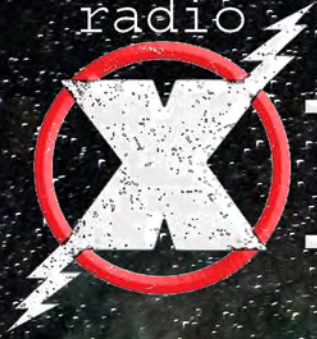


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May 2021
Vol. 3, Issue 5

STEVEN CANTARA

Cozy, candid words from the PYX106 morning show.

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DAYS N' DAZE

Texas folk punk and gut-bucket busking.

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Country Soul and Family

Country star Jessica Lynn keeps her sound close to home... and close to her heart



BY LIAM SWEENEY

Photo by Scott Voncent.

Music carries feeling like wire carries current. It's all too tempting to believe your music is the best music, because it's complex or it's smooth or it has this history or that. But we forget sometimes that the music we love is the music that pushed a speaker when we fell in love or held our hand when we lost that person. And we learn that we find our tastes moment to moment and song by song.

Jessica Lynn has the voice and the presence to write memories in the hearts of those who find her songs. A rising force in the country-music world, Lynn's crystal tones and infectious energy can entrance anyone they

reach, and soon that reach will find you. Hope that the memory you write with her is a good one.

I sit with Jessica and we talk about famous highway robberies.

RRX: Family means everything. We all share a big musical family, but in your case, your actual family can count itself as members of your musical family. Your dad, your mom, your husband; all a direct, physical influence on your sound. Were they musicians to begin with, or did they evolve into it?

JL: My parents were always musicians. My dad, after retiring from the NYPD, actually became a new-age

composer, and my mom always was very artistic, writing and performing in many different mediums. My husband actually didn't start playing until after we met. He was pursuing a professional baseball career and his very first time on stage ever was with me opening for Brad Paisley. I am so proud of all he's accomplished since then and of the musician he's become.

RRX: Let's go to that musical family you've played with. Loretta Lynn, ZZ Top, Brad Paisley, Keith Urban, et al. ... a "who's who" of country music stardom. But asking what that's like is sort of a non-question. You're in that

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Morning radio host provides more than a few laughs on the way to work.
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DAYS N' DAZE
Folk punk from Texas packs a punch and leaves its mark on all who listen.
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Art Fredette
Publisher

Liam Sweeny
Editor-In-Chief
Creative Director

Kit Haynes
Associate Editor

Dick Beach
Staff Geek

Contributors

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Josh Reedy

Amy Modesti

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Dawn Grimmick

Sassy Auburn

Jeff Spauling

Melody Morris

Vito Ciccarelli

Ed Conway

Vegas Nacy

Contact

35D Saratoga Avenue,
Waterford, NY 12188
(518) 326-1673

info@radiatorradiox.com

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pantheon of talent now, and others list playing with you as an accomplishment. How do you feel about being an influence?

JL: Thank you so much! I am so incredibly flattered by your kindness! It is honestly the best feeling in the world to know that I have made some type of positive impact on someone's life in some kind of way. That is my favorite part of making music.

RRX: We haven't had a ton of country artists grace the pages, and it's a shame. But it means that you can consider yourself one of country's ambassadors here. I'm, at heart, a blues man, and so I know things about blues, its roots, that I wish other people knew. Do you hold anything deep like that about country? What do you wish we knew?

JL: I love the blues! There is just something about the blues that is unlike anything else. I think my favorite thing about country music is the storytelling aspect of it. I really do believe that the genre has a special way of painting a picture and that's what really drew me to it.

RRX: One thing that people think about country music, and it may in many cases be born out, is that country is rural. It's "country"; it's not "country and city." But I've known in my life that there is a place for country in urban areas. People migrate, and their taste in music migrates with them. How would you reach out to the eager-eared city kid?

JL: I believe that country music is not about where you come from but about how you want to tell your story. I think it's genuine and honest and I love that about it. I only make music that is 100% reflective of who I am and I think any kid or listener can connect with that.

RRX: The pandemic, the scourge of the music scene, has been a mention in nearly every article, to the point it

should be listed in the masthead. Country really celebrates the outdoors, the festivals, so this past year has had to hurt. How have you held onto the country feel when you may only have had a view of your own backyard?

JL: This year has been very difficult. I lost a world tour of 14 countries and about 100 different cities. It was hard to hold on to the faith but as soon as I knew what I was facing, I fought back and turned all of my performing online and worked very hard to still connect with my audience. I was extremely proud to be named a Top 40 Livestreamer of 2020 by Pollstar, the world's largest ticket reporting agency. It was a testament to determination and resilience! I am very proud of that accomplishment in the face of such adversity.

RRX: So. "Getaway Car." You're latest if I'm not mistaken. And there is a string of other offerings you've forged ahead with. They're burning up the charts. Have you had any socially-distant ways of test-firing them live? And if not, do you have a venue, order, or setting in mind for when we doff the masks and put the hand sanitizer away?

JL: I have been able to test them at my weekly livestreams, which has been awesome! I have been livestreaming weekly since the very start of the pandemic. We hope to reschedule my world tour for next year.

RRX: This is where you answer the question I didn't ask. Best honky tonk in your travels? Any specific gear on your wish list? Educate, enlighten, emote – the floor is yours.

JL: Ah this is such a hard question because we've been to so many amazing places! A very cool place we have performed is the Rattlesnake Saloon in Munich, Germany. You would swear you were in the middle of Wyoming when you enter it! As for gear, I am working on my next guitar builds with Kiesel Guitars that I am very excited about.



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Alex "Brasi" Hyatt. Photo provided.

The Party and the Codes

With a new album dropping, Brasi & the Mashup kicks it regional.

of what this project is about?

BH: The book is a 32-page coffee table style piece, and along with it the storyline album, interweaves a full story about two people who are challenged by major events in their lives. Together, they do their best to deal with them. In the case of End of the Party, it's a humanity-saving mission to another star system, a plan being opposed by wealthy billionaires who robbed the earth of its resources.

The book and album each stand on their own, but you'll get the inside jokes if you take time to experience both. The album is 50 minutes long with 19 original tracks, and the book takes about 30 minutes to read. Not a bad deal for \$25.

RRX: So obviously you had some help from others to achieve this wonderful final project. Who else was involved?

BH: The people that helped and supported my efforts made this possible and I could not have done it by myself. I am very grateful for the team. The album would not be nearly what it is without them, especially Tom Case and Katy Ashe. I am all about thanking everyone as much as possibly I can. My art is stronger when it's collaborative. No doubt.

