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RYE BREAD 46

JAY COLLINS

Saxophonist for Jay Collins & the Northern Resistance, Little Feat talks Rye Bread

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BOB MOULD

Frontman for Husker Du and Sugar on living a varied creative life.

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DJ MICKEY D

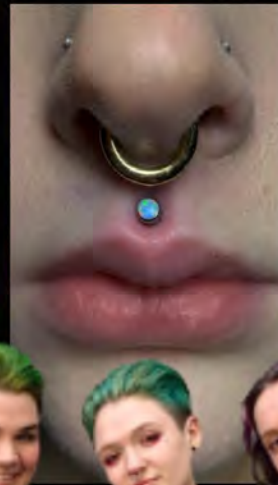
Jay Z, Mary J. Blige and Rockin' New Year's Eve is all in the Spice of Life.

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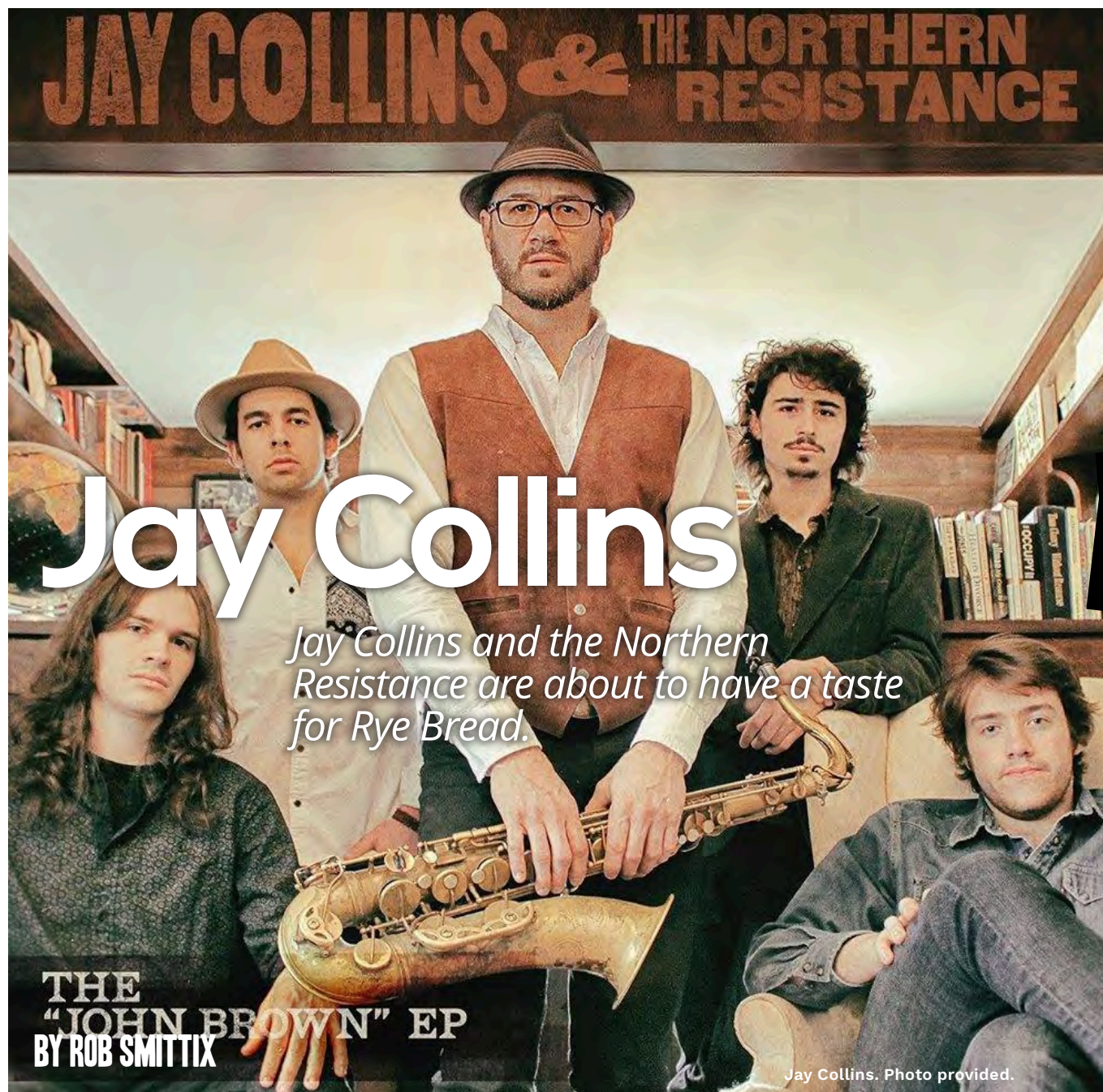


