost the will to live. Even with all the gifts I possessed.

I went to therapy for a while with a therapist that wasn't interested. One day searching YouTube, I came across Wayne Dyer. He was a spiritual teacher, author and professor. One of his rules for life, don't die with your music still inside you, came on and I fell to my knees in a heap of tears. I kept rewinding it. The help of my

family also was beneficial. I also have some close friends.

It has been a road back. I started back out playing in 2015. It was rough at first. I had a few panic attacks before shows that forced me to cancel. A new occurrence for me since I have never had a day of stage fright in my life, up until those few. I have gotten over that and it's feeling like home again.

Let me leave you with this. Depression is the leading cause of most suicide attempts. Mental health is more important to take care of first. Without your mind you can't function. Untreated and worse yet, undiagnosed conditions pose a major threat.

I find so much value in community work. I am a volunteer for the American Foundation for Suicide Prevention. I sit on the board of the Capital Region New York

chapter. I knew when I came out of the darkness, I would be called to do my part. If I can brighten one light and keep it shining than I accomplished the mission. I was in the studio following the death of Chris Cornell and recorded a version of "I am the Highway," which is available on my website. His death shook my core. I was affected by his voice and was deeply saddened. I cried in the car. We lost another one. I am not naïve, we will not save everyone. Some don't want to be. That is sad enough. So we must save who we can. Before we lose another's music.

*You can read the full, unedited version of this article on the Xperience blog at [www.radioradiox.com](http://www.radioradiox.com).*



# 2 Center St, Hoosick Falls, NY JULY



3rd, HoneyJar (from Hawaii) 7p  
12th, Nina's Brew 8p  
20th, David Howard and the  
Jagged Dream Team 9p  
21st The Tradition 12p  
Brunch Special  
Mick Fury 6p  
**theunihog.com**



**IL FARO**  
restaurant & bar

698 N. PEARL STREET, MENANDS, NY 12204 | 518-463-2208

*Join Il Faro for:*

**Sangria Saturdays** - 1/2 price glasses or pitchers of our homemade Sangria (white or Red) from 5pm- Close

**Tuesday Night is Burger night!**  
\$12 for an Angus burger, beer and fries!

**Dollar Oyster Wednesday**  
\$1.00 Oysters, open till close.



# Bass, Blue Skies and the American Way

*With a smooth style and a set list for any occasion, Big Frank and the Bargain Bingers travel the countryside in search of crowds that need a beat... and maybe a beer.*

Photo provided.

By Liam Sweeny

■ (l to r) Big Frank Novko, Bob Resnick, and Johnny Hoffman.

**A**t the general store down the river, about five miles south past the last cow crossing sign, where the trucks in the lot all have mud finishes and if they don't sell it, you just don't need it, you might just find Big Frank and the Bargain Bingers kick-starting Judgment Day.

With Frank Novko on bass, Johnny Hoffman and Bob Resnick on guitar and drums respectively, and everybody pitching in on vocals, Big Frank and the Bargain Bingers have been here, there, and a little bit of everywhere. We sit down with Big Frank for a chat.

**RRX:** I've heard you all described as "swamp rock" and having heard some of your stuff, I can definitely see that. Can you describe your sound to our readers? How else would you describe yourselves beside swamp rock?

**BF:** Our sound is the sum of our influences, varied as they are, with the common thread being what is now termed Americana music/genre which is an all-encompassing

term itself, being a mix of blues, rock, classic country, and Motown/Stax R&B. Beside "swamp rock" I would say our sound would be what you would hear in a roadhouse somewhere out in Oklahoma in say 1964, a bit of country, some R&B, a little surf, some rock, a bit of garage rock etc...

**RRX:** You guys are a three piece. There are a lot of power bands that are three piece, like Stevie Ray Vaughn and Double Trouble, the Jimi Hendrix Experience, Cream, Rush... what do you think are advantages of being a three piece band?

**BF:** For one it's easier to get everyone together for rehearsals and scheduling gigs. Also it's a purity of sound, with less members it's easier at times to give music space and also lets us all have our moment to stretch out.

**RRX:** Can you tell us how Big Frank and the Bargain Bingers came to rock the Capital Region? Is your current lineup the lineup you've always had, or have there been other players throughout the years?

**BF:** The genesis of the band came about as I was tired of being reliant on singers/front people. I was writing songs and wanted to do something different something that incorporated originals and covers you don't typically hear.

The lineup as with many groups has changed a little over the years with the constant members being Johnny Hoffman (guitars, vocals) and I, we've cultivated a good musical dialog over the years. I joke at times it seems we have the Spinal Tap drummer curse we've had a few talented people on drums, former members are Johnny Long, Matt Robbins, and Corey Hough on guitar, harmonica, and vocals. We use the guys as fill-ins when Bob has another commitment.

**RRX:** You guys have been bringing joy to the region for a long time. Can you think of any notable shows you played? Any notorious shows? Do you have a place around here that you really like to jam out at?

**BF:** A more recent notable show was last year at the Hanger on the Hudson, we opened



for the Fleshtones (we've opened for them a few times.) This gig we played a couple of tunes from their back catalogue songs they hadn't played in years as an unannounced tribute to them, feedback from Keith Streng (Fleshtones guitarist) was very positive he enjoyed what we did.

Notorious shows, well there's been a few, a gig in Herkimer at Brownies with a group called Boneslaw, a crazy night with a packed house, the typical rock debauchery. Many gigs at Positively 4th Street with Black Cat Elliot, the Lawn Sausages, Phillips Head...

Places we like to play, pretty much anywhere that will have us, but of note, the Ale House in Troy, and Lost and Found in Albany, we did a Sunday session there this past spring/summer, The Olde English Pub, Indian Ladder

Farms Cidery and Brewery.

**RRX:** Following from the previous question, you all have been in the local scene for a long time. You've probably seen it change considerably over the years. So, broad question: what do you think has changed around here since you started playing?

And just as important, what has stayed a constant in the 518 music scene?

**BF:** The obvious answer, the venues to play at has changed (opening/closing,) places to play original music is limited, gigs start earlier (which isn't a bad thing). New opportunities have risen at the local breweries that host live music which is nice to see.

The constant is the level of talent in the area; we have some damn fine musicians, talented songwriters, and the comradery

of bands and musicians is good.

**RRX:** We're all influenced by people, but I hate asking people to list influences. So I try to be creative. Discuss this amongst yourselves and compose a super group that you're going to open up for. The players all must be from different bands. What's the lineup?

**BF:** As I'm here alone here's my supergroup. it does not reflect the opinion of the Bargain Bingers

OK, here's the group: Vocals: Big Mama Thornton  
Drums: Charlie Watts  
Bass: (upright) Ron Carter  
Keyboards: Jon Valby  
Guitars: Roy Nichols, Rick Miller, Steve Ferguson

Horns: the Blood Sweat and Tears horn section from 1973

**RRX:** Sharing is caring. Share for us some local musicians, in your genre or not, that you'd like

to show some love to. And to add to this, say one thing about them to pique our interest. Who do you love?

**BF:** Skip Parson of Skip Parson and the Riverboat Jazz band, Skip has been playing in the area forever, now in his 80's he's still bringing it on clarinet, Dixieland and trad. Jazz, he's the real deal catch him at The Fountain on New Scotland Ave. Albany, he's been playing there since 1971.

Got to shout out to Black Cat Elliot, I played bass for them a few years ago when they needed a player, great tunes and fun guys to hang with.

Guitarist Bernie Mulleda, from the 1980's Albany band The Stomplistics, if he's out playing catch him, be it gypsy jazz, R&B, or slinky Stones rock, he crushes it.

We want to thank you for your business, your trust & your confidence these past five years.

*Michelle, Ashlee,  
Shannon & Jennifer*

\$10 off for new clients  
w/ Shannon or Jennifer  
for a color service.

*Beautique Salon*

Crescent Commons  
1471 Route 9  
Clifton Park, NY 12065

(518) 383-3333

BOOKING FALL SESSIONS NOW

**Albany  
Audio  
Associates**

LOCAL BANDS  
CAPTURE  
YOUR SOUND  
SCHEDULING  
TOURS NOW  
FREE  
ESTIMATES

GET  
RESULTS  
FAST!



518-961-0069

AAA Live Sound  
AAA Recording Studio C  
AAA Mastering

448 North Pearl Street Albany N.Y. 12204

Albanyaudiovideo@gmail.com

www.Albanyaudio.com

# Straight, No Chaser

*The Chris Busone Band lays down a blistering set, and frontman Chris keeps the machine well-oiled with a cultivated mix of good humor and better spirits.*



■ Chris Busone (l) and Mark LaRose (r)

Photo provided.