Collectively, we're known as Brasi & The Mashup. Executive Producer: Brasi/SkyFlight Records Tom Case/Brasi Hyatt: Producers, Katy Ashe, Bill Frandino Co-Producers, Jeff Britton

BY ROB SMITTIX

Brasi & The Mashup is a new project led by Alex "Brasi" Hyatt but including an array of artists and musicians. The latest release End of the Party- The Story of the Codes is what Brasi and I will be discussing today.

RRX: So, this project is a combination of a full-length album of original music and a book to coincide. This must've been a lot of work. Did the story come to you first and then the music? Or did you write the story and the music simultaneously?

BH: I wrote the bass part and outline for (title track) "End of the Party" in 2016. I wasn't in a band, I was down in the dumps, and I was already thinking a lot about sustainability and climate change as some kind of project seed. I was also getting into the Shooter Jennings band Hierophant, right around the same time, and their storyline album Black Ribbons inspired the formative theme. Every musician alive needs to hear that Black Ribbons record. You will thank me later.

As far as the book, I've been writing fiction my whole life, starting in third grade. After writing the title track "End of the Party" like I explained, I started considering if I could make a storyline

album, and then combine it with other media in a new way. The idea for a "love rack" plot placed over a post-apocalyptic environment with a space travel component came to me over a couple of whiskeys.

So, I started writing the outline and recording the record in late 2018. About halfway through the album, I finished the short story, arranging for art, working new side jobs to pay for this and I started laying out the book.

This is truly a collaborative regional project, produced by regional people from A to Z. It's even being printed at Snyder Printer in Troy. I've not taken on a bigger project in my life. I went all in on a few levels. I'm proud of it!

RRX: So, without giving too much away can you give us a rough synopsis

Engineer, drums, Dave Graham wrote and performed a song, Jason Irwin played some guitar and plays Jason Cash, Jesse (drums) and Jacob Hyatt (bass), Damian Parinello (bass, drums, guitar), and beatmakers AbSynapse and Oreox4 all contributed.

In couple cases, artists and I spoke about a theme, and they submitted a song, and we worked to hit on the themes I'd written for the record. Dave Graham's "Love is Why" was so great I didn't touch it except for some mix things, and we altered some lyrics. I didn't even sing a verse, like we planned. Tom and I listened and were like "why would I mess with that?" It's a great song. Thanks Dave!

RRX: I have listened to this album on repeat and I strongly advise others to listen all the way through the first time because a story is unraveling. What I enjoyed was how each and every song had their own unique styles but blended very well together.

BH: It's a mix, a mashup of media and styles and people. We don't commit to just one musical direction because there is no real music genre, that's something record companies make up, and people involved all love a whole cross-section of what's out there. Rock, reggae, rap, urban, country Americana as well as EDM, all show their faces on the record. It's tribute to the spirit of the musicians involved, truly a team of all-stars.

RRX: I noticed you have a few videos put together already. Can you elaborate on the production that went into these visually stimulating videos and who else was involved?

BH: I am a multimedia/creative type in the real world. I write and direct the music videos for The Mashup. I'm big on production quality, and I know my own limitations, so lots of times I get my friends to chip in on the filming.

As a director, I had a great artist do some of the animation and illustration

I planned for the record, her name is Angel Huang. She created about ten digital drawings for the book, and using digital trickery, we animated her work sessions. I wanted ships, sci-fi stylings, and space, and she delivered.

There are two posters in the book designed by space program students at CalTech, as part of a NASA grant they received. I got official permission to use the posters and those are great fun.

For the "Last Time I Saw Your Face" video featuring Katy Ashe, I wrote the script, but hired my buddy Jason Irwin to shoot the "big shot." We directed and edited that video as a team.

RRX: So where do we go from here?

BH: Lots of new Mashup videos, and maybe an entry into a podcast or something to occupy my time now that this beast is releasing. I'll have a lot more time on my hands.

Katy and I are talking about scheduling live Mashup shows, and the core of the group wants to do some, but we're going to let COVID play out. I'm hoping for a regional theater show in September with rear projection in a big room, artsy vibe, and depending on that, we'll see.

The next record is already underway, and it's an EP tentatively titled More Songs to Whet Your Apathy. I have one song recorded – a cover by Middle Class Rut called "Busy Being Born." And I just wrote a song last week called "New Song for Lovers." My band Flakjacket is also recording a new album at some point.

RRX: Please let everyone know where they can pick up End of the Party- The Story of the Codes.

BH: Right now, the only way to listen to this album is to buy it from the band, or watch our videos on YouTube. I'm not in a hurry to put this up digitally on channels that don't let me control the content I made. Those \$42 annual royalty checks from Spotify aren't cutting it.

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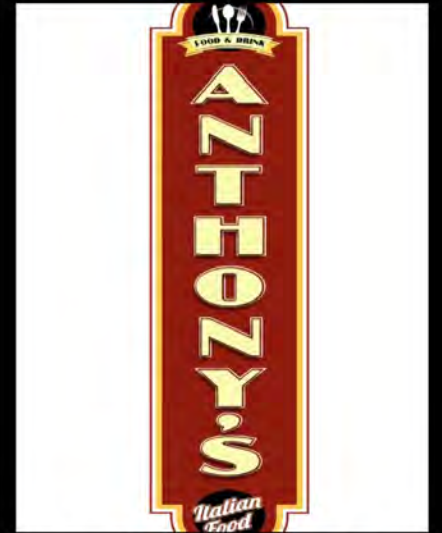
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Stephen Freidland. Photo provided.

Stephen Freidland, aka Brute Force, is, at 80, still a force of nature. Signed to Apple Records by George Harrison, a member of The Tokens, mate on a schooner in the early '60s, this actor/musician/comedian is on a mission. We sat down, had a chat and it is certainly an adventure.

RRX: I'm speaking with Stephen Freidland, better known to most as Brute Force, about his life, music, acting, and what's going on today. Glad you could join us.

SF: Yeah, it's good to be with you, Dick.

RRX: I want to start at the beginning. Oddly, I tend to do that. You were born in 1940. By 1961, you were a mate on a schooner? How in the hell did that happen?

SF: Well, I went to the Philippines to act in a movie that was interrupted ... I was reading a newspaper at the

house I was staying in in Hawaii. The newspaper had a story about a schooner that was tied up in Manila Bay in the Philippines. They were looking for people for a crew.

I just knew that that's what I wanted to do, to be on that boat. I got a guy to take me out to the boat in a rowboat. I presented myself and boom, I was in the crew

It was a three-masted schooner called the Collegiate Rebel. It was huge. I got along with everybody. The captain was a real trip.

