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# Experience

Music Art Culture Representation

June 2020

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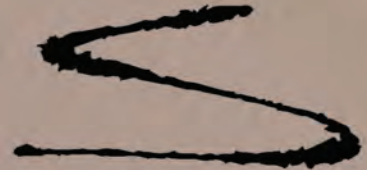
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# Journey in the Mind's Eye

*Behind the lens, behind the artboard, Art Director and renaissance man Richard Lovrich seeks to capture new horizons.*



Photo provided.

■ Richard Lovrich designed the Times Union Center logo.

By Dick Beach

**R**ichard Lovrich is a 1st generation American. A NYC native who has worked for Newsweek, had his own firm in NYC, came to Albany full time in 1996 at the Times Union, led the creative makeover of Proctor's and associated entities to today, where he is the Creative Director of a cause near and dear to his lungs. This is just a bit - the rest will be online at the

radioradiox.com Xperience blog.

**RRX:** We are speaking with Richard Lovrich, who has been in the Capital Region for many a year. Has been an art director at a number of organizations, and has currently got his shingle out because that's the right thing to do. Richard, thank you very much for spending some time.

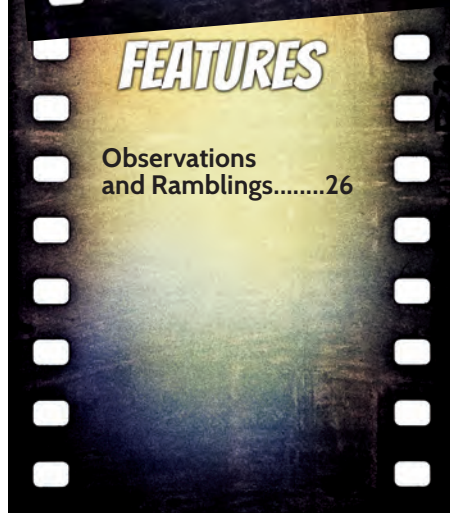
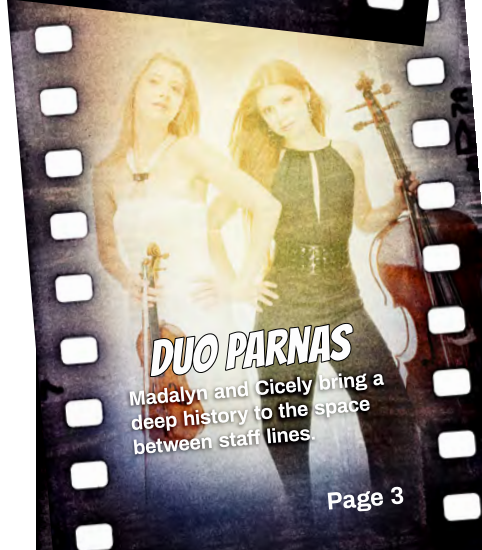
**Lovrich:** Hey, Richard.

**RRX:** You list as being from New York, New York, and graduating high school out of Fort Lee. As most of us know, New Yorkers are depressed mostly because

the light at the end of their tunnel is New Jersey. How did you get from New York to New Jersey?

**Lovrich:** I did grow up in the Bronx. Catholic school in the Bronx. We were at the Spuyten Duyvil, where the two rivers meet at the top of Manhattan Island. It wasn't a big stretch for a young family like my parents, who were looking for a better place, to go down the block and across the bridge, and hit Fort Lee, which was as lazy an attempt to being in

*Continued on Page 4...*





*Continued from Page 3.*

the suburbs as you can possibly make.

**RRX:** So, you graduate high school. What was it, whether it was from school or just something organically that you did, that led you to the Parsons School of Design?

**Lovrich:** Well, some illustration and drawing in grammar school. If you lived in the Bronx at that time, our area was a very Irish neighborhood. Irish meant one of two basic categories. It was cop, fireman, building super, fat padre on one side. Then, we were near Fordham University, so the other side was newspaper writer and author. So, what I did is in between, I spent a few months, half a semester, at the Ridgewood

School of Art. I was working at Newsweek magazine at the time at night and on the weekends as a photo courier

**RRX:** In passing, you say 'oh well, I was doing stuff for Newsweek'. Seriously? How did that happen?

**Lovrich:** It was pretty special. My cousin, not very distant, Dobrillia—we're Croatian, so; she was born there, in Croatia; my parents were born there. I'm first generation American. My cousin worked there and my brother was the chief of communications of Newsweek. He ran the teletype department. Jill Kremenetz, who's one of our photographers, and I would visit Jill and sit with Kurt Vonnegut, and watch television. Someone said, "Did anything interesting happen to you this

week?" I said, "Well, I was at photographer Jill Kremenetz's home, the townhouse, and I was watching television with Kurt Vonnegut." Three people said, "What?" I said, yeah. We were watching a game show. I think it was Jeopardy. We were watching Jeopardy, and he had a little dog in his lap. He was just petting a little dog. Why wouldn't Kurt Vonnegut sit with a dog in his lap? Years later, when I had my photo studio, I was working for Citibank and I was a photographer. So, I took those jobs on, and they contacted me and said, "We have this opportunity. Gerald Ford's coming, and we'd like you to take portraits of him with some of our executives." I found out later the person was FBI, actually.

**RRX:** The first record that I

can find of you showing up here in beautiful Albany, New York is '96.

**Lovrich:** Yes, that would be right.

**RRX:** Drawing for the Times Union, which is where we met.

**Lovrich:** That's right.

**RRX:** You were there for, what, 11 years?

**Lovrich:** '96 to 2006, basically.

**RRX:** I, of course, know the work you did because I was there. Was that something you found that was ultimately a fulfilling type of circumstance because you got to do some interesting design for the company kind of thing?

**Lovrich:** Before we jump there, I'll put my work in New York City in a nutshell. I did work for drug companies, and banks,




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and occasional forays into other... I photographed Andy Warhol for Architectural Digest magazine.

**RRX:** He was a fascinating character.

**Lovrich:** For me, which made him ultimately very fascinating, he was more fascinated than fascinating. In other words, he was completely enthralled by my 4 x 5 camera. We had the most wonderful time. He shared some of the same childlike... you know, a lot of the famous men that I photographed, they shared in having a childlike demeanor. Malcolm Forbes, Andy Warhol, Brian Eno. Like being with a wonderful adult and a wonderful child at the same time. I really enjoyed them. Very sincere people, and deeply interested in everything.

**RRX:** Hearst has headquarters in the city, and I have to imagine that there were people you knew there, which may have been how you ended up here?

**Lovrich:** No, none of that.

**RRX:** Really?

**Lovrich:** None of that. I was living here. I was a single father, eventually, living in New York City in Tribeca, in a beautiful loft in Tribeca. Whole floor, it was really beautiful. With my two daughters. In time, I gave up the loft in Tribeca and I moved here, and I was commuting. I was working in Moscow. I had designed the—

**RRX:** That's a hell of a commute.

**Lovrich:** Yeah. I had designed the opening for the first

American store of any kind to open up after the wall came down in Russia.