By Liam Sweeney

Rock is more than a beat up amp, a guitar with more stickers than a hippie's car, a dingy club, and a bartender's deadpan as they sling three dollar shots under ultraviolet stage lights. It's more, even, than the sounds that come forth when the

applause settles. It's a mood. It's an intimate and collective shedding of the nametags of a rigid, plastic reality, and the embrace of a smooth-as-silk rebellion.

Chris Busone is at the ready to give you that rebellion's welcome packet and show you where everything is. A fierce, and in my opinion, undervalued rock player,

Chris brings a tone and a mood to his gigs that you really want to be a part of.

I sit down with Chris and we discuss strategy in three card monty.

**RRX:** I read that you spent time earlier on in your career touring in Puerto Rico. And it's one thing to see the crowd change

from an Albany gig to an Albuquerque gig, but Puerto Rico is another language and culture. What were some things you picked up there that you still have in your pocket?

**CB:** Well first and foremost, it was a great experience and the chance of a lifetime to go on those tours and play for what were probably the most appreciative audiences we've ever encountered. That's not to say the folks in the states aren't appreciative, but for the Puerto Rican audiences, on their island, we were the only band. There's was one club, an Irish pub if you can believe it, which had live music. We were essentially the Beatles, or as close to that type of mania as you can imagine. Everywhere we went everyone knew who we were and were so excited to see us and so gracious and it wasn't long before a crowd gathered. Just a great gig and great people.

**RRX:** One of the things I love about your sets is that you make everybody comfortable in between songs. You even drink to allow us all to join you, which is so courteous. Did you grow into that rapport, or was it there from the beginning?

**CB:** Well the drinking part came naturally... but over time you get more comfortable in front of a crowd and work more of yourself into the monologue. If I'm being honest I've never had a moment's pause in front of a crowd. It's always felt like home to me...right where I should be.

**RRX:** Covers and originals. We need them; we love them; you play them. You even like to outro one type of song as the intro to another, like capping off an oldie on your setlist and driving it to open up a Beatles song. How

much of a forethought is song selection when you're really mixing it up?

**CB:** It's only premeditated in the sense that we choose tunes we like, in hopes that the people who come out will like them as well.

The segueing from tune to tune was born of a desire to screw with the band, so I'd change songs in the middle to try to trip them up. But it never worked, they're too good. So now we do it because we like it.

Photo provided.



**RRX:** You've been in the local music scene for a long time, and you've probably bounced off every bumper of the rock industry pinball machine. So there are probably a few tales that "shan't be told in polite society." Since we're not all that polite, care to spill one?

**CB:** Well, discretion being the better part of valor, I won't disclose anything too tawdry, but I did almost strangle Robin Zander on stage at Allen's in Scotia once during a soundcheck. We were slotted to open for them and he started talking shit about how nobody cares about the opening act right in front of us like we weren't even there. So, it being mid-afternoon, I had had five or six drinks, and I lunged at him. It was over pretty quickly. They separated us and as you can imagine we didn't end up playing that night. But screw him.

**RRX:** You have a really hard driving bluesy, rocky style and a smoking left hand. I'm not big on asking about influences, figuring it's like asking for trade secrets, but let me try; are there any musicians out there, and let's dig obscure, whose technique you find really distinct and maybe a little mind-blowing?

**CB:** I love Johnny Lang, of course Stevie Ray. You can tell those guys a mile away. And because I've been listening to him my whole life it seems, I can tell Joe Mele from the way he takes his guitar out of case. Guitar players are a strange bunch. The only people who are more of a pain in the ass than guitar players are lead singers...and I'm both. Feel free to extrapolate from there....

**RRX:** So no man is an island, and you're in the Chris Busone Band, so we have two other players making the sound kick: Mark

LaRose on the bass and Olin "O.P." Callahan on the drums. Can we take a second and talk origins and meetups?

**CB:** Mark and I grew up around the corner from each other. He's a few years older than me so I was always in awe of this cool guy with long hair who had a Les Paul and everybody called "Ziggy," after the Stardust album. Then we finally started playing together in Chaser, and we just haven't stopped since.

O.P. I've known forever as well, but when we first played together it was in the Decadent Royals and he wasn't drumming he was the lead singer. But he kept telling me he was a drummer and I was like, "Sure you are buddy..." because everybody says stuff like that to me. Then I came down to our rehearsal hall where he had his drums set up and he could really play! So, I said, "You really are a drummer." And he said, "I've been telling you that for ten years, asshole!"

**RRX:** Here's where you can answer the question I didn't ask. Any shout-outs? Words of wisdom? Cocktail recipes? How to get free internet... anything you want, the floor is yours.

**CB:** I'm not really a "shout-out" kinda guy so let's move on to the matter of cocktails.

The trick, I have found, to making a perfect Manhattan is use both dry and sweet vermouth. And ditch the cherry. Lemon rind works so much better and plays off the rye.

As for words of wisdom, Frank Sinatra said when mixing a drink, "Don't make it too brown baby. It's a marathon not a sprint. Don't be a hero." Who am I to argue with Frank?

# As the Year Goes Passing By...

*A motley crew and a hungry music scene are making things happen in the Capital District, one show, song and interview at a time. Join us as we celebrate the past year... and the many to come.*

**radioradiox.com**

there is no house for of listen

**radioradiox.com**



All great stories begin with a handful of plucky heroes that find themselves in a tough spot. And of course, there's a narrator who tells the tale; hi, that's me. And the tough spot mentioned here is the day I hopped in my car and the knob, set to this great new radio station, WAIX, was playing something that was decidedly not my favorite music. It wasn't long before I learned that the musical minds behind the "X" had found themselves stationless.

Was there a story behind it? I'm sure. But that story is not this story. In this story, Art Fredette, Ralph Renna and a handful of underground characters (of which I am happy to call myself one) kept the dream alive that a music station for music lovers, a place where local music not only gets played, but makes up a share of the rotation, a place where a listener can hear a song they'd never heard before by a band they thought they knew. A place that could exist and should exist.

So here we have it. Radioradiox.com. And despite the fortunetelling of many naysayers, it still exists. And we've grown into a family. We've grown into a friend and supporter of the scene. We have grown in ways we never thought we'd grow. We've built a lively and intimate venue at our station, hosting some of the hottest bands and artists in the region and given them a place to experiment. We've sponsored memorable shows. In fact, you have in your hands the very

proof of our growth, an art, music and culture publication that can reach five-thousand sets of eyeballs a month. On this, our one-year anniversary, we want to thank you, our followers, supporters and fans, for giving us the strength to keep going. And to all of our critics and ill-wishers, thank you for giving us a reason to.

# Blues in the Blood, Fire in the Soul



*Bringing the very best of a timehonored family tradition to eager ears, blues phenom Murali Coryell finds comfort in his musical calling.*

By Liam Sweeny

**B**lues is unique in that it is a style of music brought about through a need to release the pain of the world; to stand up to it, and to quote poet Dylan Thomas, “rage against the dying of the light.” Like a folk medicine, it has spread, with subtle changes in each town and city it has reached, and today, the blues is international. So is our guest, Murali Coryell.

Surrounding by an envious area of musical talent since a young age, Murali Coryell has been playing the blues since he was twelve, and since a good harvest grows from fertile soil, he’s carried a blues bounty from coast to coast, and beyond.

I sit with Murali and we discuss proper etiquette at the crossroads.

**RRX:** I just bought your most recent album, *Made in Texas*. The first song, Herman Wright, is great, and it has a lot of nuance as it opens up. Also it’s live, but it brought me to a question I seldom ask musicians; what went into selecting it as the first song? Or for matter, are there any rules of thumb for what song leads an album?

**MC:** The decision to put the first song on an album, I think, is important. It generally sets a mood for the album, or sets up the next track. In

this particular instance, my decision of what to put as track one was more or less chronological. Since it was recorded obviously when my dad was still alive, I wanted it to be the first thing that people heard before they heard my brand-new work recorded in Texas. Several people have commented that song could’ve been at the end of the CD as well; however, I wanted to end with Wichita Lineman and wanted to begin with Herman which was also the first track from my father’s first album, entitled *Lady Coryell*.