RRX: It's an interesting way at 21 to jump off from an acting gig to a schooner, and then back to the United States. From there, you have had an interesting career. One of the notable items only a few years later was that you got signed to Apple Records. Most people say Apple Records, well, there's James Taylor, and there are the Beatles. You're gonna go Brute Force? Stephen Freidland? Huh?

My Mailing Address Is Earth

Stephen Freidland the quest for planetary consciousness

BY DICK BEACH

What was the process that made that happen?

SF: When I came back in '61, within six years, to 1967, then I joined forces with The Tokens in New York City, "The Lion Sleeps Tonight." That eventually led to the Apple experience.

One day, George Harrison visited Nat Weiss's apartment, he was the Beatle lawyer. Nat Weiss played the tape that I had given to Tommy Dawes (of the band Circle), which he had given to him. George Harrison loved it. The other element of it is that by that time, I had joined the Beatles – right – the Tokens.

That, in essence, is how I got "King of Fuh" to the Beatles. They liked it. George Harrison took it and he embellished it with strings from the London Philharmonic.

RRX: How would you describe what it was you were doing? Or secondarily, much like myself, do you have three and four and five different things occurring all at the same time?

SF: Well, I would say, not to get too deeply into that, what I was then, singer, songwriter, performer. Acting came as a consequence of my being in the

City, but also because my mother was on stage. I saw her act in plays. My brother was in one of the plays at the Jewish Community Center, in All My Sons, I believe. Henry Miller? Arthur Miller's play?

RRX: Uh-huh.

SF: That inspired me to become an actor, or to act. I had also, in the third grade, at a young age, I must have been eight or nine, eight, I acted in what's called Japanese noh play. I played the part of a property person, the person dressed in black who would move things. In the Western theater, that would just be a property person. But as the curtain would be closed, or not, and would change furniture or change the set props. That's what I did in that.

That inspired me because I was on stage, there was an audience. That was a good experience. I saw my mom in plays. In high school, I had done a variety show. That was a good experience stagewise. I did Jabberwocky.

RRX: Oh, that's very cool.

SF: Yeah. I did it as a country bumpkin. The character, I did it was as really [with a country twang], "Twas brillig, and the slithy toves." I dressed myself in a country bumpkin costume and did that. That was another positive theater experience.

Acting professionally, I got into because I was in the Tokens. Because one day, we did a show called The Reporter. It was a series in the '60s. Elizabeth Allen was the star. Because I was in that

TV show, I got to join AFTRA, the American Federation of Television and Radio Artists. Perhaps you are also in AFTRA?

RRX: I am not in AFTRA.

SF: My experience was that I had to join them to do that show. I did. From that, I got to be accepted by SAG. From that, I could get a SAG card, which I did. Because I had a SAG card, that enabled me to try out for movies. Which I did.

I'm always recognized by anybody who reads about me or anything, that I am on Apple Records. The Beatles accepted me. You can imagine how excited I was for that to happen in my life.

RRX: You've been interviewed by a number of different magazines over the last few years. So obviously, you are still out and about. You have a new single on Ace, which is pretty cool, British company. A 45 even, which is pretty cool.

SF: There's been an uptick in vinyl

for the last decade, you know?

RRX: Absolutely. Are you doing any live music? Are you doing any live readings and things of that nature? Obviously, at the moment, probably not. But is that something that you've tried to keep moving on for your career?

SF: I would say sure. Some of the music that I have written is a big part of what I do. I have an album called Planetwork.

RRX: Yes, I saw that. Is there a theme with respect to that, and where your creative juices are going these days?

SF: That's a CD called Planetwork, that is music which is destined to change lots of people's minds. One of my purposes on Earth, I believe, is to raise consciousness of humanity. If that sounds a bit too blowhard, I don't know how else to put it.

RRX: Well, it's not blowhard, odd-ly. That leads to what is the traditional

final question that I tend to roll out. What would you like the world to know – what would you say to them?

SF: Where do you live?

RRX: I live in Troy, New York.

SF: That's where you're mistaken.

RRX: We like it here.

SF: I'm serious. People think they live in cities or states or countries. People do not say, "I live on Earth." One of my purposes as a human being is to bring the idea of living on a planet to every mind on the planet. If that, again, seems a bit blowhard because people's minds are so attuned, as mine is also, to the natural daily workaday world.

I know that that's what is happening. You have to be down to earth. You have to work, earn money, support a family, pay a mortgage, car payments, be regular. I'm making a point, from my standpoint. From my little way of looking at the thing. After all, it's just me, anyway.

I've tried to get that song, "Pledge

Allegiance to the Planet," into the Tokyo Olympics

It seems very logical to me that a stadium of say 20,000 people, 30,000 people, a stadium filled with people singing at the Olympics, that is, which is attended by people from all over the world, that that event would include a song which says, "I pledge allegiance to my planet." That seemed a perfect match, to me.

But who am I? I'm just Stephen Freidland. I'm just me. I'm just sitting in my kitchen, and it's a very snowy day in New York City.



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Steven Cantara is one half of the PYX106 duo 'Quinn and Cantara' and the voice of the morning rush.

BY LIAM SWEENEY

When we pull out of our driveways, or peel out from the curbs, we might turn on the radio to guide us through our commutes. And if we're lucky, we can keep the radio on at work. And we're not just listening for music; we're listening for the latest exploits of our friends on the morning show, whatever it is. That's why so many stations have morning shows. That's why PYX 106 has Quinn and Cantara.

Quinn and Cantara have been guiding our morning rushes since 2012, and may very well have averted the Mayan apocalypse, which they have graciously declined credit for... mostly because the years since have been sort of crummy.

We sit down with Steven Cantara and discuss gourmet breakfast sandwiches.

RRX: PYX 106.5 is a classic rock station. I can ensure when I listen throughout the day, I can expect to hear the hits, which is curated by the station and change is slow. People like what they like. Let's pretend they hand you the library for a redo. What classics would have to be added, in your opinion, and why?

SC: Here's the thing. You realize that there are people who just study

music rotation. We got people that study formats and how they work.

Q: Some of you out there listening may have been brought into a giant room of people to hear some songs and tell them what you think.

SC: I've learned over years that there are ways of doing this. If you want to hear songs and you work in radio, go home and listen to them.

Q: If you want to be successful in radio, play the hits. People want to hear the hits.

SC: My only advice to a classic rock station is, and I get it; I get what they're doing, their playlist is 300 songs, 301 when you add "Devil Went Down to Georgia". Which sometimes we do add in, sometimes we do take out.

Q: Occasional Merle Haggard.

SC: I would like to see the playlist expand so that, like, everyone likes Springsteen, tickets for Springsteen sell out in like ten minutes – we play very little Springsteen.