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Jay Collins (Currently with: Jay Collins and the Northern Resistance/ Little Feat) Former Bands: Gregg Allman Band and Levon Helm Band

RRX: How's everything going?

JC: Everything's good my kids are in Rock Academy. Ever heard of that?

RRX: I assume I've heard of similar programs.

JC: Yeah, it's like School of Rock. They've got a show tonight, so I was helping them with the load in. I

actually teach one night a week over there. Every Thursday I teach keyboards and horns and stuff for them. It's pretty cool.

RRX: I wish we had that when we were kids! Well, I hear you're playing the Rye Bread Festival. Did you know this music festival has been going on for 46 years!

JC: Really?

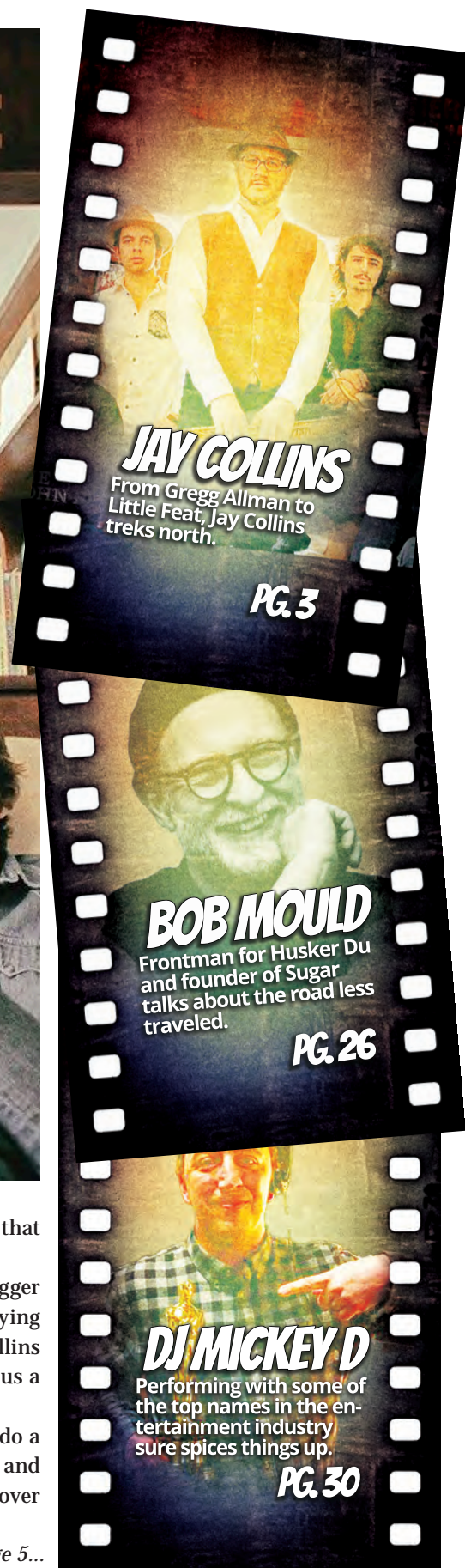
RRX: Yes, it's a real staple in the area.

JC: Man, I had no idea it was that old. Amazing!

RRX: It just keeps getting bigger and better each year. You're playing Rye Bread with your band Jay Collins and the Northern Resistance. Tell us a little bit about your group.

JC: My group mainly exists to do a good portion of my original songs and we also throw in a few choice cover

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Jay Collins. Photo provided.