**RRX:** You grew up around people who most of us have on our wish lists of who we’d meet if we rubbed a lamp. Jimi Hendrix held you as a kid, you lived with Santana, had dinner probably more than once, with Miles Davis. How do you keep perspective seeing the public worship of people you knew, or know intimately?

**MC:** You reference the very unique upbringing I had as a child and the kind of artists that I was surrounded with. I later realized not everybody was like them, however, I believe everybody is somebody. I have equal respect for everyone and it is a gift to have been around the great artists. The closer you can get to them, the closer you get to the music. To experience some of their personalities and to see them as human beings as well as musicians.

**RRX:** I love the blues, I mean, definitely the music. But also the blues family. Because I feel like the blues is both the cry and the comfort. And I’m really digging what you’re laying down in your music, because it feels so open and inviting. Considering how diverse the blues really is, how do you do your part to keep opening the tent?

**MC:** I have always viewed blues as a large umbrella under which so many other types of music exist. Just like with history, the further you go back studying the blues and the roots, the deeper is your foundation. The interesting thing about the blues, like music, you can’t see it but you know it when you feel it. Because I started listening to music in the 70s & 80s, I am influenced by everything I’ve heard, and of course, going back and studying recordings from before I was born. I feel like writing songs is a unique contribution to the ongoing living blues that is a reflection of the everyday life of people. When I cover a song, I definitely have to feel a connection emotionally to it in order to give it a proper amount of feeling. I feel that by mixing in enough diverse songs and styles it certainly brings in more people than would otherwise just consider themselves hardcore blues fans.

**RRX:** You graduated from SUNY New Paltz in 1992. So the Hudson Valley is no stranger. Now we’re trying pretty hard to turn Albany into East Austin as far as live music goes. What raw materials do you see in the

Capital Region that you think would get us to being a musical 'A' city? What do we need more of?

**MC:** In my over thirty years of living in the Hudson Valley, I have seen music venues come and go. Just like being a working musician, it's very hard to stay in business or to make money. I have noticed that some of the great music cities make an effort to reach out to celebrate the artists and musicians living in their area. I believe we have a wealth of talent in this area as well. It's going to take a promoter or venue owner that is all about the music, and the region to make an attempt to establish a reputation as a musical destination. This will take time, but I believe it can be done if people work together from and for the community to make it happen.

**RRX:** Shortly after college, you started a band around here called the Ambassadors, which made a name for itself in the region. So of course we want to know all about it. And any crazy stories, don't let modesty or dignity keep you from spilling them. What say?

**MC:** The Ambassadors was the first band I was in when I started going to SUNY New Paltz. It was a tremendous experience as I was not completely confident in my abilities, yet my bandmates were also great friends were very encouraging and we experimented with writing, jamming, and so forth. We eventually built up a pretty good following in the area and got a production deal with Bearsville Studios and made some quite interesting records that were never released commercially.

**RRX:** Blues is timeless. It's defiance in the face of hardship,

laughter at the shadows and the release of the burdened. But that's what it means to me; it means all kinds of things to all kinds of people. With the sheer life you've led and continue to lead, what role do you see for the blues in people's lives? What does

it mean to you?

**MC:** Blues has a feeling; blues, it is life. People may not know it or realize it but sometime in their life they're going to get the blues. It's always there when you are ready for it and it is a comforting feeling to sing and play and listen

to. The blues is a cathartic action which is highly emotionally beneficial to both the musician and the listener. Blues will continue to evolve as it keeps its spirit in its roots as well. With each generation of musicians and artists that embrace the blues they will continue to take it one step further.

**RRX:** People start out in music because they're dreamers. Rockers want the mansions and the fast cars and audiophiles want to be Jimi or Clapton, maybe SRV. You've been around famous musicians your whole life. Are those dreams universal in a way? Or do you think they're different depending on what side of the looking glass you're on?

**MC:** Most everybody loves music. Most people start out wanting to be musicians are rock stars because they've seen somebody on TV or heard them on the radio. But in order to develop the art and the talent, it is a lifelong commitment and there are no guarantees. If somebody were to ask me if they should become a professional musician, my answer would be 'if you have to ask me that then the answer is no.' But music is in people's hearts and souls, and whether they do it professionally or not, everybody needs that outlet to express themselves. Everything looks glorious on stage, but people don't know the amount of time, travel, work, and effort that has gone into making it look easy. Finally, I will say that I know that dreams do come true because it's happened for me that's why I continue to dream for myself for my children and for the whole world.



■ Murali Coryell is currently touring for "Made in Texas."

Photo provided.

# The Art of Heroes and Monsters

*Whether it's ink, or paint, or anything closeby, artist Morgan Alyssa Rouche takes her fans on a journey through her process..*

By Liam Sweeny

**I**n the depths of our imagination lie the figments of imagination that years, decades, of popular culture has given form, and a select handful of people among us have been given the spark and developed the skill to bring these figments an existence. They interpret and they reveal. These people are visual artists, and of all the creative forms, their impact is the most immediate.

Morgan Alyssa Rouche is one such artist. She has, through her work and her exposition, has built a fan base and opened a portal, picture by picture, into the landscape of her inner fantasy world.

I sit down with Morgan and we discuss trapping Bob Ross's ghost in a portrait.

**RRX:** A lot of your work that I've seen really pushes on two themes, though not limited to them: comic book characters and creatures from classic horror. In your own style you seem to retell these characters. How do you see the world of the 'super' as a creator rather than just a spectator? Do you think it's a different relationship?

**MAR:** I have always drawn personal inspiration from things I used to escape throughout my life, comics being a big one.

Growing up, I would get very frustrated with my own style artistically, I'm classically trained and have always tended to lean towards what's considered a more classical style when creating, illustration fascinated me. I just couldn't get my hands to do what comic artists could. I wasn't fast and I certainly wasn't linear. I received a full scholarship for fine art for college and was told repeatedly that my taste and subject matter choices didn't match my style and if I were to ever want "to make it," I'd need to focus on things outside my liking and keep a traditional path. Naturally, I didn't take well to that and didn't do phenomenal there. In 2004 I suffered a traumatic brain injury and didn't touch a pencil or paint brush for years. Then one day I promised myself I would draw or paint every single day even if I didn't want to until it came naturally again. Since I was doing it just for me, there were no rules and my style and subject matter could clash because no one but me would be judging it. So I looked for inspiration in what I thought was beautiful (nature and color) and what I immersed myself in my whole life to escape (villains and superheroes.)

**RRX:** You experiment with paints and inks, the medium in general, as much as you do with



■ "Vincent Price" by Morgan Alyssa Rouche

Photo provided.

the subjects in your work. Do you have any mental rules for the medium or the process you use? Is it more dependent on the subject, or your frame of mind?

**MAR:** My only rule is to never follow rules. Art to me has always been an escape from reality and rules, it's pretty much the only time you can be free of outside

influence and restraints. It's difficult to get to the point where you can trust yourself to truly express emotions without fearing the opinions of others; letting go of all that nonsense that's been so drilled into our minds is the biggest hurdle in any artistic experiment and really in becoming an artist in itself in my opinion.

**RRX:** You sell a lot of your work at conventions, like the Saratoga Comicon. Cons in general have really come in out of the cold of gatherings, from being very obscure fandom to now, where they're pretty much mainstream. What do you think has brought Cons into the sphere of pop culture?

**MAR:** Modern Cons are very inclusive as far as popular culture goes. Starting out as something that attracted small groups of comic book and science fiction fans and creators, Cons have become much less pigeon-holed and grew to be much more diverse attracting fans of all different creative genres. I don't think conventions would be nearly as successful if any single fan, group of fans, or creatives felt as if they couldn't openly express their passion for their particular fandom without judgement. People often forget these days with the popularity of things, like the MCU, that it once wasn't considered typical or mainstream to even be familiar with comic characters let alone idolize them, suddenly the convention scene has become "the cool kids table" in a sense.

**RRX:** We're saturated in digital art these days. I'm not saying it's a bad thing, really, it's just another medium. Technically, you digitize your art every time you take a picture of it and show it on social media. But in terms of technique, what do you think may be lost on the pure digital artist? And what do they bring to the table themselves?