Q: Yeah, but when we do, it's two-for-Tuesday.

SC: Two-for-Tuesday we seem to go a little deeper.

Q: A little bit deeper on one of the songs, at least.

SC: I won't sit here and pretend to tell you I know what to do musically when we've got people that do that. Quinn and I handle the stuff in between the songs. If I was the king, I'd probably widen that playlist from 300 to 500, maybe a 1000 songs.



Steven Cantara. Photo by Quinn.

Q: If you own your own radio station out there, like that guy we interviewed.

SC: Too much work.

Q: That is a lot of work.

RRX: Quinn and Cantara is a morning show, which almost goes without saying, but there may be someone living under a rock. You've been on the air when, especially the past year or so, big things have happened. And people sometimes hear you before anyone else. How does it hit you when you have to break serious news?

SC: I, and I can speak for Quinn a little bit, we both really enjoy it. I think it's when we shine.

Q: Anything to drive the passion, man.

SC: We're not comedians; we don't write bits. We don't do joke du jours, but when breaking news hits, we cover it through the eyes of real people.

Q: You said it right there, it's a big world out there, a lot of crazy stuff going on.

SC: We were off the air, I was off the air on 9/11, that was a huge radio day that I missed.

Q: But you were in the woods listening to it,

SC: I was on vacation. But I missed that opportunity, I was off the air the day the Red Sox won the World Series, and I wanted to be on the air.

Q: That's really strange what you've missed. Have you missed anything else?

C: I missed the giant tsunami.

Q: I missed your wedding, by the way, why did I miss that?

C: You weren't invited. Quinn wasn't invited to my wedding; we weren't talking at that point. We were working together in Rhode Island, and Quinn was a drunk, and I didn't know he was a drunk because I didn't know what alcoholism looked like.

Q: Yeah you did.

SC: I didn't know you were drunk on the show.

Q: Okay, but I'm not sure what time frame we're looking at here. After I got fired? After I went to rehab?

SC: When we lost our job in Rhode Island, we stopped talking to each other.

Q: That's right, and for about three years.

SC: And in that three years, I got married and you were not on the invite list. In my defense, I only invited ten people. You probably wouldn't have made the cut if we were on good terms.

Q: C'mon, who would you put in there if we were on good terms?

SC: Good terms, and you were-,

Q: You know, I didn't want to go anyways. But who would you have kicked to the curb?

SC: To make room for you? Probably Sarah's brother.

Q: Is that the guy with the thing in his belly that sits in Northampton?

SC: That's a tumor and he wasn't invited.

Q: You got married right next to him though, didn't you?

SC: Yeah, I couldn't stop him from sitting on the park bench. But I didn't ask his tumor to come to the buffet.

Q: Had I walked up to the public spot where your wedding was and stood there, would you have kicked me out?

C: No! I wouldn't have kicked you out at this point. So, the question is, how do we break serious news, it's what we do this for.

Q: It's not easy. I see Cantara over there having to a story over there, I can see the pain in his face sometimes.

SC: I think the hardest stories to do are local stories about, like, the kid who got shot a few weeks ago.

Q: The horrible crash, you know?

SC: But to anchor coverage of a national event, until I Heart replaces us with a bigger market, I mean they do that with national events. But to anchor coverage of something is pretty cool.

Q: What are you talking about?

SC: When 9/11 happened, we weren't on the air, we would've taken the first hour or two and then I Heart had their New York City feed come on.

Q: And that is what you do this business for. You live for it, and for the breaking stuff.

RRX: You and Quinn have a great chemistry on air. I love hearing you two go back and forth, and the best stuff is just you two talking about your day-to-day lives. But that lends itself to the question of how much to share with the public. Do you have any general rules about the parts of your life you keep, and the parts it's okay to share?

SC: Everything. There are no rules. There are certain circumstances were like, for example, when my parents were alive, I didn't want them to hear that, and they'd stream us from California.

Q: I don't think the listener would notice that, though.

C: We try to just go full on everything honestly; our real lives...

Q: It's easier that way.

SC: Right. I mean, there are times I'll have a real heart-to-heart with Quinn, and he'll say 'don't bring that up on the show.' I'll put that away and then four years later we'll get into a fight, I bring that up on the show. One time, Quinn threw hot coffee at me.

Q: I thought you threw hot coffee on me?

SC: I threw hot coffee at him. In the middle of the show, I threw it, and you moved.

Q: It was Dunkin coffee, by the way.

SC: Remember when the Great Ones were the thing?

Q: I do.

SC: I threw a Great One

Q: That is a waste.

SC: I tossed it and he side-stepped it like a bullfighter and it hit the door of

Continued on Page 24...



Quinn and Cantara Photo by Dino Petrocelli.



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Photo by PUNK WITH A CAMERA -
Brandon Walsh.

Days N' Daze Forever

BY ROB SMITTIX

The Houston-based folk punk band Days N' Daze is at the top of their game. The group formed in 2008 and a couple of years ago landed on Fat Wreck Chords, which all punk fans know is the label you want to be associated with; after all it was founded by none other than Fat Mike of NOFX. Today it is my pleasure to chat with Jesse (Je-C) Sendejas vocalist and acoustic guitarist of DND.

RRX: What's been going on?

JS: Trying to keep busy and not lose my head or become too stagnant. We're all stuck at home for a little bit

longer.

RRX: So, I've been listening to your band Days N' Daze for a while. I'm all about lyrics. I feel like I can relate, I feel like we became friends through these lyrics and you didn't even know it. I imagine you get a lot of feedback like this from fans. People reaching out to say a song touched their life.

JS: Fairly often I'll get an email or message from somebody that we resonated with. From something I wrote about which is incredible. It makes me

Days N' Daze frontman Jesse (Je-C) Sendejas isn't wasting any years behind a desk.

feel less alone because I'm just throwing these thoughts and feelings out into the void and to have those thoughts and feelings reciprocated, it gives me a boost to my mental health for sure.

RRX: These lyrics of yours "don't waste your best years just sitting behind a desk" and "can't be worse than a nine to five cubical jail cell." Let me tell you something, I was working in corporate America a couple of weeks ago and these words were circling around in my head. So, I told my boss, I'm not

feeling it today. He asked what do you mean? I literally said, I'm going to make like a banana and split and I walked off the job forever.

JS: (Laughs) Hell yeah that's F'n sick. Congratulations.

RRX: I didn't know if you were aware that your lyrics had that kind of compelling impact on people.