**RRX:** And that would have been?

**Lovrich:** That was the GUM, G-U-M. The store was Botany 500 International Man. It was for men's clothing. Well, my good friend Richard Stoddard was an artist at the Times Union. When I would visit Lynne here, I would go to the Times Union at night and they would let me use one of their computers, which was much faster than my computer. In trade, I would work with different artists there and help them to increase their Photoshop skills.

Actually, in my driving back and forth to New York twice a week at least, I fell asleep once and woke up in a field on the side of the highway. Try to think of all the places there are between here and New York City where you can just glide off the road into a grassy field. So, I considered myself extremely lucky. The car wasn't damaged, I wasn't hurt. I said, that's it. I'm gonna look for a job locally upstate.

The Times Union had an opening. It took many months, the vetting process was... I was still doing some work for Botany. Actually, I was doing some work for the United States at that time, for Secretary of Commerce Brown actually, connected to my work in Russia. That's the only work I allowed myself to do because my projects took many months and took me far afield.

Luckily, I got the job.

I was an oddball at the Times Union because I easily floated

*Continued on Page 28...*

Richard Lovrich.

Photo provided.



**Art Fredette**  
 Publisher

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

**Kit Haynes**  
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**Dick Beach**  
 Staff Geek

## Contributors

*Rob Smittix*

*Josh Reedy*

*Amy Modesti*

*Stephanie Bartik*

*Fred Aseel*

*Sassy Auburn*

*Jeff Spauling*

*Jetta Intelisano*

*Melody Morris*

## Contact

35D Saratoga Avenue,  
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[info@radiatorradiox.com](mailto:info@radiatorradiox.com)

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# THE YAMAGUCHIE SPLASH



Photo provided.

■ Yamar Carter at the Empire State Concourse

*With Yamaguchie, artist Yamar Carter brings new life and purpose from the piles of the used and the rejected.*

## By Liam Sweeny

It can be said that we will never renew the beauty of the world until we can recognize the beauty and purpose of even what we throw away. And it's the creative innovators among us who, day in and day out, determine that one man's trash is their treasure. Is this the one who fixes everyone's lawnmower so they don't have to

buy a new one? Sure is. But some people can take the discarded and, through an expression of raw talent, give it value it never had. This is Yamar Carter, or as many have come to know him, Yamaguchie.

I sit with Yamar, socially distanced, and we discuss all the hidden levels of Super Mario Brothers.

**RRX:** If I'm not doing it, I might say that woodworking isn't really different than drawing, it's

just a hot pen burning wood. But I imagine you see it much differently. Because I've seen your drawings too, so you have that comparison in your head. What can you pull out of wood that you can't with other media?

**YC:** The beauty of wood is it has a characteristic of an elegant, timeless feel. It has a heft to it and a durability that can be passed on from generation to generation. Also, one of the coolest thing about that material is

that, as it ages, it looks even better. That's why we enjoy using it at Yamaguchie.

**RRX:** When I look at wood burning or carving, it's amazing what people can do with variations of depth. But I'm a color person – love colors. Does it have to be a trade-off when you're wood – that you get depth at the expense of color? And if so, how do you compensate for it in your work?

**YC:** Well wood naturally does not have color, but if you oil up your finger joints and apply some know-how, it can be painted, and you can use tons of techniques to pull whatever you need from the material if you're willing to spend the time. So I would say the trade off, or limits, depends on the artist working with it.

Compensation just requires time and know-how. I prefer to do color highlights where it's needed. I call it the Yamaguchie Splash, so it retains the wood look, but you also get that pop of color...

**RRX:** You find things that the world has tossed aside, and you make them into the future prizes of someone's collection. That's an amazing power. When you're out there on the hunt for medium, are you looking to find a piece that fills the creative need at the time, or are you looking for the piece that inspires the creative need? Or is it both?

**YC:** Honestly I would say both. Sometimes I find just what I was looking for, or find something I can truly bring life to in a later project.

**RRX:** You find the old and



discarded and bring new life into it. And if it seems random to me or anyone else, I'm sure it's not. You're going to give a dresser character; so does that scuff on the bottom. Do you ever incorporate the imperfections, human caused ones, into your creative process? Or do you smooth that all out?

**YC:** It depends. If the imperfection looks really dope, or if it takes away from the functionality of the dresser. Also, I kind of randomly decide as I go along if, and what I will restore, or leave to the wind unless a customer has specific designs in mind.

**RRX:** A lot of your work is inspired by cartoons, video games – a lot of fun stuff, but also a little bit “digital age.” And given the materials you use, there must be some interesting contrasts and juxtapositions. Is it just you combining two of your passions, or are you saying something more with your choice of subjects on the media you choose?

**YC:** What I am always saying in my mind is ‘think outside the box.’ Do not put a limit on your ideas. Try different things, learn different things. That’s how Yamaguchie keeps growing, cause we never stop learning, applying new equipment and techniques.

**RRX:** I found out about Yamaguchie because you're making masks. And of course, everyone is making them, but no one's making the ones you are. They're amazing. And I see a lot of people trying to be creative with their masks, but yours are works of art, and they're functional. I'll just shut up and let you talk about this. What do you say?

**YC:** Since we are transformative and always trying to push the envelope, me and my business partner Rashad, a.k.a. my lil' brother, kept testing different style of masks. At first, I was just doing 3d printed masks. Then my lil bro seen the demand coming when masks became a requirement in New York state, and Governor Cuomo came to the store and donated for two masks, which attracted Spectrum news. The 3D printing took six hours to complete one mask, so I started experimenting. My partner ripped apart a foam mask and 3d printed mask that I created and married them together, and this is how we have the model we have now. But we continue to make changes, so who knows what the masks will look like later.

**RRX:** This is where you answer the question I didn't ask. Any choice monologues, shout outs, household tips and helpful hints are welcome. Educate, enlighten, emote – the floor is yours.

**YC:** Big shout out to friends, family, and Yamaguchie supporters - we literally would not be here without your constant love. We have no advertisement normally, so it was everyone's word of mouth that unlocked doors. So yes, we love all of you as well. Search us on Facebook. Website coming soon, look out for [www.yamaguchie.com](http://www.yamaguchie.com)

Last thing, if you have dreams and anyone says it's impossible, do the research, take the time, and go for it. Find out for yourself be in control of your own destiny!!!



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# Things Aren't So Bad for Bad Mothers

*With a record in the wings, Bad Mothers isn't letting their musical offerings or spirit be quarantined.*

By Rob Smittix

It wasn't until February 11th 2017 that I came to know your band. My band Smittix, Sly Fox and the Hustlers, Mark Slavin and Bad Mothers did a show at The Hangar on the Hudson in Troy. I was hearing a lot of good things about you guys from people on the local scene and with the exception of the little bit I heard online I didn't know much about Bad Mothers. Then you took the stage and I'll always remember Matt Dalton (vocals/guitar) commanding the audience to come here, I've got something to tell ya; I'm paraphrasing, but it was very close to that and the crowd just instantly swarmed the stage. I was impressed and I've been a fan ever since. Today I am speaking with Bad Mothers frontman Matt Dalton about the good ol' days (a few months ago when we had shows) and about the now and later.