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songs, here and there. It's got some elements of funk, classic rock, some jazz and blues as well, it's a potpourri of American styles. I guess you would have to stick it in the Americana category, but the songs go through a pretty large range of things but most of them you can dance to or just listen to the lyrics and groove on the solos. We add a fair amount of jamming in it.

RRX: You're definitely going to get people out there dancing.

JC: Yeah, that's going to happen, we have a lot of rhythm in the band. I would say we are compared to somewhat more of a jam band but we're probably a little more song oriented than that. There's a lot of songs where we go for it pretty hard. I have pretty good jazz credentials, so I definitely stretch out a bit on the horns and stuff, here and there.

RRX: Speaking of credentials, currently you're still playing sax for Little Feat right?

JC: Yeah, I'm playing with Little Feat, I was just on the road with them, in fact this entire year we're doing the "Waiting For Columbus" album in its entirety. I did a lot of the horn arrangements, where I pulled off the tower of power arrangements and wrote them out for the group. We're doing that and it's been really awesome. I'm going back out with them in a couple of weeks and then a couple of large tours coming up in the late summer and early fall.

RRX: Well hopefully you make it to Upstate New York.

JC: Yeah. We played in Rochester a little while ago, but we are going to play in Kingston in the Fall and we're also going to do a couple of other spots. And we're doing Burlington and Buffalo too.

RRX: And you've played with Gregg Allman as well?

JC: I was in Gregg Allman's Band from 2001 until his death in 2017. It was a real formative experience for me. It was amazing! In fact, that's right

about when I started singing. Before that I had just been a saxophone player, flute and a little piano and when I started playing with Gregg, I had just recently started trying to front a band singing a little bit. That was really cool because my singing got a lot better man from just being around him and watching him sing every night and being near him. I got a lot from it.

RRX: That's legendary but you don't just snag a gig like that, I imagine you had to build up your resume quite a bit to even get there?

JC: I was doing a lot of jazz stuff before that, it was kind of just a lucky thing where another jazz sax player, a guy that I ran into... and it turned out they had asked him to do it, but he couldn't do it; so then he recommended me. I had to make another call or two to some people I knew that knew Gregg's people. That put me in the mix but there were still a few people that they were lookin at. So, I made a call or two and asked if they could put in a word for me and they did. I guess enough people told him that I was the right person. I actually walked onto Gregg's gig without playing a note. He hired me without ever hearing me play.

RRX: You must've had people really talking you up, that's unheard of!

JC: (Laughs) I know man! I guess the other thing to mention if you're interested in any historical background with me is I also played with the Levon Helm Band. Which I was in for about six years, and I played on a few of those Grammy winning albums that he did as sort-of his comeback phase. That band actually continues to gig here and there, usually with his daughter Amy.

Yo! So the week before I play the Rye Bread Festival I'm actually going up and playing the Rochester Jazz Festival with the same band, my band (Jay Collins and the Northern Resistance). We do two nights at the Rochester Jazz Fest and then Rye Bread, so we should be really warmed up for Rye Bread!



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BY ROB SMITTIX

Ajay Mathur. Photo provided.

RRX: Ajay Mathur, how are you doing?

AM: I'm good thanks a lot for having me, Rob.

RRX: Absolutely. Here at RadioRadioX we recently premiered one of your songs with our DJ Vito (Ciccarelli) and we've been giving you a lot of spins ever since. Just so the people know can you give us some background on yourself? How you got started and how you ended up where you are today?

AM: It's a long story my friend.

RRX: You know, the abridged-abridged version.

AM: I'll keep it short and sweet. I'll go backwards. This is my fifth album

as a solo artist just released called "Talking Loud". The first album released as a solo artist was in 2011 and in between three others. I actually was born and raised in India and I moved from India to Switzerland in the early 80's. That's where I started the band Mainstreet and I did about five albums and two best-of albums. We were pretty popular here in Europe. We had a couple of chart hits. We did a lot of gigs around Europe and basically played until around 1995, when I broke the band up because there was just no going any further.