JS: I really appreciate that. It means the world and it's also absolutely horrifying to know. I never really think about it. Whitney and I both write to get thoughts out of our heads that we need out of our heads, so we can focus and move on to the next thing. I try and make sure that I'm not writing something that's going to be detrimental to anybody that hears it, these days. But... there are songs I wrote when I was younger that I didn't put that kind of thought into so hopefully it does more good than bad.

RRX: One of the things I find fascinating about your band are the instruments. Instead of a bass guitar you have a gut-bucket player, Geoff.

JS: Personally, the esthetic of it is incredible, I love it. It makes a live show a little more interesting. Especially when we're like busking and stuff. If we had an acoustic bass I feel like people might just mosey on by but when people see a washtub with a shovel handle with a string all together, they pause for a second and pay a little more attention. More importantly than the esthetics it's what we went with in the first place because it was so much cheaper. The whole instrumentation just comes from us wanting to start a punk band when we were kids but not having money for amps, drums

and things which you know can become incredibly expensive. We went with an acoustic guitar, trumpet, washboard in lieu of the drums and a gut-bucket. When it comes down to price and ease of transportation, you just can't beat it.

RRX: Yeah and you have Meagan on the washboard. I've always thought that was cool, I want to get one of those.

JS: A lot of the more ubiquitous made right ones that you can find at a hardware store will have these big rolling crimps to the metal part. You want to look for the tiny little pyramids, that's how you get a smooth, less invasive sound. It blends a lot better.

RRX: Thanks. Now Whitney of course does a lot of the writing with you. She's the trumpet player and a vocalist. I've seen this on social media, is she having an issue with carpal tunnel?

JS: Yeah, it started out just like carpal tunnel then she might be allergic to water, which I was not aware was a

thing that could happen. Apparently a very small percentage of the population is allergic to water. No more baths, really quick showers, not really sure what it entails and she's still kind of going through all of the tests. So, we're not really sure what's wrong with her. It's been a nightmare for her because she hasn't really been able to play. She's been sticking it out though, I'm proud of her for keeping her spirits up. She sent me a picture of her hand and it looked like her hand has been submerged in water for an hour. It was just from touching a tap and washing her hands for a second. I could only imagine trying to fret a guitar or ukulele or something with your fingers all pruned like that would be super uncomfortable.

RRX: Well she's definitely in my thoughts, throwing good vibes into the universe for her because we're going to need her out there.

JS: For sure we're all doing what we can to make sure she gets back to 100%

sooner than later.

RRX: Being cooped up in quarantine, when is the last time you've seen the band?

JS: The last tour we went with our band Escape from the Zoo in March and that's when quarantine started. So, we booked it back from California and we've been hunkered down in Texas ever since. Meagan is in San Antonio, Geoff is in Austin, Whitney is up in New York. So, I haven't seen them since January maybe was the last Days N' Daze tour, so yeah it's been over a year for sure.

RRX: That sucks, that really sucks!

JS: Yeah it really does.

RRX: Now you're on Fat Wreck Chords, I mean do you feel like you've made it yet?

JS: Oh yeah, I felt like I made it the first time when more than two people showed up at our show. I never thought that when Whitney and I were writing these stupid little songs on our back

patio that anything was ever going to come of it. It's all very surreal to me.

RRX: So, I see the reissue of the album Crustfall just came out on vinyl anything else that fans can look forward to?

JS: Escape from the Zoo just finished recording nine new songs, they're getting mixed right now. Chad Hates George another band I'm in with my little sister, we're finally recording some new stuff. We've only recorded like 11 songs in ten years and that was it so hopefully before I leave on the next tour we can knock a few songs out.

RRX: Any final words for the kids?

JS: Just take it day by day. Truly try and live in the moment that's something I've been trying to focus on. It's a hard thing to do but it's been rewarding consciously trying to do it.

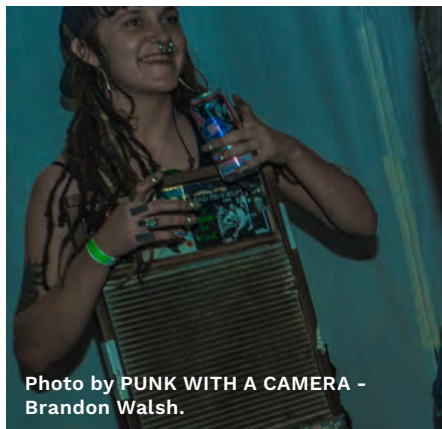
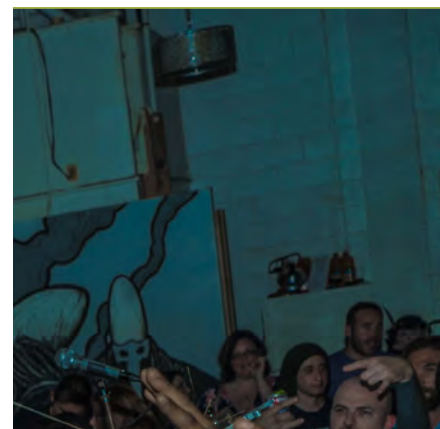
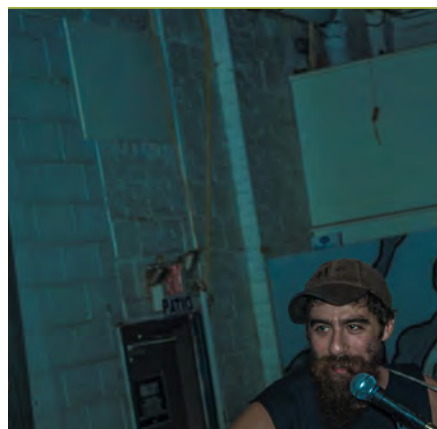
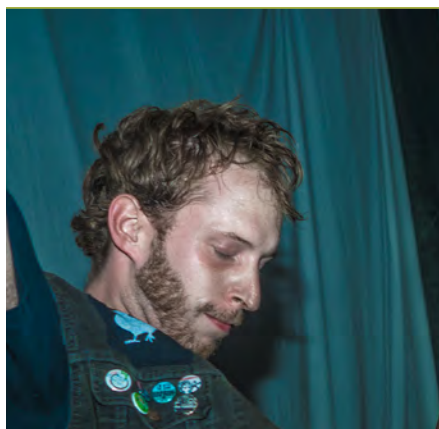
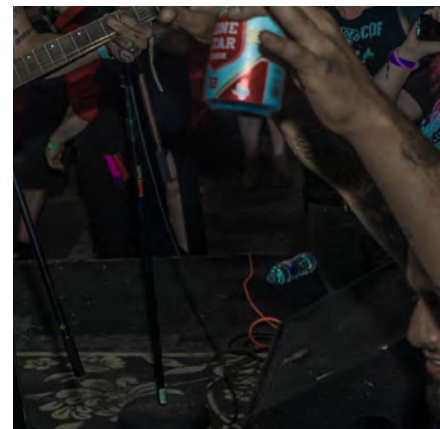
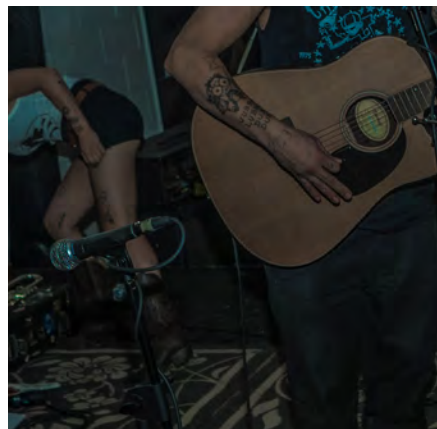


Photo by PUNK WITH A CAMERA -
Brandon Walsh.