**MAR:** Oh boy, let me start by saying I admire digital artist's mainly because I could never be one. I can't imagine finishing a piece and not being absolutely and totally covered in the

evidence of having created it. Those who see me often know I am almost always covered in paint and ink, (so much so I often have people ask me who made my clothes, receiving sideways looks when handing someone something with ink stained hands.) I'm so used to being fully immersed in my work I have to feel it, the consistency of my paints and inks right down to the texture of my canvas. I, by no means, work cleanly; you'd think a rainbow had been brutally slaughtered by the time I'm done working in a particular space. I see the appeal to some people working digitally and like all art and artists, I have nothing but respect for it just hasn't and won't ever be for me

**RRX:** You are well known by friends and fans alike for showing works in progress on social media. As a writer, I do it too, but it's a plunge in the cold water. Is it that way for you? What's the benefit of letting people see your process? Are there any drawbacks?

**MAR:** I started sharing my progress on social media mainly because of conversations with a couple of younger artists I met at conventions early on. They had expressed frustrations with their own work throughout its various stages and I realized that all they really had to go on was my finished work. I didn't think it was fair to them to only see something so final, my work evolves so much from conception to conclusion and almost always is unrecognizable every stage in between. I've always been an artist just for me. When I started sharing my art I realized pretty quickly other people, younger females in particular, are watching closer

*Continued on Page 26...*





*Continued from Page 25...*

than I ever thought they would, and the last thing I wanted was for them to be frustrated or discouraged by my work. Things aren't always perfect and that's ok. There is no right or wrong way to be an artist and contrary to popular belief not a single artist I've ever known sat down and instantly created something beautiful without putting absolutely every last thing they could give into it... that's super important and something I myself wish I learned way before I did.

**RRX:** Artists gotta' get paid. I can't write biscuits and you can't paint your belly full. Pretty much everybody knows it isn't easy to sell creative work. It's hard for people to monetize the value of something that makes you happy

or sad or reminds you of a lost love. So how do we convince people that 'invaluable' doesn't mean 'valueless'?

**MAR:** This is the absolute worst part of being a creative in my opinion. I could go on and on about my distaste for monetizing my art and actually when I started on this journey I promised myself that if I ever felt like the need for more income interfered with my love of art I would take a step back and reevaluate. I never want to have to look at what I love to do and feel anything else but peace from it. It's EXTREMELY difficult to make a living off of any art form independently, and honestly, having been to many different conventions I can tell you a lot of them are oversaturated with digital reproduction

vendors selling other people's artwork for half (if not more than half) the price of an actual artist selling his or her original hand signed artwork. As a single mother of a son I can speak from experience that if I attend a festival or convention and I have two children both wanting artwork depicting different characters, monetarily speaking, the digital reproduction guy selling two reproduced from the internet prints for \$10 is a better deal for my pocket, but for my kids? I know by going to the table of an actual artist I'll get so much more. More often than not my child will not only walk away with original hand signed work but with a new friend, tons of inspiration and confidence they will never be able to get from someone not directly connected to the work they are

selling. That's the difference, as creatives we aren't only selling our work we're selling ourselves with it and that's a huge difference, people that take the time to figure that out often have no problem paying more because the payoff to them in the end is well worth it.

**RRX:** Here is where you can answer the question I didn't ask. Who's out there worth taking a look at? Anything on your calendar? The best formula for invisible ink? Anything you want, the floor is yours.

**MAR:** I can't stress enough if you have a budding creative in your life bring them to Saratoga Comic Con into fall, it's so full of amazing artists, writers and creators just waiting to inspire them the moment they walk through those doors.

■ Morgan Alyssa Rouche at Saratoga Comicon

Photo provided.



Instruments & Amplifiers

# PARKWAY MUSIC

1777 ROUTE 9 CLIFTON PARK NY

**383-0300**

LESSONS [www.parkwaymusic.com](http://www.parkwaymusic.com) LESSONS



Graphic Design  
Advertising Design

**WRS**

Walker Road Studios (518) 235-0676

**f**



606 3RD AVENUE  
WATERVLIET, NY  
(518) 238-3687

**UPCOMING EVENTS**

**7/07: GOOD THINGS BAND**  
5:00 PM TO 8:00 PM

**7/19: SILVER CHAIN**  
8:00 PM TO 11:00 PM

**7/21: ERIN HARKES**  
5:00 PM TO 8:00 PM

**FIESTA FRIDAYS - ALL DAY \$6 FAJITAS, \$4 MARGARITAS AND \$3.75 CORONAS**

**WATERVLIET'S ONLY IRISH PUB!**

**OPEN**

MON - WED: 3:00 PM  
THURS - FRI: 11:00 AM  
SAT - SUN: 12:00 PM

**EAT IN/TAKE OUT**

**FREE**

OFFICE OF CULTURAL AFFAIRS



THE CITY OF ALBANY AND KeyBank PRESENT

CELEBRATING 30 YEARS

# Alive5

CONCERT SERIES JAN-AUG. 2019

SUMMER THURSDAYS 5PM - 8PM

JENNINGS LANDING  
RAIN SITE: CORNING PRESERVE BOAT LAUNCH

ALBANYEVENTS.ORG    @AlbanyNYEvents

**JULY 11**

REGGAE NIGHT • Presented by **WELL CARE CULTURE**  
WITH JOJO ROMERO & NIGHTSHIFT

**JULY 18**

FUNK NIGHT  
Presented by **LEAF FILTER & WEXT LETTUCE**

**JULY 25**

LOCAL NIGHT  
Presented by **DUTCH APPLE CRUISES & WEQX WILD ADRIATIC & JOCELYN AND CHRIS ARNDT BAND**  
WITH HASTY PAGE

**AUGUST 1**

WEQX NIGHT  
Presented by **HAMPTON INN AND SUITES & WEQX MARCO BENEVENTO**  
WITH CTRL CONTROL

*With an explosive style, A.C. Everson destroys her work for you, and lets you pick up the pieces.*

**By Debora Bump**

**I**f you don't know her by name, you've seen her at local venues. You may have been accidentally slapped by her trademark, long flowing braids on a dance floor. Her pinata and sculpture pieces have been at various locations, or one of her hand-crafted magnets is on your fridge. She might have ushered you to a seat at The Egg in Albany.

I once featured Annine in a conservative setting, for a Valentine's Day poetry reading. The owner of the establishment had asked me to "rattle the cages" of local people, with the premise that they "needed it." Annine finished the evening with a piece called "Cupid is a Bastard," featuring a cherubic pinata. Positioning Cupid over her knees, she invited the audience to spank the representation, amid taunts of "Bad Cupid! Bad Cupid!" Soon Cupid's butt crumbled and caved, offering a variety of goodies that were tossed to those brave enough to have stayed. I reconnected with ACE, in her Albany based studio.

**RRX:** Have you always had Albany roots?

**ACE:** Yes, even when I was in Southern California, it was nice, but the Northeast always called me back. This is the home area.

**RRX:** We are lucky to have you, Annine, I know you have

# Breaking Cupid with a Bat

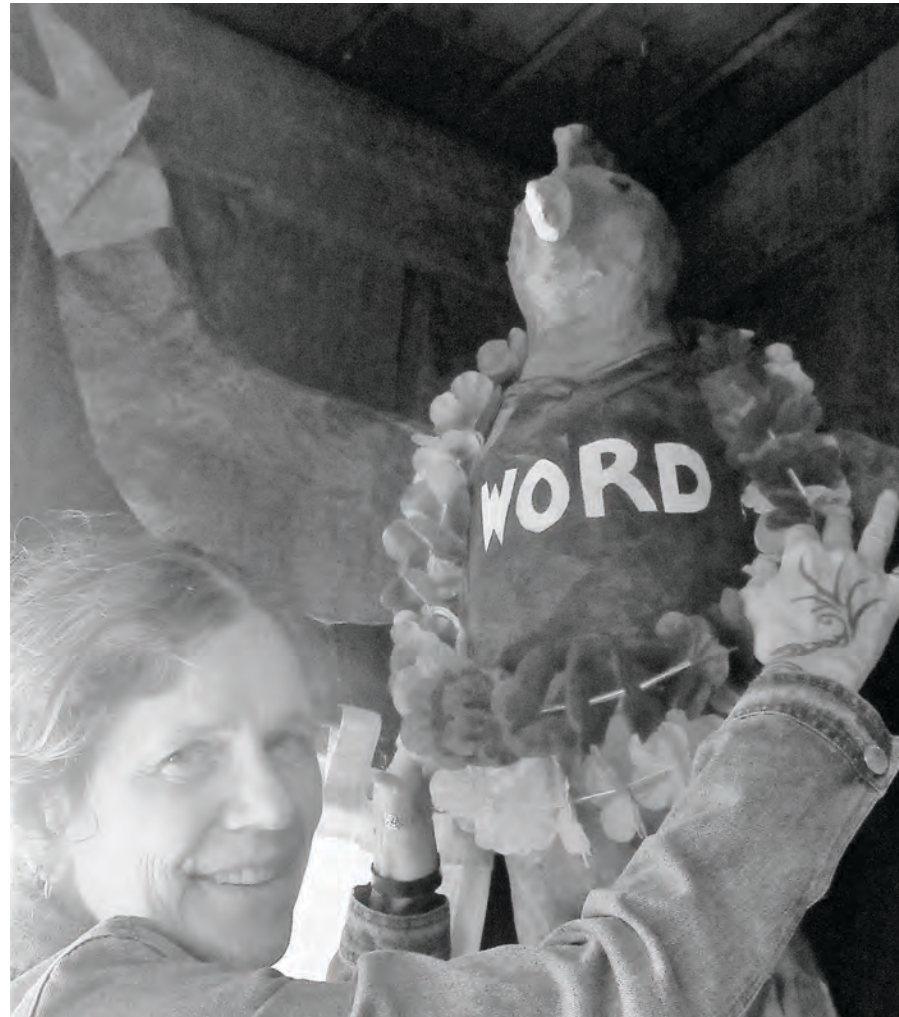


Photo provided.