After that I went into creating music. Music for films and commercials,

of course I kept writing songs. By 2010 I had almost 50 songs on my hard disk. So, let's choose some songs out of that and put out an album, so out came "A Matter of Time" in 2011, which was played by a lot of college radio stations. Quite a raunchy album, blues and rock kind of stuff and it got played a lot. That's where my connection to the states, to American radio stations actually started. The next album was "Come See Conquer" which was totally an Americana album and it actually made it to the Americana charts, well one song, the title song. That sort of got me more attracted to the American scene. I always loved American music,

I always played it. While growing up in India I was always attracted towards American music, blues, R&B, rock n roll, Elvis Presley. I loved Hendrix and The Beatles of course. I met them (The Beatles) in India.

RRX: Really?

AM: Yeah. I did a short interview with them for my school magazine.

RRX: That's amazing!

AM: I didn't make music back then, unfortunately I was just between 13 and 14 years old. I was a school kid. So that basically was a turning point for me and got me excited about actually trying to make my own music. Soon afterwards, about two years later, I was

already playing in bands in India. We used to have club gigs; we'd play every night. So, I got a lot of mileage in live playing.

After I finished University in India, I moved, went to Europe and landed in Switzerland. I also travelled around, to the States, I lived in Los Angeles for a while. I lived in London for a while, and I also lived in Paris for a while. But my home base has always been Switzerland. I like it here, it's very clean, everything works.

RRX: Living in all those various places must've been inspiring.

AM: I'm the type of person I can live anywhere. I'm not attached to a place. I'm attached to the vibes of a place, the people and I've always been excited to be a part of that culture. When I was in Los Angeles I was totally into that scene. It was great to be there and have friends. I enjoyed the life and I got to meet a lot of musicians in LA. In the late 80's it was a music mecca. Then I moved to London, and I went straight into the music community. I was living in Camden Town which was basically an artistic neighborhood. I used to jog with Kim Wilde. (laughs) She used to jog and I was on the other side of the road, so we were jogging, you know what I mean? All of these people used to be in the neighborhood. I was always in the arts scene. That's something which excites me.

It's always nice to feel and experience that vibe. I talk to a lot of people. I meet a lot of people and that's also how I get ideas for songs. So many stories out there. Just let the people talk. That's basically the short and abridged version of my story, it wasn't that short (laughs).

RRX: A lot of cool experiences you've got, and I wanted to shift focus because you've got the new album out.

AM: Yes, "Talking Loud", which was made during the pandemic, during lock-down because nothing was going on. It's a very positive album. Well, you

guys have been playing some of the songs.

RRX: Yes, and positivity is definitely one of the feelings that you get from it. It's very uplifting.

AM: It was kind of contrary to what was going on in a lot of people's lives during the lock down but I thought it's better to make the most out of it and focus on the good things. You could go down a rabbit hole of depression or just uplift yourself. I'm a positive person, I think there are more opportunities than problems.

RRX: I like that, you're a glass half full kind of guy.

AM: To dissect the bad things going on didn't make any sense to me. When things are going south you could either ride that train of doom or do something good about your life, I choose to be positive. I'm still alive!

RRX: Anything else besides the pandemic that was an inspiration for this release?

AM: It's an interesting story. When everything shut down here in Switzerland I had a tour planned for Germany in April, May and June and two tv shows coming up. Everyday cancellations came in. Initially it was really depressing for me to see everything just blown away, it's gone. I have my studio here in my house and I have a beautiful collection of records. I just sat there and listened to records and then I'm strumming my guitar and this song came to my mind which I wrote a long time back for the reaction to John Lennon's death. It was early 80's, I never recorded that song. I never found the courage or strength to actually do that song. It was almost too close to me, I met him. It's not just somebody you only see on records, he was sitting next to me, you know? When that happened it just shattered my world. It was a liberating song for me to get over his death. John Lennon may be physically gone but his music is there.



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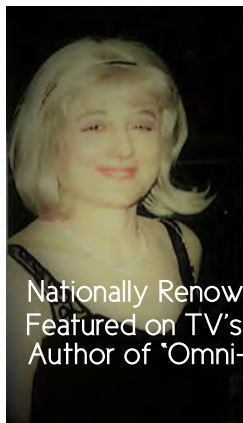
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The Kitners

Music unites, and the Kitners make music that unites the whole world.