Continued from page 19.

the radio station.

Q: What about the time that I showed up at your house and was banging on the glass door?

SC: Was that the time you snuck into my roommate's room and your girlfriend fed him dog biscuits while he was sleeping? He didn't know, she put dog biscuits in his mouth and he ate them?

Q: Was that Damon?

SC: Was that Jen who did that?

Q: That was a long time ago.

SC: Twenty years ago.

Q: That's a happy memory for me.

SC: Not for Damon.

SC: So, there's no general rule to what we keep private and what we use on the air. Anything's game to use on the show, unless one of us pulls the other one aside and says it's too sensitive.

Q: I mean there are some things you don't necessarily like to talk about. I mean, you're not a big death guy, obviously, we know that about Cantara.

SC: No, but I've been forced to discuss it. I remember before we came to PYX 106, we were doing a show in Rhode Island, and then in Massachusetts, and I never mentioned smoking weed on the air.

Q: I remember that.

SC: Because my parents were listening, and I just didn't want them to worry about that. Only until my mother started smoking weed so she didn't have to take four pain pills a day. Then I started talking about it with her. So, then it was fine.

Q: She didn't say 'I knew the whole time,' or anything?

SC: I'm sure she did. I mean, I really don't know. I'm a good boy. Now, Quinn, you're not against withholding anything on air.

Q: No, I mean, I've talked about having sex with hookers over in the red-light districts around the world.

SC: There is that one thing.

Q: Which thing?

SC: Took a long drive in the rain; you had lied to me.

Q: What did I do, have surgery?

SC: (laughs) You didn't have surgery.

Q: I don't care. What is it?"

SC: I'm not gonna tell."

Q: Is it bad?

SC: No, it's not bad, I just think you're protecting someone else.

Q: Oh. Well, you probably know better than I do, of who to protect in my world. Cause I certainly don't.

SC: Clearly it was before TCO. It was a long drive in the rain...

Q: Oh! That story!

SC: Yeah.

Q: That was here in Capitaland.

SC: It was in New York City, but-

Q: No, it was in Jersey, quite frankly. To be so specific. The Jersey shore on a rainy day.

SC: That's one story, he'll probably tell that, well no, he'll never tell that.

Q: Maybe ten years from now.

SC: He'll tell it at some point. Or I'll get so pissed off at him, I'll tell it.

Q: Never tell that out loud!

SC: Fair enough.

RRX: Things are starting to shape up, or maybe the tunnel's light is a little brighter. At some point, venues are going to open up and the shows are going to come back. I'm sure there's a band you can't wait to go see after this year, and when they come, you won't be able to shut up about it on the show. Who would it be, if you had your choice?

SC: I think if Todd Snyder came around, if Lyle Lovett and John Hiatt came around, if my buddy Tom Russell came around, I've been into Nathaniel Rateliff and the Night Sweats, so if that show came anywhere near us and was outdoors.

Q: You sent me a Nathaniel Rateliff song.

SC: From Farm Aid in 2016. And he screams like 'Farm Aid', with the hat,

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Local Legends in the House

BY AMY MODESTI

Ever wonder what it's like to travel through a time warp to 1950's Mid-Century Americana & Rockabilly? Ask "Kevin Wayne and the Retrobilleze"!!

Tuesday, July 21, 2020, I took a step back in time with singer/song writer/guitarist, Kevin Wayne, and his band mates, Anna Finn (spoons/vocals) and Peter Murphy (guitar/bass), at the Eden Advisory Services and Café in Loudonville, NY to discuss all things "Retrobilleze", the "Local Legends" series, and Rockabilly music. At the time, Season 2 of "Local Legends" begun and Kevin's band was only a trio.

Fast forward nine months later to April 2021. Season 3 of "Local Legends" began April 5 with a special interview and music session with local Rockabilly favorites, "Big Frank and the Bargain Bingers" (Frank Novko & Johnny Hoffman) and "Kevin Wayne and The Retrobilleze" is no longer a trio; it became an ensemble. Murphy is no longer with the band (for the moment). Its current lineup features Wayne, Finn, Jim Holshue (lead guitar), Zac Myatt (bass), Vinnie Terrell (Djembe), and Meghan Craig ("Meg De'Lish" on tambourine & vocals). Times have changed but "The Retrobilleze" are rejuvenated, revived, and ready to roll along the tides of change & retro music.

Let's back track to the day when Kevin Wayne first met with Peter Murphy & Anna Finn.

KW: Okay, oh jeez. I've known Pete & Anna for over 10 years each. I met Pete, uh, "The Flood Road Band" & I used to do this series called "Rhythm on the Ridge" at the Maple Ski Ridge



Kevin Wayne talks talent in the crossroads of Eastern NY

Photo by Amy Modesti

and I was lucky enough to play there. And so, I used to play solo when they had us there and back in those days I used to write. I used to write kind of humorous songs. That's what I started out doing. And I saw Pete playing bass. He had this cool little stand-up bass, Blue.

And I always admired it. It was good. And so, I used to watch some guys play and I knew Anna from The Moon and River Café in Schenectady and she would always have her spoons & shakers and all the shows she would play with different people and I always admired that, and we watched those people and, so I would see Anna at a lot of shows and a lot of times. I would just be watching too so that's how we got to know each other.

RRX: Now I know when you originally did, originally formed "The Retrobilleze", you had a wide variety of

people coming through.

KW: I had the revolving door. I probably had the most band mates of any band in the world. Yeah, I had different, different people over the years. And it was just with different people's schedules and everything, I was always, I was always really, always realized that people had things that, that they had to do & you're always honored when you're writing original songs and people like them enough that they want to play them with you. That's really, so over the years, it started out as more of a comedy-type of songwriter. Over the years as the rhythm improved, I was able to get more of a rockabilly sound, which I was, that's what I was aiming for all along. But I couldn't do it when I first started doing songs. It was just the timing, but over the years I started & wrote songs about with Americana, 50's lifestyle of writing songs, and

bomb shelter songs.