■ A.C. Everson with one of her creations.

traveled extensively.

**ACE:** In the back of my mind, no matter where I was, I never moved away. If you want to do anything in the arts, any form- there are people in this area that are going to help make that happen. Supporting yourself in the arts is a whole different ballgame, that's a struggle no matter where you are in the world. This particular area is an

amazingly supportive community. The amount of talent here is incredible!

**RRX:** What prompted "Breaking My Art?"

**ACE:** I had been writing poetry for years. In '94 I went to the Love Ball, at the Troy Arts Center, when it was on Second Ave., and was totally blown away! It was a wonderful night, with massive art installments and poetry. I so

wanted to do that! I wasn't able to go the next year, but Caroline Is was playing The Oxford Ale House, Valentine's Day, and invited me to read. I read a poem called "Mr. Wrong Guy." This was not a poetry venue whatsoever. But folks were really cool about it. This is what set the tenor for performing, just being unconventional.

**RRX:** So you had encouragement from one you respected and admired.

**ACE:** Yes, oh my God, Caroline was an incredible woman. Fuck cancer!

**RRX:** How did the pinatas work into the mix?

**ACE:** It was a wonderful progression for someone like me. As a child I was always breaking things! I was already making pinatas, a paper mache process, and they just seemed to work together. I figured with my pinatas, and magnets they held, I could be on hundreds of refrigerators around the country, and in Europe, eventually. I would be in people's lives, in some way. It was a way of spreading myself out.

**RRX:** Where have you performed outside the U.S.?

**ACE:** I did an impromptu street performance with a bronze cupid pinata underneath the Eros statue in Piccadilly Circus. My Brit friend was nervous about me doing it. We traveled with the pinata on buses; pinatas are not known in Europe. When I started the performance, people weren't alarmed, but at the

end, I smashed it, and everyone was like “Okay, let’s just ignore the crazy American.” My friend was standing way off, saying he would bail me out of jail. I was scooping up the little heart magnets, knives with little blood drops, and question marks that read “This is Love?” Few people accepted them, (laughs), I kept telling them they were for their refrigerator.

**RRX:** Oh, it was that proper British mentality thing!

**ACE:** I love London, though. It’s a fun town! I did pinatas in Amsterdam and Scotland, too. Pinatas take most of the space in my suitcase!

**RRX:** I heard that a pinata was destroyed a few months back, at The Low Beat. You have a piece there, don’t you? “Word Bird?” Is Word Bird okay?

**ACE:** I hadn’t heard about that! Where did you hear this?

**RRX:** Social media. A couple punk bands were there a few months or so back. There was talk the day after a gig, about a pinata being demolished. I assumed it was Word Bird.

**ACE:** Wow. I didn’t hear of that.

**RRX:** So I guess “Word Bird” partook in a punk rock moment?

**ACE:** (Laughs) Jeez, I don’t know! Well, let’s go check it out

after, I guess!

**RRX:** Okay, we’ll do that. What local events stick out in your memory?

**ACE:** The Discard Avant Garde Recycled Fashion Show! It was fun to do. The first three, I didn’t use my own music, but incorporated the pinatas. The first one was a hat; I had ornaments hanging from my dress I had made. The second one was called “Road Kill,” and I had crafted a chair that was supposed to have been roadside. I made crosses from fabric taken off abandoned furniture and worked them onto the pinata. “Smoke That Cigarette,” was a woman smoking, in a short black lounge dress. I dressed like a cigarette. Another time I did a mermaid. Eventually I started using my own music.

**RRX:** That’s right, you’ve worked with musicians as well! I remember “Cupid is a Bastard!” Great video!

**ACE:** That was with Albert Von Schaaf, Mitch Elrod, and Tony Perrino. We did a CD some time back.

**RRX:** Yes! Idi Annine, something.

**ACE:** (laughs) Yes, Idi Annine and The Mommas was just a shits and grins bombshell kind of band; we made all kinds of a racket, way back, at keg parties,

things like that. I always wanted to have that band, and it came together more seriously, years later. This was when I started using my own music for the Recycled Fashion Show.

**RRX:** Your work has been displayed in a variety of places, as well. I recall seeing some of them in the window of The Spectrum Theater overlooking Madison Ave., some years back.

**ACE:** There were a few of us that were doing Spectrum Theater windows, a small core group, it seemed. There was Sarge Blotto, Timothy Cahill, and myself. There were others, of course. I will always be grateful to Annette and to the Spectrum for that. In fact, a sculpture piece called “Spring Sprite” that was initially made for The Spectrum Theater window has a permanent home in the Delaware Ave. library.

**RRX:** What’s this about you and Bob Dylan?

**ACE:** The Bob Dylan Birthday Tribute! It started at the Union College rathskeller; my good friend Dale Metzger started it as an annual tribute; they share the same birthday. The roster would fill up very quickly. Everybody showed up for it, The Jug Stompers, members of Blotto, Brian Thomas; we had to turn people away. Dale and I did original pieces; everyone else did covers. We did one piece I loved, called “What, Bob?” It blames an inability to understand what he was saying on my hearing, not his singing. The pinata for it was a question mark; inside were envelopes with “ears”, and magnets that read “What, Bob?”

*Read the full article at the Xperience Blog at [radiatorradiox.com](http://radiatorradiox.com).*



**Open 7 days a week at noon**

**DAILY DRINK SPECIALS**

**Every Tuesday- \$2 Genesee Drafts**

**Sunday late night happy hour**

**Mid.—2am - 2 for 1 domestics and well**

**Bucket Fridays- 5 for \$15 domestic btls.**

**5 for \$18 import btls.**

 **29 - 124th Street , Troy**

Custom Creations Upon request.



Live. Laugh. Love. Learn.  
**STAY MINDFUL**

193 River Street  
Troy, NY 12180

*Mindful Intentions*  
www.mindfulintentions.online

**JD & Stephanie**  
Owners/Creators

(518) 545-8280  
info.mindfulintentions@gmail.com

Skin & Beauty
Muscle Soreness & Inflammation
Pet Care
Stress & Mood
Sleep Support
Joint Support



# Harvesting Liberty

## PURE. SAFE. EFFECTIVE.





VETS HELPING VETS

Our CBD products are made with the purest natural ingredients, to help you enjoy a better quality of life.

**OUR CBD PRODUCTS**

- Oils
- Balms
- Lotions & Creams
- Capsules
- Salves
- Tinctures

Visit us online now at:  
[www.veteranshempmarket.com](http://www.veteranshempmarket.com)



NEW MENU! NEW LOOK! SAME GREAT TASTE!

VEGETARIAN &


## MUDDADDY FLATS

nacho average quesadilla

VEGAN OPTIONS

49 3RD STREET, TROY, NY 12180 | (518) 326-0630

## RIVER ROCKS

JEWELRY & BEAD SHOP

Accessories  
Classes  
Gifts



209-211 RIVER STREET  
TROY, NY 12180  
(518) 273-4532

Tues-Fri 11-6 Sat 9-5 Sun 12-5

[www.riverrockstroy.com](http://www.riverrockstroy.com)



# RING AROUND THE SPECTRUM

LIKE & FOLLOW US ON

BOOKING BIRTHDAY PARTIES & FIELD TRIPS!