**RRX:** How do you feel the band as a whole has evolved since our first encounter in 2017?

**MD:** We're always continuing



Photo by Kory Alexander

■ Bad Mothers.

to refine our sound. It's more like we're continuing to explore the energy that we all feel for the band. In some ways we've stayed the same. We're the same group of friends with the same drive and same energy. There's a certain mood that we all sink into when we're working on or playing Bad Mothers tunes and we've been continuing to explore what can come out of that space. Not to say nothing has changed. We've been writing new music and focusing on our plan for the rest of this year/next year.

**RRX:** So I am aware that some or all of you have attended St. Rose.

**MD:** Yeah that's true, we all attended St. Rose for Music

Industry. That's actually where we all met, but the last of us graduated in 2017. I guess I can say we were lucky enough to graduate before all these closings due to the coronavirus happened. On that note I do want to take the opportunity to wish a very genuine congratulations to all of the 2020 graduates regardless of where you went or what you studied. My brother graduated this year so I've heard through him some of the woes experienced due to the less than traditional senior year. Nonetheless it is still a very real and very significant achievement and you all should be proud of yourselves so congratulations again, and good luck on the next chapter of your lives.

**RRX:** I have been a fan as I stated before and I have been spinning your music on my radio show often. Now obviously that is not the highlight of your musical career but what have been some of your biggest milestones thus far?

**MD:** You're being too modest, but if I had to think of other highlights, I'd probably have to say opening for Quiet Riot at Alive at 5. We also have gone down to Summer NAMM in Nashville the last couple years for our partnership with Eventide which has led to some cool opportunities. Some of the showcases we got to play down there had us playing with people like Doug Wimbish, and



Larry Mitchell which was really special for us. But honestly I feel like our biggest achievements are around the corner.

**RRX:** With the quarantine happening and all of our shows being cancelled what have you been doing to keep active in the virtual music scene?

**MD:** Yeah the quarantine hit us in a particularly frustrating way. We've been planning the recording of our next record for quite some time and finally had time booked in the studio for the end of March. As you can imagine that had to be cancelled which was a huge bummer, but I'm happy to say we've rescheduled and new tracks will be in production shortly. Outside of that we were lucky enough to have an entire unreleased live performance in

our backlog that we've been gradually releasing over the course of the lock-down. And on top of that we filmed and tracked an additional full live performance during the lock-down, while following quarantine guidelines.

**RRX:** What was the last show you played and did you have to cancel many shows?

**MD:** The last show we played was the Almost Never Dead label launch party, which was awesome. It really was. To give a brief overview of Almost Never Dead; it's a collective of talented local creatives who are using their knowledge of the industry and collaborative efforts and resources to lift up other artists who they believe in. We all have various skill sets and we're all working together to help people who we

believe in to grow and accomplish new things. The cool thing is it isn't genre specific and neither was that show. We had rappers, hardcore punk, and indie rock bands all on the same bill and the crowd showed up for all of it. It really was a full venue of people there just to support the notion of supporting each other.

In regards to cancelled shows I guess we were lucky. We didn't have too many shows booked because we've been prepping for the new record. Which again had to be cancelled and rescheduled. So although a pretty heavy cancellation, that was really our only one.

**RRX:** Recently I interviewed Brian Chiappinelli (B-Chaps) founder of Almost Never Dead (record label), he spoke highly of Bad Mothers. What have you done with the label so far and are there any future plans or is everything just trying to wait out the stay-at-home order?

**MD:** Yeah Brian Chiappinelli is the man. He's the head honcho of Almost Never Dead and that dude works hard. We're very lucky to have him as our drummer so naturally there's some overlap there other than that fact

that Almost Never Dead's sole purpose is to help out other artists. In a way everything we do goes through Almost Never Dead. Our releases, our promotion, our behind the scenes work - it's all Almost Never Dead. We're always working in tandem with a variety of people on just about everything we do. And boy oh boy are there future plans. Yes, unfortunately they had to be put on an unforeseeable hold, but we've been planning for this release and what we'll be doing with it and the band for quite a while now. The new record is coming and once it's here we'll finally be making some moves that we've been working towards for some time.

**RRX:** Lastly, what's in the future for Bad Mothers?

**MD:** New music is on the horizon. A new music video is coming. A new full live performance video is on its way and will be available for your listening pleasure on May 30th so check out the Facebook, Spotify, etc.. Most importantly we can't wait to see you all again in person when this is all over. Till then stay safe, and stay tuned.



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# THE TROJAN BOOKSHELF (CLASH IS HERE)



■ Kim Vodicka, signing her latest release from CLASH, “The Elvis Machine”.

Photo provided.

*CLASH Books has moved to Troy, and publisher Leza Cantoral has a global reach in indie lit. Ask author Kim Vodicka.*

By Liam Sweeny

**W**riting is the evil twin of music. Well, maybe not evil, but there isn't

a word that readily comes to this writer's mind for the relationship. Maybe yin-yang? Lovers? Each borrows from the other, and each feeds into the other. But the world of musicians, bands, and venues

is much different than that of writers, publishers, and retailers.

CLASH Books has all the rebellion of any punk band I've heard yet demands shelf space in the posh studies of high society.

And in the spirit of the scene we cover for you, they went DIY and “give ‘em hell!” and they made it work. And now we welcome CLASH Books publisher Leza Cantoral to her new digs in Troy, and we talk to CLASH author Kim Vodicka, who has a new, tasty offering.

**RRX:** You just moved to Troy, and with your husband, Christoph, your publishing company CLASH Books has a new home. So now you've come to a new environment, with its own history, its own scene; what do you think CLASH can do for the area, and what do you think the area can do for it?

**LC:** We looked for a long time to find the right fit for us. We wanted a place with some sort of an art scene & a youthful presence. A place with new life but not with exorbitant rent prices. We found that perfect sweet spot in Troy. I truly believe that in about 5 years this place is gonna be one of the places to be in upstate New York, as more and more artists cannot afford to live in Brooklyn or Manhattan, or simply are sick of the crowdedness and the gentrification that is destroying so many local neighborhood businesses. Troy is still raw & rough around the edges, but you can see when you walk through the center of town that it is growing. I like that it is small. I love that small town feel. But it is not too small that you feel claustrophobic, and if you do, Albany



is right there for anything you could possibly need.

I really wanted to find a place with plenty of venues to choose from for readings and events. Troy has that. I wanted a place that was somewhat NYC adjacent, and it is close enough for us to be able to do events in the city as well. We also want to do a CLASH Con here in 2022. We want to show off this beautiful town and bring people to it. We want to be involved with the colleges, bringing literature to them. We have already done a reading event at The College of Saint Rose in Albany, which was great fun and mutually inspiring.