RRX: What was the reason & story behind originating "Local Legends" for those who may or may not know?

Kevin: Kind of like, kind of like we thought that there are so many, so many great musicians around the area, that, that this area. When you think about it, it's supposed to be, it's really supposed to be not really that big of an area, you know. And, and it's a melting pot between NYC & Canada. And you're getting those big city influences in a small town so the music, quality of musicians here, you could put them anywhere in the country and they're not going to get any better. You know, it's just that good. And there's so many, so many great stories from these older guys, you know, and they're trying to do this, and they're trying to do this while they're alive, and we just started asking, to be able to gain the confidence to ask people.

Anna Finn: And it's starting to bring people in here too, so that's good.

RRX: Oh absolutely! And what was fun too is just hearing the backstories as to how our "Local Legends" got involved in music or how they got involved in art, or into people that they met, and the experiences that they've had over the years and what they're doing today to keep music alive or to keep themselves going in our scene. And these have been fascinating to hear about because you don't really get that opportunity to talk to them sometimes in person a little bit longer. So, in a way it's great to be able to preserve the history of what they were and what they did to contribute to the scene.

AF: Yeah.

KW: I think so, yeah. I think you know, it's kind of cool, you know & also it's on a Monday when nobody's gigging so when you do something on a Monday, it's at a time when a lot of musicians could go to something like that because it's not when you're out playing gigs and stuff. So, it's kind of an off

night which is great.

RRX: Now talk about how, I know I also helped with the photography and had a pop-up art show and now we're also adding Meghan Craig into it too. The pop-up art show opportunity.

KW: That was always a good thing, because Amy, you always had like, all the musicians' photos & that tied in with the "Local Legends". When we were being interviewed, you had your photos in the exhibit which is kind of cool and people really liked that.

RRX: Thank You!!

KW: And it was nice because it was a different part of the art scene, which is kind of neat and kind of puts the local arts scene along with the music which is cool. We just have so many of these people have opened for some of these big names. So, it's just incredible and Meghan, she's a photographer like you are, but she does, she's into the Rockabilly scene and like the fashion stuff and glamor photography. And we thought that would be something nice for the ladies when they come to the show they could, you know, maybe look at her products she sells and stuff. And it's kind of nice, she kind of acts like a host when you come in. It kind of goes along with the look cause that people in costume, kind of goes along with the look. Cause with people, kind of more makes it more of an event.

Pete Murphy's Reaction to the "Local Legends" series: I mean, the "Local Legends" series has just been fantastic learning about the history and getting to know somebody like Michael Eck and then start asking him questions and you're just like 'I didn't know that' right?! You know, so really learning about when people started playing and their history and even more of what they are doing now so sometimes you think of somebody and you don't realize what they're working on right now and so it's, it's the blend of the local historical nature of dealing with that.

Anna Finn's Reaction to the "Local

Legends" series: Oh, I enjoy being a part of Kevin's band and "Local Legend" and being a part of this place here. Yeah. And I also, um, in another band that's at The Moon and River Café. I've been playing at that place playing my spoons and sing with a guy named Mike Kailas, yeah. And that's another one of my favorite places, yeah.

RRX: What other guests would you like to include for the "Local Legends" events in the future?

KW: Hopefully, Kevin Maul, Kevin yeah, he's a great steel/pedal steel. There are so many others too like I'm thinking next year (2021) here, I got to try & ask but I would like to get. I want to get Dick Spazz, Dick Spazz for the next show in the future. Those are all the people I'd like to get. I want to get people that are really from the early era.

"Kevin Wayne And the Retrobilleze" & "Local Legends" 2021 Schedule

May 17, 2021: "Kevin Wayne and the Retrobilleze" Tiki Bar Happy Hour Featuring Jimmy Holshue 4:30-7:30 p.m. @ Eden Café

June 7, 2021: "Local Legends" Featuring "Off the Record Trio" @ Eden Café, 4:30-7:30 p.m.

July 12, 2021: "Kevin Wayne and The Retrobilleze" Tiki Bar Happy Hour @ Eden Café 4:30-7:30 p.m.

August 2, 2021: "Local Legends" Featuring Paula Bradley & Kevin Maul @ Eden Café 4:30-7:30 p.m.

September 13, 2021: "Kevin Wayne and The Retrobilleze" Tiki Bar Happy Hour 4:30-7:30 p.m.

October 4, 2021: "Local Legends", Guest TBD @ Eden Café 4:30-7:30 p.m.

November 8, 2021: "Kevin Wayne and The Retrobilleze" Tiki Bar Happy Hour @ Eden Café 4:30-7:30 p.m.

December 6, 2021: "Local Legends" Grande Finale @ Eden Café 4:30-7:30 p.m. Guests TBD



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- 4/24 – The Oldies Show, 50's and 60's pop/rock, 7pm, \$15
- 4/25 – Anna Keiserman, classical piano, 3pm, \$15/12
- 4/30 – Chevalier Ballet Classical Repertoire with Jonathan Newell, piano, 7:30pm, \$15/10/5
- 5/1 – Ballet Meets The Beatles with Chevalier Ballet and Across The Pond, 7:30pm, \$15/10/5
- 5/2 – Milayne Jackson and Friends, R&B, 3pm, \$10
- 5/7 – Dave Matthews Tribute with The Proudest Monkeys, 8pm, \$10
- 5/8 – WailOn - a Tribute to Outlaw Rock, opening act JJ, \$15
- 5/9 – Mother's Day Classical Concert, 1pm – Jonathan Newell, Tania Halko Susi, Gisella Montanez Case, 1pm, \$15/10/5
- 5/14 – Comedy night hosted by Jay LaFarr, 8pm, \$15
- 5/15 – The New York Dance Project, 7pm, \$15/10/5
- 5/21 – The Switch, 7:30, \$10
- 5/23 – Dave Sokol and Relentless Creativity, jazz, 3pm, \$10
- 5/28 – Rock of Ages – Def Leppard Tribute – 2 SHOWS, 6pm and 8:15, \$20
- 6/4 – MelloncAMP/Adams Tribute – The Strand House Band w/special guests, 7:30pm, \$10
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- 6/26 – The Brokenhearted – Tom Petty Tribute
- 6/27 – Songs of The Solo Beatles-The Strand House Band, 3pm, \$10

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Quinn and Cantara (Cntd.)