ALL-INCLUSIVE SENSORY GYM FOR KIDS OF ALL AGES!

20 FOOT ROCK WALL, YOGI BO PRODUCTS AND MORE!

"AWESOME PLACE FOR SPECIAL KIDS TO BE THEMSELVES AND LET LOOSE IN A FUN AND SAFE ENVIRONMENT WITH SUPER ATTENTIVE STAFF. OUR KIDS NEVER WANT TO LEAVE!"

1214 TROY SCHENECTADY RD, LATHAM, NY 12110 • (518) 250-5328

# Observations and Rambling from a Cranky Old Guy

By Jeff Spaulding

**L**et's call this "All Good Things."

It deals with an event in New York City, but part of the origins to the story are from the Capital Region.

I've alluded to having an "entertainment" career.

That so called "career" is radio, but many will question my personal "entertainment" basis.

The Friday before Memorial Day weekend, a legendary radio station in the Big Apple went dark after 48 years.

95-5 WPLJ

The station had lasted through format changes, through Disco, through the New Kids on the Block.

It couldn't last through the Little Baby Jesus.

At 7 PM that evening, the new owners took over, the switch was hit, and contemporary christian music made it to New York City.

I am NOT here to insult that format.

I am NOT here to insult that decision.

I AM here in sadness, assisted by a healthy dose of reality.

What happened to WPLJ, yes, what happened to not just radio but to media itself, is the sign of the times.

Nothing can live forever, and nothing can outlast us all.

Well maybe Betty White and Keith Richards but after that...

Think back to your youth.

Is your favorite amusement park still there?

What about your favorite bar?

What about your favorite TV show?

Simple answer, no, no and no.

You can't stop time, you can't stop "progress."

So, you shed a tear and move on.

I'd like to take time to salute an individual who worked at WPLJ for a couple of decades, and was there on that last fateful day.

That individual was, and still is, the little kid from Amsterdam, Todd Pettengill.

If you listened to local radio from the early 80's on, or follow WWF/WWE, you have least heard the name.

Todd broke into radio at 13, he knew that's what he wanted to do for a career.

Hell, at 13, I couldn't decide how to cop my first feel...

So, Todd goes from Amsterdam radio to Albany radio (where he was my boss at a little joint on Albany Street), to New York City radio...just like he said he was going to do.

When I met Todd in 1986, he was a punk 21-year-old who was

about to be put in charge of two radio stations.

At the time I was 30, the first time I was to encounter a supervisor (considerably) younger than me.

I'll give this to Todd, he let me be me, and showed by example.

That said, because of his "youth and inexperience," at times Todd was a real...uh...rhymes with bunt...and there are plenty of witnesses to that...including Todd himself in his later years.

But Todd had a vision, take what was happening at Z100 in New York (at the time helmed by broadcast expert Scott Shannon), and make it work in Albany.

Did it work?

Oh, HELL yeah!

Todd got us to gird our loins and fight the Bob & Bill Dragon, at the time almost unstoppable...

We made the first dent...it hasn't been the same since.

Todd had us take on the so-called "competition," stations with similar formats.

Where are you "Yo! Sunny Joe"?

In time New York called and Todd answered, it was fate to have him work with Scott Shannon.

From that time on Scott & Todd held forth in New York, Todd created a beautiful family and even went toe-to-toe with the likes of Hulk Hogan and Macho Man Randy Savage.

(And forever thanks for using me on TV on a couple Saturday mornings, I have incredible cred with a couple of grandsons...)

So, do we cry for Todd Pettengill and rest of the staff of 95-5 WPLJ?

As a lifelong broadcaster I did, as it was the end of an era.

But everyone at WPLJ has God given talent on their own, they'll wind up doing fine.

That goes for Todd as well.

He did pretty good by the Capital District, and the Capital District did pretty good by him.

One last thing about Todd few people know (he may have actually forgotten himself). In 2003, I was put in charge of a cluster of radio stations in Berkshire County.

On the very first day, Todd called me to wish me good luck on the new gig.

He didn't want anything, he just hoped for the best.

I will never forget that.

So, while all good things must come to an end, a good heart, lives forever.

(And don't worry, I still have plenty of local broadcast legends I'll be happy to rip a new one on in time...)



**FARMERS**  
INSURANCE

For all your insurance needs

**Home Auto Life**

**Brent Tague**

(518) 704-3838  
1520 Central Ave, Albany, NY 12205



# Troy River Fest 2019



## Jeremy Walz - Soul Sky (Cont.)

*Continued from Page 11*

and good friend so we are happy to have him along for the ride. Josh had to take a break from drumming for a bit so Jeff Prescott has been sitting in the drum throne recently. A great friend and drummer so we are happy to have him with us. Josh will be back at some point, he and I have been doing this together for so long, its inevitable for him to return when he is ready. Adding different pieces or mixing things up does change things a bit but not all that much. Mark and I still go back and forth on lead songs, which is fun and keeps us on our toes. We don't do set lists so he will sing a song, then I'll sing a song, then his turn and so on. It creates a different dynamic than following a set list since you can turn anyway you want after every song ends.

**RRX:** You hosted the Northeast Blues Society's Open Mic jams on Bourbon Street in Colonie for a while. Are you still doing that? I know they were great times, I've been up with my guitar a few times back in the day. Do you have any never-forget-it stories from the jams?

**JW:** Oh, the old NEBS jam... yes. I started helping Steve Katz run the jam when he got sick and took it over when he was too sick to continue running it. The Northeast Blues Society still exists in a way but has re-branded for a variety of reasons and is now the Capital Region Blues Network. The organization does many of the things that NEBS did years ago: sends bands to Memphis to compete in the

International Blues Challenge, run Blues in Schools programs, sponsors local shows, and runs a weekly Sunday Blues Jam. People can check the website at [www.crbn.org](http://www.crbn.org) to see what we are about. I've been running the jam continuously since I took over for Steve about 18 years ago, rest his soul. He was a mentor and big influence on how I run things and interact with musicians. If it wasn't for my respect for him, I would have put the jam down a long time ago.

The jam has moved around a bit but was at the Fuller Roadhouse for almost ten years until they closed. We've been at McGeary's for a few years now and I can't say enough about how great Tess and the staff have been to work with. I share almost every Sunday night with them and they are a huge part of making it a success. Back at Bourbon Street we had some great up and coming blues artists come though and play; Anthony Gomes, Albert Cummings, and Richard Johnston and those nights were magical. More recently at McGeary's, Felicia Collins who was in Paul Schaffer's band on David Letterman's show forever has popped in. The first time I think I was in the middle of doing an instrumental version of Marvin Gaye's "What's Going On" when she jumped up and starting singing with us and killed it! She's got an amazing voice. Another time we had a few guys from the Air Force Band show up with their horns and blow for a while with a few different groups, people were going nuts. You never know who is going to show up but it's always a

great time.

**RRX:** Let's play hypothetical's for a second. Small club, low lights, no big screen TV sucking attention away from the stage, and you have a quick half hour set. You can only play three songs, so you have to pull some time out of each. What three songs, and in what order?

**JW:** "Isn't it a Pity" -George Harrison

"What Am I Gonna Do" -

Mark Emanatian

"She Belongs to Me" - Bob Dylan

And I'm going to cheat and do a three minute encore of "Drunken Band," also by Mark

The mix is about the same as a show, 50% covers 50% originals

and shows kinda what the band does and gives everyone plenty of room to stretch out, then ends with a rockin upbeat fun song.

**RRX:** This is where you can answer any question I didn't ask. Any honorable mentions, handy hints and household tips, horoscopes? Whatever you want; the floor is yours.

**JW:** I think I was verbose enough already but get out and support live music, especially local music, or we won't have it any more.