**RRX:** CLASH Books might be considered by some to be a “niche” publisher, but that’s hard to define that given all of the writers you’ve put in print. Not to mention that the larger CLASH team is global. If CLASH does fill a niche, who’s that niche buyer? Who would seek out CLASH Books if they only knew?

**LC:** We publish books that are high quality but perhaps too transgressive or experimental or genre hybrid for a larger press to feel justified in taking a financial risk for. The books we publish live on the genre borders and often blur them and flip them on their heads. I think what sets us apart from a lot of indie lit small and mid-sized presses is that we are not averse to genre fiction. We do not think something has to be either or. That meme—why not both? That’s us. We look for exciting voices in any genre. If the voice excites us and the story is good, if there is a sense of rhythm, a sense of urgency that

we must read it and share it, that’s when we publish it. We are both passionate readers who read in all genres. It makes us curious and jaded at the same time. So if something gets us excited, you know it’s gonna be good. It’s not gonna be something you can find with a big five press or even with another indie literary press.

**RRX:** I love Matthew Revert as a cover designer. I bought his art book, *Try Not to Think Bad Thoughts*, which you published. I feel like it typifies the vibe that CLASH puts out, and not just because of the cover art he does. But we can’t ignore the power of covers in general. What kind of marriage should exist between art and verse?

**LC:** Matthew Revert is an international treasure. I love his aesthetic. We have built a great relationship. His covers vary depending on who he is working for. With *Tragedy Queens: Stories Inspired by Lana Del Rey & Sylvia Plath*, that is when the real CLASH aesthetic was born. I wanted a pop art vibe and that has kinda been the vibe ever since.

We work with some other cover artists as well, such as Joel Amat Güell. He’s based in Spain, near Barcelona. He is the artist who actually designed the CLASH Books logo. I trust his vision and try not to mess with it for the most part. He has a powerful aesthetic instinct. He did an incredible job designing Kim Vodicka’s cover. I relayed the themes and aesthetics she wanted to him and he came up with this

*Continued on Page 22...*



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# By Chamber, by Orchestra

*With a rich musical history in their blood, Duo Parnas have taken the world stage by bow.*

By Liam Sweeny

Classical performance is unlike any other. Many of the music we showcase here surfs waves of watts and the angst that scratches at the bonds of polite society, classical is often depicted as the pinnacle of said society. But you need only scratch the veneer of its movements and measures to see that classical composition is a tsunami that dredges the depths of human experience.

Madalyn Parnas Möller and Cicely Parnas make up Duo Parnas, and with their violin and cello, respectively, they've been a tidal force all their own, traveling the world, performing in some of the most stunning places imaginable. And yes, they know how to get to Carnegie Hall.

I sit down with the Duo, and we talk through instruments.

**RRX:** One thing that I've noticed about classical composition, and it was something that I saw in particular in a video of a performance, is that you aren't just playing a piece by a composer; you're opening a window into that composer's era. Very different than, say, the history of a rock song. Can the music survive apart from its history in your opinion? If so, what changes?

**MPM:** Yes, it can! This music has the power to move and inspire you whether you're a professional or you've never heard a violin before. Plus, as cliché as it sounds, it's important to remember that Mozart and Beethoven used to be the pop music of a different



(l to r)  
 Madalyn  
 Parnas Möller,  
 Cicely Parnas

Photo by Dario Acosta  
 Photography/

time. The classical composers who we view as remote, artistic demigods were, in reality, imperfect human beings just like us who struggled to navigate their time in history, their cultural context, and their personal circumstances. As a result, if you believe in the timelessness of the human experience, their music is honest to their reality and, therefore, very relevant to our own. As long as we are willing to listen, their voices will still speak.

**RRX:** You play on a 1715 Alessandro Gagliano violin and 1712 Giovanni Grancino cello. I know that this transcends the value of the pieces; these instruments have a genealogy, of owners, the songs they've played, why they played those songs and the world that they were living in. Do you ever feel their "weight" in that regard?

**MPM:** Such an interesting question! While I often daydream about who might



have played my violin in past centuries, no, I don't experience much "weight" when it comes to considering its genealogy. However, this is most likely because I don't know its full history and because, if I did, it might be too much to bear; if you told me that my violin had been used in the orchestra that premiered Beethoven's 5th Symphony or was held in the hands of Paganini, then I might never have the guts to hold it again myself!

**RRX:** Your grandfather is legendary cellist Leslie Parnas. We've interviewed a few people who've had very well-known parents, like Dweezil Zappa and Murali Coryell. Inevitably the question is asked about filling big shoes. With classical, there's such a volume of work to learn, I can imagine. Is it a lot to live up to?

**MPM:** Yes, it can be a crushing weight to live under, especially when you are young and don't have full agency over your own life yet. In many ways, real or imagined, it seems unclear whether the merit of your achievements belong to "the person" or yourself. On the other hand, fifteen years of experience and soul-searching later, I can say it is one of the greatest gifts that I've been given – to have this family member whose passion for excellence and singular devotion to the craft has inspired and elevated my senses in ways that are truly powerful.

**RRX:** Madalyn, you play the violin, and Cicely, you play the cello. Something I'd always admired about instruments like those, and I would include drums in this, is that you are really

playing two instruments, the instrument, and what you use to play the instrument. Do you view the violin/cello and their bows as two instruments joining forces?

**CP:** I had never thought of it like that! I think I tend to think of the bow and the instrument as one, as my goal is to make them both just a physical extension of myself. And when we play together, my goal is to make the two voices sound like one.

**RRX:** You are soloists; you perform recitals, and in world-renowned orchestras. It would seem to me like the mindset that goes into each would be different, but music is so transcendent, that maybe it's a singular passion that drives all performance. But are there differences that you "prep" your minds for when it's just you before a big crowd?

**CP:** Definitely. There's a lot of psychology that goes into performing, much like in sports. You have one shot to do the best job you've ever done, and I've found that the best way to prepare is to have a calm, centered mind. I use a lot of breathing, meditation, and visualization techniques before going on stage. I tend to be a lot calmer when I'm performing with other people, though!

**RRX:** Being a part of, say, a 60-piece orchestra boggles my mind, the sheer organization that has to happen. And, really, a testament to the power of collective effort, playing maybe one small melodic line to perfect time as a whole universe of music is exploding around you. What is a life lesson that you've learned from an orchestra?

**MPM:** I have learned the



Photo by Michael Polito Photography.

lesson of humility by playing in orchestras. When you perform as a soloist and a chamber musician, you strive to play well because you are invested in yourself; when you play in orchestra, you strive to play well because you are invested in everyone else. It can be difficult to relinquish your individual artistic freedom when you take your seat in the orchestra, especially when you expend so much daily effort on developing your own musical voice. But the truth is, when else are you going to flex your musical teamwork muscles? I don't think there is anything more unifying than hearing the low rumble of a whole orchestra tapping their feet in collective encouragement and applause of the guy who played a great clarinet solo during

rehearsal.