Continued from Page 24.

but then the white jean jacket screams non-Farm Aid. I just love everything about him, I mean, I gotta be honest with you; even the Miley Cyrus concert at the Final Four got me jacked up for shows.

Q: A fist in the air.

SC: I was watching the YouTube video with Nathaniel Rateliff and the Night Sweats doing 'Hey Mama' at Farm Aid.

Q: That's hot.

SC: That's the vibe I had years ago when I saw the Brothers Osborne at the Outlaw Festival, a daytime band not everyone knows, but I love is, amongst the crowd that's not really paying attention, but I am.

Q: All those bands that have had any news, you won't shut up about them.

SC: Perhaps someone gets some

mushrooms and we microdose at the concert. Good times. So that's who I wouldn't shut up about, Todd Snyder, Nathaniel Rateliff.

RRX: This is where you answer the question we didn't ask. Best pop filter on a budget? A favorite hour of the morning? Educate, enlighten, emote – the floor is yours.

SC: 3:30 AM to 4:30 AM. It's my drive in, the news, I'm getting the music that I want...

Q: Your time.

SC: Four o'clock, ten of four, no one's here. It's quiet and I make my way to the studio and spend the first 20 minutes reading and listening to audio and stuff.

Q: I love it, I love it.

SC: Quinn rolls in around four-twenty, four-thirty.

Q: Usually around four-fifteen,

thank you very much.

SC: I don't see you until you come down here.

Q: I usually ruin his wah, I wander in there stumbling, "Hey what's goin' on?"

SC: Nah, you're pretty good like that.

Q: Sometimes we don't even see each other for an hour.

SC: Yup, it all depends on what we got going on.

Q: What would compare the feeling of that time of day to in the rest of your life?

SC: It's extremely peaceful. What's that quote, "The first cigarette is as good as it gets, I think I should know by now. It's like that first suck off the morning lighter.

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Observations and Ramblings from a Cranky Old Guy

BY JEFF SPAULDING

Let's call this a cautionary tale. That said, it's certainly nothing to lose sleep over. Literally. Opening question, do you, a loved one or a friend snore? When I say snore, I don't mean the occasional "I got wasted and passed out" snore. No, I mean the loud as Penn Station snore. The kind that can shatter walls, cause the earth to open up, and lead to sleepless nights to anyone in the bed, or (potentially), in the rest of the house. As I learned years ago, that kind of snoring can prove deadly. I know, I found that out over 20 years ago. And while I thought I was over the problem; it appears to have raised its ugly head. It's called Sleep Apnea. As defined by WebMD: "Sleep apnea is a serious sleep disorder that occurs when a person's breathing is interrupted during sleep. People with untreated sleep apnea stop breathing repeatedly during their sleep, sometimes hundreds of times. This means the brain, and the rest of the body -- may not get enough oxygen." I first started noticing "something" in the early 90's, when on occasion I would fall asleep while driving. Problem is, my eyes were COMPLETELY open, and I just started to drift, I was lucky and "came out of it" in time. In the late 90's it got much worse. I would wake up in the middle of

the night and COULD NOT BREATHE!

It was like getting punched in the gut, I could not inhale OR exhale.

I had to "chill out and namaste" so I could breathe again.

I talked with my doctor, he told me about Sleep Apnea, some of the signs:

Being male (check)
 Being overweight (double check)
 Being over age 40 (triple check)
 Having a large neck size, 17 inches or greater in men and 16 inches or greater in women (quadruple check)

Needless to say, I was screwed.

The doctor says there were two options, minor surgery (which COULD have affected my voice, and since I make my living WITH said voice, I chose option B.

A device called a CPAP machine, you wear it at night, air is forced up the nose, opening

things up for better sleep, no/less snoring, and hopefully, no death.

Took a couple weeks to get used to wearing it, and I'm here to tell you it WORKED!

There are different kinds of masks to wear, one covers both the nose and mouth, which I started with.

The other covers just the nose and I

absolutely HATED it, it seemed to cause a "vacuum" in my mouth, and every time I opened my mouth, it was like I was vacuum sealing a can of Green Giant peas.

This started for me in (I think) 1998, for the next 15 years or so I wore it faithfully. My only issue was in warm weather, when it felt like I was getting hot air blown directly on me.

Then one day I tried an experiment and slept without it.

Did pretty well, so I kept going "maskless."

I had lost a bunch of weight, and overall, my health had improved.

Then sometime last year my wife began complaining of the "freight train" snoring coming back.

Back to WebMD, if Sleep Apnea is not treated properly, here's what can happen:

"High blood pressure (yup, runs in the family)

Stroke (not yet)

Heart failure, irregular heartbeats, and heart attacks (see 2020 heart attack and bypass)

Diabetes (see high blood pressure)

Depression (right now only when I

see my paycheck)

Worsening of ADHD (I have been accused of being very "Rain Man" like) Headaches (see depression)

In truth, I have been ignoring the inevitable.

I did try a mask that kept my jaw in place.

I did try a little "thingie" that I put in my nose to "open it up."

Unfortunately, I am 0-2.

To help my wife, I decided (she decided for me?) to spend my nights on the back-bedroom bed, or (if the grandkids stay over) the couch.

As of this writing (April 15th), next week I see a pulmonary expert for a consultation,

which will probably lead to another "sleep study," where I go to a clinic and get "wired up" and attempt to have a peaceful night's sleep, after that, results will (probably) show I need to get back to the mask.

It's a pain, but consider the alternative.

SO, back to the initial question about snoring.

At minimum, do some web searching on Sleep Apnea.

It won't hurt to check with your doctor.

It may actually hurt if you don't.

Now, I'm tired, and need a nap.

With luck, it won't be a dirt one.

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Even before the pandemic started, people have been abandoning live concerts and avoiding DWIS for the comfort of their living rooms or patio decks and the rise of live streaming. Modern technology has really made a difference in the way we can view and listen to our favorite artists now without leaving our homes. Of course, with the popularity of Uber and other ride share companies, it has made things easier for those that did want to go out and have a good time without worrying about getting pulled over etc.

Live events have been taking a hit for a long time now, but with the pandemic seeming to change life as we know it, and live streams making it easier for bands to reach more fans,

generate more money and not have to travel, what does this mean for the future of live shows?

The younger crowds will always want to see a live show, interact with the bands, crowd surf or start a pit, BUT if that's not going to be a part of shows for a long time, will that put a damper on even the young fans showing up? Is live streaming the new way to experience your favorite band or is it just a phase until everything opens up 100 percent?

Only Time will tell, but I do feel, as a musician myself, that certain genres have found a much easier way to keep their fan base while still making a living. Nothing will ever beat a live show but a live show in the comfort of your own home doesn't sound too bad either...



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