Carla & Dominique Devito  
Owners

Open  
Year-Round

Find us on  
Facebook

203 River Street  
Troy, NY 12180

[www.hudsonchathamwinery.com](http://www.hudsonchathamwinery.com)  
[info@hudsonchathamwinery.com](mailto:info@hudsonchathamwinery.com)



Daily Happy Hour 4-7 pm  
Outside patio seating

**\$1.00 off**  
any appetizers with this ad!

25 White Street, Cohoes, NY  
Mon - Wed, 1 pm Thurs - Fri, 2 pm Sat, 1 pm



# The Makeup Secrets of the Drag Scene

By Sassy

Every May I attend the fabulous event in NYC known as The Makeup Show. It is a jam-packed weekend with talented artists, professionals and companies across the world in the makeup and skin care industry. People who attend are given the opportunity to learn about products and styles from the industry's finest. Over the years, I have been taught styles and trends, as well as tips and tricks, from everyday looks all the way to professional photo shoots. Every year I leave feeling not just more informed but more educated in this ever-changing field. Joe Dulude II, a makeup artist and educator with The Makeup Show, was a part of this year's festivities. Joe is an Emmy-nominated, world-renowned makeup designer and fine artist. He is probably best known for his makeup designs on Broadway, including his Tony-Award winning looks in *Wicked*. When I informed The Makeup Show that I wanted to do an article about drag performers, they were eager to have me work with Joe. I welcomed the opportunity to ask him a few questions:

**Sassy:** Tell me a little about the history of drag.

**Joe:** The most popular form of drag was in theater. Women were not allowed to perform on stage, as it was considered inappropriate, so men would play the women's roles to the point where they would be popular and in demand. Drag, as we know it today, was around through most of the

19th and 20th centuries. Men and women would often dress as the opposite sex and go out on the town. It was especially popular with wealthier individuals but "not spoken about" in polite society. By the mid-20th century, when gays and lesbians began to congregate in private clubs and bars, more men and women began to do drag. It wasn't until the 1970's when drag queens, as we know them, started to emerge by performing in clubs. Now, thanks to RuPaul, drag queens have

become a part of today's culture.

**Sassy:** How do you think drag has evolved over the past 10-20 years?

**Joe:** Thanks to programs like RuPaul's "Drag Race", drag has become front and center. Straight and gay alike will go to clubs to see the queens from the show perform. It's amazing to see this acceptance in society. At the same time, there is now a level of perfection that is expected and that can be detrimental to queens who do not have the means to purchase designer outfits or top-of-the-line makeup. The most important thing to take away from drag is the ability to be something you are not, or to be someone you are afraid to be. Drag gives you a sense of freedom.

Drag has always welcomed all walks of life into its community.

**Sassy:** What effect has social media had on the drag community?

**Joe:** Like everything, social media has both helped and hurt the drag community. It has helped queens get notoriety and exposure. It has launched careers and created employment opportunities that might not have happened otherwise. But it has also hurt as to what looks perfect in a picture may be less so in person. There is more to drag than just the look. There is the personality, the ability to perform, and to engage & entertain an audience. Often those that are amazing on social media may just be okay as a performer.




**Sassy:** What are “must haves” in a drag queen’s kit?

**Joe:** First, I would say a purple Elmer’s Glue Stick! Most drag queens use this to cover their eyebrows. It works great and it washes off easily. Next is a good color corrector and a full coverage foundation. Some of my favorites are by Kett Fix, Danessa Myricks and Kevyn Aucoin. I like using Skindinavia Primer Spray first to help the makeup stay, then use their finishing spray so it doesn’t move. Good eyeshadow/contour/blush palettes with strong pigment color are essential. Everyone has their own preference of brands but it’s important to have a variety so you have options. Liquid eyeliner is also important. You want a liner to go on evenly and dry quickly. Lashes are big and Alcone has an amazing variety that work well either by themselves or layered with each other. Finally, a drag queen

needs good makeup remover and skin care. The Magic Pads are incredible for loosening and removing the makeup, followed by your favorite wipe to finish with. A moisturizer is essential. B3 has great oils to help bring hydration back to your skin.

**Sassy:** As someone who isn’t a performer but is still in the makeup and glamour industry, is there anything I could learn from drag queens that I don’t already know?

**Joe:** I think the most important thing anyone could learn from a performer/drag queen would be facial structure. We know how to alter the structure of a face. Drag queens may do their makeup to the extreme but if you study it and study what effect their makeup has on their facial structure, you can do it in a more subtle way to create a more everyday look on yourself. Something that is more important is that drag queens can teach you

about confidence and love. Doing drag takes a lot of courage and strength. It allows you to show sides of yourself that you might be afraid to show in everyday life. It has allowed me to be more comfortable with who I am as a person. A lot of what goes into my drag performance now comes out in my real life, and I am forever grateful for the sense of confidence and joy I have now.

**Sassy:** What would you say, in your words, to people who are considering getting into the drag industry or are just on the outside looking in?

**Joe:** If you are looking to get into the drag industry, do it! It is tough, but it’s so rewarding. Buy a cheap wig and makeup and own it. Just like anything you do, drag takes practice. The more you do it, the better you will get. Practice lip syncing in front of mirror. There will always be drag queens out there who make more money,

have prettier outfits and can afford better wigs. As long as you love what you do, pay no attention to them. As RuPaul says, they’re not paying your bills! For those looking in? Continue to be supportive. We may be strong individuals, but we need the love and support from the whole community. And we need your applause just as much as you need us to entertain you.

*You can find Joe on Instagram at @dulude2 and The Makeup Show at @themakeupshow*



# Tales from the Door



By George Glass

**G**reetings my fellow industry peeps and patrons! Today, I wish to share a narrative from long ago. Believe it or not, I too was once an inexperienced greenhorn fresh from the gladiator academy. In those days, I was an angry lad out to prove myself capable of handling any situation. From an early age, I discovered my talent for reading people and the environment

around me. However, being from the land of milk and urine, I often used this skill to enforce my will by any means necessary. Basically, growing up in the post-industrial nightmare taught you to be crafty and always ready to answer sketchy issues with force. Having now become level-headed and mature, I look back on those years and marvel at my growth and need to currently use my

superpowers for good.

When I entered the bouncing game, using physical force was accepted and expected during certain situations. One of my first gigs was at a busy watering hole with live music. The set-up was your standard cooler and two cowboys. The cooler worked the door and collected the cover. Another burly fellow and I patrolled the crowd, ever willing to get our hands dirty. It was a good system when all hands were on deck. Then one night, my first curve ball came across the plate.

The other herdsman called in sick. With no subs available, I was alone with 150 inebriated people caterwauling and dancing the night away. I was nervous, but I used that apprehension to fuel my evening goal with my game face in position. Surprisingly enough, the majority of the

night went well. That is, until the end. The band was playing their last encore, and from a distance I noticed the bass player becoming agitated. I found out later his girlfriend had a rival appear with only bad intentions. With my spider sense on alert, I began to fight my way through the throng of humans. As I got closer, the bass player had thrown down his axe and begun to move with purpose. Still pushing my way through the rubbernecks and fight fans, the enviable brawl had already broken out.

As I got a clear view, I could see twenty people throwing hands and tearing out hair. Being an irrepressible hellion, this young and impetuous character saw only one option. I got a running start of 10 feet and drove my considerably dense form into the rabble. The effect was immediate



Featuring over 28 DOORS designated to cold crafts, ciders, imports and domestics.

Easy bottle return - all brands and no limits with precounts and drop and go service.

35 Saratoga Ave A, Waterford, NY 12188

## Hours of Operation

Mon - Sat  
Open 3pm  
Sun 11am  
for Brunch



## Happy Hour

Mon - Sat  
3pm - 7pm  
All Day  
Sunday

Beat Shot  
Music Festival  
July 5th & 6th

*Nerd Beer and Dope Food  
for Reals*

942 Broadway, Albany, NY 12207



and devastating. I knocked over all of the combatants and several drink laden tables. Needless to say, all got the message and the conflict ended. As the groggy clowns staggered to their feet, I used my booming voice to “explain” it was over and time for all to leave. I was flush with piss and fire by the time my door guy came to assist. Upon seeing my face, he took a step back and decided space was the best course of action. Amazingly, the manager was grateful a full scale riot was avoided at only the cost of a few tables and glasses. With a pat on the back and an extra Jackson, I made my impression and never had another incident in that establishment. I spent another year there before moving on to greener pastures.

I wish to be clear: this is definitely not a recommended course

of action! It was foolish and short-sighted. I just got lucky no one suffered any real damage or memory of the dust-up. Besides, only a special kind of freak can pull that off without the mob becoming even more frisky and dangerous. And with today’s climate, jail and lawsuits are the likely outcome. The morale here is don’t be a 21st century bouncer if anger and chest thumping is your thing! I hoped you enjoyed and learned something from our trip to the past.

Until next time, please act responsibly and always drink within your limits.