**RRX:** Composition is something I love, though utter novice I am. But the reality of composition, from me on my multi-track to you, is the difference between a good idea and a finished novel. Can you take us through an average night of composition? What are the standard beverages, what are the tools of the trade? Any rituals or superstitions?

**CP:** Right now I'm learning how to compose even when I'm not in my ideal mental state. I used to write only if inspiration struck, but I think a true skill is learning how to pull inspiration from everywhere at any time. But I never do it on an empty stomach, that's for sure! I just end up making melodies to the words, "I'm so hungry."



# Radio Soul X

Over the years I have heard the phrase "Keep moving forward" used numerous times. It always made sense to me that we should never settle, never backslide and never look back. So much so that I use the phrase as my Facebook tagline. So, in the spirit of moving forward, I have an announcement to make.

We have all recently been in a holding pattern. I will not argue the merit of the current situation or discuss reasons but I will keep

moving forward. This is the only way.

On June 1<sup>st</sup>, RadioradioX.com will be adding a second station to our platform. Ladies and Gentlemen, I present RadioSoulX! This stream will feature an incredible rotation of Soul, R&B, Motown, Stax, Funk, Disco, Jazz, Reggae and Blues from the 50's until now!

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*Art Fredette*

Publisher





# Discovering the Blues Expression

*Getting a Jazz education in the 518 has gotten much easier, thanks to Jazz at Lincoln Center and Seton Hawkins.*

By Liam Sweeny

**S**eton Hawkins is the Manager of Public Programs and Education Resources at Jazz at Lincoln Center. He also leads the organization's Swing University.

**RRX:** Within our readership, there's a real fondness for rock, and most of us are fully aware of the blues roots, figures like Robert Johnson and Howling Wolf being rediscovered and reinterpreted time and again. How is jazz history like this, and how is it different? Where do we see jazz today, outside of its natural genre?

**SH:** So what you're speaking about here is a deep interconnection of something we would call blues expression. It's the outcome and the product of styles of music that came to the new world from Africa, notably northwest Africa, and created this unique tonality we would call blues expression. So, relating it to what you just said on rock and blues, what I think jazz's role there is a cousin, a lot of these styles are emerging out of these unique sounds that developed in the New World in the nineteenth century; jazz is one of them. So within that, you can understand jazz's history and

developments the way you would a genre like rock or blues. The idea of earlier styles getting rediscovered, that's happened in jazz many times. Wonderful examples of that are the early New Orleans and early Chicagoan styles that got a revival in the 1940s, and again in the 1970s tacked on to the ragtime revival that happened as a result of movies like *The Sting*. We see the music of Louis Armstrong being rediscovered by generations after generations, something Wynton (Marshall) has also spoken about, of reassessing and relearning what

Louis had been doing. And when Wynton himself was coming up. So with that in mind, what jazz at Lincoln Center has said is that all jazz is modern. And this idea, I think, reflects the notion that the genres you hear throughout any decade are making choices about what to emphasize and what to de-emphasize, and it makes this unique sound and strains that are ties to this grand lineage. And so I feel that the music is constantly having this rebirth cycle – new musicians coming in, encountering classics and coming up with their own unique interpretations

at all times.

**RRX:** Music comes with its preconceptions. Jazz comes with the preconception that somehow it's an "elite" or "sophisticate" music. But looking at the history of jazz, it seems like an odd preconception. Do you think that notions of the class of a listenership have anything to do with the actual listenership?

**SH:** No, I think you will find incredible listeners, people with incredible ears, and tastes, and souls in any genre you check out. What I think jazz has to offer is a beautiful balance of things. Jazz's

■ Jazz at Lincoln Center.



Photo provided.



roots, particularly during the Jazz Age and the Swing era, points to music that valued dancing. Other styles of jazz de-emphasized that, but at all times, I think the rhythmic revolution that accompanied jazz is something anybody can be enjoying, and I also think the notion of improvisation, the notion of spontaneous creation that accompanies jazz is something where you can enjoy it on a purely visceral level – you can sit and think about the melodic and harmonic constructs, and it will meet you where you're at, which is something I've always loved about it. But I don't think at any point we would ever have to think of it as an 'elite' music; I think it's something anybody can enjoy, and I think that's true with a wide range of popular music. You can dance to it, you can nod your head to it, or you can dive into where it's coming from. And any of those paths can reward you.

**RRX:** Jazz has a power over the emotional landscape. In my opinion, it can be more satisfying than other forms of music, but more nuanced. It makes you feel by first making you think, whereas other genres may be more "what-you-see-is-what-you-get." Can you think of an artist or jazz subgenre that this might apply to?

**SH:** I think the pinnacle of that would be a figure like Louis Armstrong. So you listen to Louis, in honestly any era of his career, 20s, 30s, 40s, 50s, 60s... you're going to immediately hear something that is engaging, and fun, and enjoyable. And then if you listen deeper, new elements will emerge in your listening

– the way he'll shade a note, the way he'll phrase a particular melodic line. The way he might take an original melody and reconstruct it as he's singing it, or as he's playing it on his trumpet. Moments like his recording of "Stardust," for instance. The way he performs it is immediately engaging, but there's this depth



Photo provided.

■ Louis Armstrong.

of emotional resonance that he's building and generating in the way he's singing the melody and the way he's phrasing it rhythmically as well. It's something where you'll never be able to listen to it enough times. So I think that's a great example of where you can listen on a surface level, and get something out of it, but with each sort of return to it, you go deeper and deeper and deeper. And I mention Louis Armstrong, but a whole bevy of the pantheon of artists do that. The way Billie

Holiday will reconstruct a melody, and rephrase a melody, is something you could devote your life to listening to, and still be learning new things from what it is she comes up with. I think there's a whole range of artists like that.

**RRX:** I bought a CD from Wynton Marsalis, Black Codes,

and just the first song was so beautifully chaotic that it instantly invigorated me. And it's not just Wynton; John Coltrane, Miles Davis, Louis Armstrong, Duke Ellington – all powerful people with something to say. If rock says to rebel, what does jazz say? And how does it say it?

**SH:** Jazz says a bunch of things. One of the things that jazz says is that, to understand where you are in the present day, you have to understand how the past led to this moment – what the

lineage says about the present. Jazz is saying that you learn that, and you learn those conventions, learn those rules, so that you will understand where you will go next. Now, if that's breaking the rules, great. If that's remolding the rules, that's great too. If it's working within them, but finding a new avenue or path within them, that great as well. But jazz looks at the past not as something that you mimic it or imitate it, but that you learn from it and that you expound upon it. Jazz is built under the ideas of things like blues expression, this melding of major and minor, happy and sad. It's built off of a rhythmic foundation of swing, a very flexible and inclusive group dynamic, and it's built off of improvisation, the celebration of the individual voice. I think that's a crucial thing to understand, because to balance improvisation, the celebration of the individual, your own voice of your own self, against swing, which is a group-focused dynamic, is a very difficult thing, and the best jazz artists master it. And it teaches us a lot about how you can function in a family, a community, a society. Understanding this vast complicated network we're in – work within that, but also assert who you are as an individual.

**RRX:** Wynton Marsalis is the Managing and Artistic Director of Jazz at Lincoln Center in New York. I've seen him perform up here at Troy Music Hall, but I've never gotten down there. Can you give us a walk-through? The layout of the Center, or just the groove of the overall program?

*Continued on Page 20...*



*Continued from Page 19.*

What's one thing regular attendees might not know about it?

**SH:** So jazz at Lincoln Center was the first sort of large institution built with the idea of promoting and advocating for jazz specifically. So if people come to visit us in New York City, the facility that they would come to was completed in 2004. In it, there's two concert halls. One's called Rose Theater, modeled after La Scala in Milan, and the other one called the Appel Room, modeled after a Greek-styled amphitheater. We also have our jazz club, Dizzy's Club, a beautiful venue. And then we have the Irene Diamond Education Center, which is where we do classes for everyone ranging from infants with their caregivers all the way through life learners. And the idea behind that is to create a vibrant ecosystem for this music, where we can be training up new audiences, new listeners – we could be training up new musicians. We can be offering professional opportunities to young professional jazz musicians who are looking to establish their work. And our concert season is built around that notion of establishing a sort

of multilayered celebration of the art form. One thing people might not know is that our club, Dizzy's, has done a really wonderful job over the years between its main evening sets at 7:30 and 9:30, celebrating national and international artists, against a late set where artists are brought in for an almost week-long residency to build a theme or concept, and that piece is so crucial for bands to gel and form identities. It's something I really love. And then the other thing, when the season gets underway again, is that we tend to webcast a wide range of our shows to try to highlight what we're doing to a global audience.

**RRX:** You lecture on jazz at a program in Delmar called Humanities in Lifelong Learning (HILL) which is under the direction of Jazz at Lincoln Center. Can you tell us a bit about the program? Does this program look to expand elsewhere in the Capital District, or has online learning made physical expansion moot?

**SH:** The group that we work with (Humanities Institute for Life Learners); that program is really remarkable. So yes, that's a group that operates in Delmar through the Bethlehem school

district. What they do are multiple terms of classes for their members, who are predominately retirees or people with flexible work schedules during the week. And it's a wide range of classes that they offer. So we work with them each year to make sure that one of them is a jazz class. At this point, we've completed three years of classes with them. So the very first one, we did an overview class, a "Jazz 101" class, which is basically a survey-style class. The second year, we focused on Duke Ellington, and the third year, which we completed this past fall, was on Louis Armstrong. We're working right now on a game-plan for the fourth year, which will be on Billie Holiday. And right now, the discussion is on how the logistics of that

might work, depending on what the safest options are in terms of public health. We've been really happy and fortunate to partner with them; in fact, they're the first group we've been able to do a partnership like that. We're looking to do more work in that vein, because it's really been an incredible thing to see. How that expands right now, it's tough to say. Depending on how the next year shapes out will obviously inform what choices we make. But in terms of HILL, we love working with them. So anytime they want us up in Delmar teaching, we're there.



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*Continued from Page 15.*

incredible design of a twisted doll box set.

We like to work with cover artists who are real artists. Who have their own intuition about a cover design. We work together to arrive at something we can all be happy with.

**RRX:** Now of course, this interview is really a publisher/author combo, so maybe I should call on Kim Vodicka, whose latest offering, *The Elvis Machine*, recently landed on my doorstep. Kim, can you give us a tour through the Machine, and what your vision was when you were putting it together?

**KV:** The *Elvis Machine* started with a handful of pieces and developed slowly over the course of

about four years (2015-18), which were my first living in Memphis. The poems appear, for the most part, in the order in which they were written. Admittedly, I didn't know where the project was going when I started it. Once I saw where it seemed to want to go—about five or so poems in—I had a better idea of what the next piece should look/feel like, and I allowed one to lead to the next. I'm a writer who doesn't necessarily start with a vision or concept or anything like that. I like to let things decide what they want to be and trust I'll get to know them and follow their flow. The whole process of writing this book was very intuitive and evolved naturally with my life throughout that time. It often felt like the poems knew more than me, and I had to

catch up to them. In some ways, I'm still catching up to them.

That said, it became clear to me early on that I was writing mostly lachrymose diatribes—broken, angsty, girly sounds—about being a woman in the Bible Belt south. The material is deeply personal and in large part based on real-life interactions/experiences I've had here in Memphis. I started to recognize the book as potentially resonating with people, women in particular, especially with regards to romance and the pursuit of finding a partner—the seemingly omnipresent pressure to find “the one” and the obsessive/self-loathing/addictive patterns that can occur as a result. My retrospective vision for the book is that it's a book for women/femmes. It's not

a self-help book so much as a mutual exorcism that hopefully will feel cleansing and empowering, despite its confrontations with deep and powerful darkneses. For men, anything sexual in the book is a bait-and-switch—hopefully they'll learn their lesson. My muses have mostly been demons, and that's at the heart of every poem here. At the same time, I needed the book to end with hope, which is why the last piece is a love poem I wrote for a woman—my best friend, actually. If there's one thing that has made me feel hopeful in this sea of toxic Elvises and systemic misogyny, it's the power of girl-on-girl intimacy, especially platonic intimacy.



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# Reminiscing and Forecasting with Al Kash



*From hemisphere to hemisphere, drummer Al Kash has played the drums endlessly... and may still have the record to prove it.*

**By Rob Smittix**

**A**l Kash is one of the Capital Region's iconic musicians but as you may know, he didn't get his start here. Today Al was kind enough to take time out of his quarantine to chat with us about his career path and what he's got cooking on the burners.

**RRX:** So how you been?

**AK:** Well, starting to lose it a bit

**RRX:** That was me almost this entire time. Now each day I try to accomplish at least one thing.

**AK:** I've been doing one or two drum practices in my room every day, which has been really great. I'm going back to stuff... You know, you practice music and there's a lot of stuff you just ignore because you don't use it. So I've been practicing African stuff and working on different techniques I've ignored over the last few decades.

**RRX:** So definitely keeping yourself busy with the music. It's driving me insane and I'm sure it is you too, that you just can't jam with anyone.

**AK:** Oh my god yeah.

**RRX:** Now I'm familiar with

much of what you have done musically but nobody knows it like you do. For the folks that don't know who you are can you give us a little summary of your music career?

**AK:** Where do you want me to start? (laughs). We left NY when I was 14 by ship to Australia that was in 64' and I turned 15 on the boat. One of my first friends over there was playing guitar in the apartment next to where we just moved and he said why don't you play bass? I said, yeah okay, and I went to the music store. I don't know why but I understood it. We both went to audition for a band; the singer's girlfriend was the drummer but they had split up. So there was already a drum set sitting around. I sat down and just started playing and I thought, oh I like this better than bass. So I ended up taking over the monthly payments on what this guy bought the drums for. That's how I started drumming.