*Feeding Your Family on the 4th of July*

**BELLA'S**  
**DELICATESSEN**  
Lake George, NY

World Famous

176 Canada Street  
Lake George, New York

(518) 668-3354  
www.BellasDeli.com

f

**Will Foley**

www.willfoley.net

music available at  
Spotify, iTunes  
& Amazon

**I AM THE HIGHWAY**  
featuring STEVE NUSS  
Will Foley

for booking:  
willfoleymusic@gmail.com  
(518) 209-1643

**sawtooth**  
JEWELRY STUDIO

studio instruction \* custom design \* expert repair

**sawtoothjewelry.com**

195 RIVER STREET, TROY

**WATERVLIET**  
**ARSENAL CITY TAVERN**  
NEW YORK

for the  
Month of July

Limit one  
coupon  
per person

Come Sit in Our Patio and enjoy a  
**Buy One, Get One Free Draft**

795 3RD AVENUE, WATERVLIET, NY 12189 • (518) 874-1767

# The First Gig - Xperience Fiction

By Liam Sweeny

**T**hey came because the flyers around town advertised Taylor's debut. And right under that were the words "2-for-1 Drafts!" But she knew they came for her. And it terrified her.

Her shower tiles reverberated with the power of her cries as she reached into the frustration of a deli cashier that had to lose a stack of past-due notices just to keep her chin at just below mic level, which in her de facto studio was her detachable shower nozzle.

Allen Richards was the rock of the night's entertainment. He'd been poking at Taylor since her last and only open mic, and if his playing was anything like his persistence, they'd likely be serenading last call.

"You okay, Taylor?" he said. "You can still get a drink or two."

"I don't wanna puke."

Allen laughed. He walked over. He had a head on her, so he leaned down.

"These people are gonna cheer you if you burp the alphabet, okay? Just do a couple good

songs, and once they're drunk, do whatever you want. Yell at 'em, beg for change, whatever."

"I've never really been out. It's just nerves," she said.

"Go get a drink."

"I'll throw up."

"They'll clap. Keep doing it, we got a show."

She laughed. "Jerk."

Allen started pawing the thick bass strings, sending some jazz steps through his amp. "You'll be fine."

Taylor picked up her acoustic, an instrument of sonic warfare, in the trenches, the survivor of endless campaigns of garages and parks and mountains, and even the beach once, where it received an amount of sand it had still not given back.

The clock read eight. Go time if she was working at the deli and time meant something. Here it was a suggestion, as was getting a drink, and Taylor decided that Allen was too wise, for she was too sober.

"Can I get a rum and coke?"

Taylor asked the bartender as she came by. "Maybe a little stronger than normal?"



"Sure thing." The bartender threw an extra shot of rum in and passed it across. Taylor reached for the rolled-up bills she'd allotted for the night and the bartender held up her hand.

"You're playing tonight," she said. "And I bet Allen's gonna drink most of your cut, so I'll put it on his tab for ya."

Taylor smiled. "Thanks!"  
"Knock 'em dead."

After the rum soaked her ribcage, she felt it; the surge, the need to pull all the force of her passion from everywhere it lay and let it coalesce into a tightly coiled spring on her diaphragm, supporting the breath in her lungs as the tones and melodies of her fevered imagination took shape and waited to be released.

She looked at Allen, who had started the long intro to the first song. She slung the acoustic across her shoulder like a long gun.

"I'm Taylor," she said. "This one's an original." She fell into the bassline and closed her eyes and opened her mouth.



**COLLAR CITY  
TATTOO**  
631 RIVER ST. TROY, NY  
518.326.3797



**HALFMOON  
WINE &  
LIQUOR**

*For the boat, the beach,  
or the backyard*

Take \$2.00 off \$20.00  
PURCHASE WITH THIS AD

1471 ROUTE 9, HALFMOON, NY 12065 | (518) 557-2877

ART  
Prism Glass Works

BY  
ARTONEVERTHING  
DIP SouLion

All Ages  
Festival

Admission  
\$20  
Includes camping

JULY 19<sup>th</sup> - 21<sup>st</sup>  
2019

213 BY HOLLOW RD.  
CHERRY NY  
PLAINS NY

# DIVINE VIBES 2

BROUGHT TO YOU BY  
THE BEER DIVINER

Timbre Coup - Bendt - Slaughterhouse Chorus  
Ampevene - Brian LaPoint & The Joints - Honey Slider  
Zan & the Winter Folk - Pony In The Pancake



SON OF A GUN - ISLAND ANIMALS - BECOMING A GHOST - HIGH FASHION NORMALIZE  
LET GO DAYLIGHT - JOAN KELSEYS SILVER LINING - CK & THE RISING TIDE  
GLASS PONY - FERAL MERYL - NICKOPOTAMUS - TAMBOURELLI & HER SUPERTRIPS  
BRULE COUNTY BAD BOYS - CHE GUEVERA T SHIRT - OOBLECK  
NACHO - TOM ATKINS BAND - I-IO - FAT POODLE - LAME DUDE - KIEN JAMERE  
ERIN POWERS - NUFF SAID - MAKING THE STARS MOVE - JOSH CASANO  
THE BOAT CLUB - DEB CAVANAUGH & DANDELION WINE - SONIC ASCENT  
LARGE FARVA - GLOWING BUG & FRIENDS - RUSS - NO TOUCHY - MIKE MCMANN



DANES AUTO PARTS  
413-654-7185



**\$10** IN ADVANCE  
**\$15** AT THE DOOR

TICKETS AVAILABLE AT:  
[WWW.BROWNPAPERTICKETS.COM](http://WWW.BROWNPAPERTICKETS.COM)  
RIVER STREET BEAT SHOP  
IL FARO RESTAURANT  
CORCORAN'S TOWPATH TAVERN  
HALFMOON WINE & LIQUOR

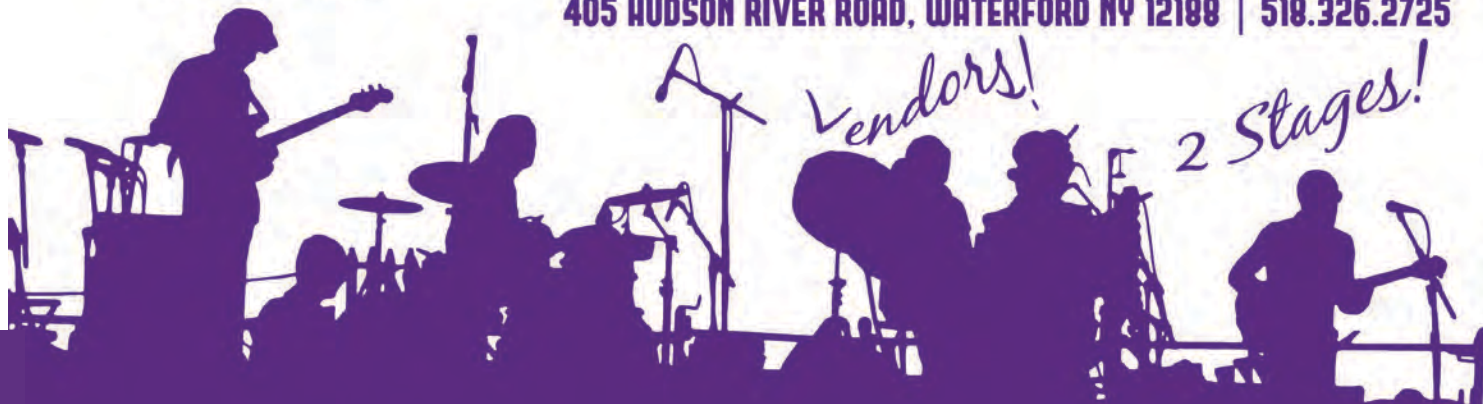
# RADIORADIOX ONE YEAR ANNIVERSARY

# JULY 14TH

# 2PM - 8PM

# CHROME FOOD & SPIRITS

405 HUDSON RIVER ROAD, WATERFORD NY 12188 | 518.326.2725



**VA VA VOODOOS • CHRIS BUSONE • HONEY SLIDER  
BIG FRANK & THE BARGAIN BINGERS • SOUL SKY  
MURALI CORYELL • LAWN SAUSAGES • WILL FOLEY  
ACOUSTIC TRAUMA • BRITTANY ROBICHAUD**

**SPECIAL THANKS TO OUR SPONSORS**

Instruments & Amplifiers  
**PARKWAY MUSIC**  
383-0200  
[www.parkwaymusic.com](http://www.parkwaymusic.com)

**SCATTERED  
BEAMS  
BY FACO**  
Mobile Stage Lighting Specialists  
Bands • Events  
518-372-3757

**IL FARO**  
restaurant & bar

Capital  
District  
**DIGIT★L**

**Chrome**  
Food & Spirits