**RRX:** And so glad you did. My brother and drummer Jay received lessons from you many years ago and we even had a couple of chances to share the stage with you, certainly a highlight



in Smittix's career. But besides us (laughs), you have had many amazing years as a professional musician, any wow moments you could share?

**AK:** In my early career in Australia, you could do three gigs in a 24 hour period. They had these rules, the bars and pubs had sessions. The clubs would be open at night time, like 10pm-3am or something like that. So you could end up doing an early, early session at a bar, a dinner session at another bar and a nightclub spot all within that day. So I grew up in that sort of climate.

There was a band called Tully, part of the house band in Sydney for Hair and the drummer was from Perth. I had sort of a mini-conversation/lesson with him. He was one of these phenomenal people that I admire. Tully was inspiration plus ya know? Another Australian band I was a part of in 1970 was Black Feather and we had Bon Scott on timbales and recorder.

**RRX:** That's nuts just to have a name like Bon Scott work with you.

**AK:** Bon would come out to some of the gigs and he was a drummer also. I would say "play a few songs if you feel like it". He would drum. It was original music, it was tough to invite people on stage.

**RRX:** Right.

**AK:** Then it was 73', I was back on the West Coast in Perth and the band I was in, we opened up for The Stones, out in the Cricket Ground, which was great. There's a live tape of that on YouTube but without sound.

**RRX:** Awww. So my brother told me a rumor I've heard for years. He told me that you broke some kind of record for playing drums for like 3 days straight or something?

**AK:** Oh, yeah. That 67' or 68'. The band I was in The Down Home Group. In Perth at the time another band had held the Guinness Book of World Records for non-stop playing by Guinness rules; which allows you 5 minutes per hour break or you can accumulate your breaks and play 6 hours and have a half hour off. So anyway it was a friend's band that played at this club we used to play and they just did it as a mark and played for 52 hours. Then I don't know, it was three to six months later the band that I was in said let's see if we can break their record. So we set it all up and we started Friday night and ended sometime Sunday but we played for 60 and 1/2 hours.

**RRX:** I couldn't even imagine, I like to take a break after three songs at band practice.

**AK:** At one point when I was up there after God knows how many hours, I looked out and I thought I was looking at glass enclosing my part of the stage. Just my brain hallucinating on me.

**RRX:** Understandably so.

**AK:** So that's been documented, I don't think anyone was silly enough to try and beat that.

**RRX:** No way! So when this whole thing is over, what's the first thing you want to do?

**AK:** Whelp, I'm involved in one, two, three CD's we're trying to wrap up at this moment. Some

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# Observations and Ramblings from a Cranky Old Guy

by Jeff Spaulding

**W**elcome back, hope you've well, hope everyone is safe.

As I write this (May 13), New York State is nearing the end of New York State On PAUSE, and the initial steps of attempting to get the state back to normal, or rather the new normal, approaches.

Don't freak, this is not another COVID thing, BUT, the pandemic is the basis of this article.

Throughout America, especially in the 20th Century and onward, tragic events, or momentous events, have created some of the most memorable, if not personal, works of art, that represents feelings and emotions deep in the soul.

The pandemic will be no different.

You just KNOW there will be a TV mini-series on this.

WHO will play Governor Cuomo? Dr. Fauci? President Trump?

Rather than looking at the wide range of media to tell the coronavirus story, I want to focus on music, we ARE a music publication remember?

I made a list of "tragic events" from the start of the last century, and searched for a list of songs that reflected said event, interesting what I found.

Not ALL of these songs were hits, but they all had an impact.

Let's review, shall we?

The Great Depression  
(1929-1933)

"Brother Can You Spare a Dime"-Bing Crosby

Unfortunately, this song hits TOO close when you compare it to the 2020 situation. The words, the tone, the mood, desperation oozes from this recording.

World War II (1939-1945)

"Der Fuehrer's Face"-Spike Jones & His City Slickers

This is a wonderful example of how comedy and satire can be used as a cure for unthinkable moments in our lives.

There is always one douchebag among your friends who make fun of unspeakable acts. That douchebag, for example, makes inappropriate jokes about certain celebrities who pass.

For me, when I think of that person, I feel like having a sausage sandwich...

To my friends, that person is me.

You may not admit it, but inside you're peeing your pants when you hear their poor taste joke.

The Vietnam War (1955-1975)

"Give Peace a Chance"-The Plastic Ono Band

In this case, the song is a FEELING against the war as opposed to the words, those four words are so simple but also so powerful. The video of this performance actually brings out the emotion against the violence of Vietnam.

And in truth, there are SO

many songs about this war, it's hard to pick one, but this I feel is the true anti 'Nam tune.

The Kennedy Assassination  
(1963)

"Abraham, Martin & John"-Dion

Who would think a street wise doo wop singing heroin addicted Italian could become so contemporary and soul burning?

It took five years after Dallas, but the Wanderer did it.

Watergate (1972-1974)

"Watergate Blues"-Tom T. Hall  
I am a big fan of "The Old Storyteller," and this is no exception. This song came out before the resignation but sets up events to that time perfectly.

September 11 (2001)

Two songs taken from both sides of the horrible events of that Tuesday, one of shock and sadness, one of shock and anger, and both are from country artists.

"Where Were You When the World Stopped Turning?"-Alan Jackson (2001)

While the studio version is just as powerful, this, done live on television shortly after the attacks, takes your breath away, tears come to me today when I hear it.

"America Will Survive"-Hank Williams Jr. (2001)

Bocephus wisely took a signature song and added the anger America and the world were feeling back then.

There are endless other events in history you have lived through

that we may not have brought up.

You may have tragic personal moments in your life we know nothing about that are just as powerful and painful.

Some of them may revolve around what we are dealing with right now.

But music, movies, films, books, they can be used to heal, to strengthen, to bond.

Your feelings are our feelings.

Your emotions are our emotions.

Rather than keeping them hidden, use them to create, to soothe yourself, family and friends.

For me, I write, I perform, I act as an asshole.

It's a buffer but it helps.

Let's hope next issue, we can move past all this a little bit more.

Keep the faith my friends.

Be hearing you.





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## Richard Lovrich, (Cntd.)

*Continued from Page 5.*

from floor to floor ‘cause I had deep respect for and had already been in the news business. I didn’t need to be schooled in journalistic ethics or anything.

I was both appreciated and despised for my ability to move from floor to floor.

**RRX:** One of the last what I would call branding pieces that you produced prior to leaving is still used on the Times Union Center.

**Lovrich:** It was that logo. That’s true, yeah.

**RRX:** An opportunity came up.

**Lovrich:** That was wonderful because it was an opportunity... There were a few things that happened simultaneously. I was given that opportunity. You might imagine after ten years there, I immediately was snapped back into my dealing with corporate executives as my direct client role from New York City. So, it was a pleasure to work with, first, brand people who make everybody happy with tests, and with models, and with pitches. More than a newsroom itself, that’s kind of my milieu. That kind of creative world. I enjoyed it tremendously.

I tried to introduce a client model into that unionized workplace because it’s the only way to get things done. If someone comes to your desk and says, “I need this in ten minutes,” if you can only think with your union hat on, you basically say, “Fuck you. You’re not gonna get it in ten

minutes.”

I knew the logo would live. I didn’t know that the Times Union Center would be around for as long as it has been, but I certainly knew it was gonna be around for five years or so. I wanted to make sure it was right.

Again, with Tom Prosser upstairs and Jeff downstairs. It was a great team. They contributed to it. They really did. It was almost more the discussions that we had. Basically, they had my back in being as detail-oriented as I was about getting it right. It was wonderful. So, I created a mini-agency within.

**RRX:** A big deal.

**Lovrich:** So in time, Rich, I found that I didn’t see any projects like that coming down the pike anymore. I was being paid well. I was being insured really well. There was certainly very little work pressure on me. It was easy to do. It wasn’t super fulfilling, honestly.

So, I had spoken casually to some friends. One of the friends whose mutual friend was Philip Morris called me and said Philip might be looking for an art director for Proctors. I was like oh, what is this? We met at Professor Java’s, and that was it.

I missed the news business, Rich, like you were tearing the very teeth out of my head. But on the other side, I wasn’t missing much. I went to management and they were very, very nice. They had been treating me well. They were treating me well. I told them what I needed, and they turned around and said well, you can

have a little more money.

The implication was oh, you can have more money, but you won’t even be as fluid as you have been, up until this point. Now that we know that you’re all over the place and doing work all over, we want you to really just stay in your department. It became a middle management kind of football thing, and I don’t do well in that environment. So, I moved on. That was it.

**RRX:** Things being what they are, you now have your shingle out. You’ve got your shingle and I’m sure—

**Lovrich:** More precisely, this is what happened. After having been laid off, I realized well, I don’t like being dormant. So, I changed my identity online from being Proctors to being just

creative director. Well, everyone misinterpreted that into thinking that I had gotten another job. I was really redefining myself as a creative director. I’m not the creative director of the collaborative any longer; I’m just the creative director, so. That was the only change I made.

I’ve been doing volunteer work for the Alpha-1 Foundation, whether it’s emceeding an event in Croatia, or hosting an event in New York City for investors. I was very lucky that lightning struck and I was able to do a very modest one day a week piece on actually—mostly through Zoom—I’m the host of a podcast for Alphas and for physicians, and it’s something that’s very dear to my heart.

**RRX:** I want to strike on that. As public as you are about what



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you do with Alpha-1, what people don't know is they don't know what it is. So that we can document it correctly and put it in the—because we want this in print properly. Describe to us what Alpha-1 is, knowing full well that you are more than intimately in touch with it.

**Lovrich:** Well, Alpha-1 antitrypsin, I'm deficient in. Alpha-1 antitrypsin deficiency. But Alpha-1 antitrypsin is one of the body's most important anti-inflammatory agents. It is inherited; we know that. It's an inherited disorder. But it is also an auto-immune disorder.

Because of the misfolding of this protein, the Alpha-1 antitrypsin runs around the entire human body and it fends off damage from, let's say cigarette smoke,

other irritants. Without Alpha-1 antitrypsin, your body turns its defenses on itself, bottom line. So, instead of fighting the nicotine build-up in your lungs, the Alpha-1 antitrypsin actually starts to eat away at the structure that holds your lungs in place and keeps them aloft.

If you think of a children's playground, the monkey bars, it eats away at that architecture, leaving the lungs unsupported. It's the non-smoking way to end up being emphysema-ed, right?

**RRX:** Oh joy.

**Lovrich:** It is everything that you might imagine. For most people, they have no symptoms until later in life, giving people the misapprehension that it's only a disorder that is for old people, while it's more accurate to say,

let's say, it affects older people more, right?

Now, I'm unusual. I have other comorbidities and maybe a unique expression of disorder, but I had problems breathing as an infant. That is not typical for Alphas, but it is my diagnosis. For me, being diagnosed was...let's put it this way. Richard, it was a joy for me to be diagnosed. It was a joy to know what I have.

So, yeah. Immediately upon being diagnosed, I am not necessarily the biggest joiner of things in the world, to be perfectly honest. But I realized to get my hands around this disorder that I was going to have to hit the road.

After each event, I would donate my photography to the Foundation. Then, that led into winning their marketing award one year, which I was extremely

honored to win. I won their marketing award which isn't given every year; really a tremendous honor. That meant a lot to me. I've won AP awards and I've won a Hearst Eagle Award. There was something special about that award.

**RRX:** I'm gonna conclude the interview part of this with a thing that I do that sometimes roils people and sometimes they just go, ooh. I always close these with a single question. What do you want to tell the world? What do you want people to know? Again, we are not political, we're not this, we're not that. But what is it if everyone on the planet were to read it or hear it, what would you like to tell the world as the last statement about you?

**Lovrich:** I don't think I should say anything differently than I say to Alphas, and that is do what you can whenever you can with what little energy you have left. Everyone has a super power, and they should employ it, and let it out and share it with the world. There's a lot of other things I can say, but I think finding personal fulfillment is perhaps one of the greatest goals for any person. It's difficult in that it is so very easy. You just have to let it out and share. That's it. What you can whenever you can to the best of your ability.

**RRX:** Thus endeth the interview. Thank you.

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## Al Kash (Cntd.)

*Continued from Page 25.*

of the performance stuff needs to be done but mostly mixing and getting together and saying yeah that sounds great let's do it. All that's on hold.

**RRX:** It's like your hands are tied.

**AK:** Yeah and this would be an answer to just sitting home on your ass. This would be great if Playing with Fire's CD came out or... Nite Train's CD is almost ready to be released. Leopard Society that whole CD is mixed in the art department. All that stuff would be my preference right now but it would be just incredible walk onto a stage with anyone at this point and say what song do you want to play?

**RRX:** I know. You know, a lot of people are doing these live streams, where they are performing from their houses.

**AK:** I actually have a different take on that. I'm not really that interested in seeing someone gather around with an acoustic guitar standing in their living room and singing; with all do respect. I wanna hear electric

guitar with distortion and see people bouncing around.

**RRX:** Anything else been on your mind?

**AK:** I visited Australia this past August, I got to play with a lot of friends. One of them is a book publisher/musician guy. Numerous bands I played in are featured in a new book coming out called Way Out West. It's Perth's music scene from the 60's and 70's. That should be out any week.

My calendar was booked until September now everything is cancelled. Some places said we're shifting those dates till 2021. I am hoping in the next few weeks we have some openings and something positive will transpire.



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