BY NIKI KAOS

Keri and Kelly Kitner. Photo provided.

It's been several years since I met Kelly and Keri Kintner in Mechanicville, NY. I was immediately impressed by their love of music. Especially their love of records, and what goes into producing a great recording. As a fan of original music from up-and-coming

knew I had to reach out to find out what was happening with their latest release, "Collaborations", due out June 7th on Bandcamp.

"Collaborations" together a stellar line-up of independent musicians from countries as diverse as South Africa, Poland, Germany and Croatia. Musicians from Georgia, New York, California, Wisconsin, New Jersey, Pennsylvania, Washington and Arizona also play and sing on the album. What a roster! I'm blown away by the idea that the Kintners created this album with

so much of the work remotely! I speak with Kelly Kitner and I dig in to find out more.

RRX: Your upcoming album, "Collaborations", is such a listenable album. The sound blends Americana, old school country, roots and even a bit of pop with the arrangements and harmonies. I got the vibe of it right away, and I'm singing along very quickly. I'm so excited for people to hear it. The nuance of the tracks, and the heartfelt lyrics, right off the bat, I feel like this album is a winner. I listened to the whole thing from start to finish. How the heck did you get all those people on your album, and how did you coordinate that amazing sound while collaborating with 23 people across the globe?

KK: I've been on Twitter since 2016 and building relationships with

musicians. And I've contributed to their albums. So, whenever I wanted to do a song, I found a plethora of support where musicians I met on Twitter were eager to contribute and make something kind of bigger than ourselves. And I was really touched by the outpouring of support. People were like, yeah... I'll do that.

RRX: So, working around Covid, your network evolved from the connections you naturally had because you love music and musicians? And you're not afraid to show some love on social media to your favorite artists? Once you were reaching out and inspired, it seemed like people were really into it?

KK: They liked the demos...

RRX: Well produced demos are not to be missed in that equation! But a well-produced demo only goes so far if

the songwriting isn't good. So that's something beautiful I noticed about the album. You are very strong songwriters. Are you mainly the lyricist and writing the music, and then Keri is coming in on the vocals and the harmonies? And then working with your producers on the final product? And Keri is working on the business stuff too? I remember she's brilliant with graphic design - so is that kind of how it is laid out?

KK: She did the graphic for the album. With the music, Keri started by helping me complete the songs, but now we start songs together and finish them. Whenever I'm writing a set of lyrics, she'll be like...'that doesn't make any sense! Tell me who, what, when, where!' So, she puts the song through the ringer, and I feel like that helps get

me out of my head. And make the song more appealing to a broad spectrum of situations, as opposed to whatever it is I'm just focused on.

RRX: That's cool! It sounds like the collaborative process helps pull out the emotional inspiration you started with, and express a more universal theme, which translates well to the lyrics. I'm a big lyrics person, and I was super happy to see your lyrics on your Bandcamp site so I could read them as I listened to the music. Let's talk about the song "Fear" on the album. You said that it was inspired by your appreciation of Roger Bernard's music. What caused the song to be inspired by him?

KK: Oh! He has a song called "Death Came by To See Me Yesterday" and I just wanted to write a song like that. I thought it was cool.

RRX: So, you were in that vibe?

KK: And I asked him if he would sing it. And he said, 'yeah, it sounds like my kinda song', so...he did it. And

when he sent back the tracks, Roger sent back flawless, perfect tracks. But the hardest part was editing. We had so much great material to work with, and having so many collaborators, sometimes things had to get cut. That's kind of where I come in.

RRX: And I think seasoned musicians get that process. And one of the biggest mistakes in an album is that there is no editing ear, because it can be too much to listen to. I think you struck a very good balance with that. You had a collaborative effort with the mixing and mastering for the album to get the sound you were going for?

KK: Yeah, and to make sure the parts weren't playing too crazy on top of each other. Because sometimes the musicians wouldn't hear what the other musicians were doing.

RRX: That's an interesting point. In essence, it's a very different kind of way to create and record music, to have all these different parts imported from

around the globe, right?

KK: Right. Everyone wants to be last so they can hear everything!

RRX: That's true! I would want to be last! Going back to your roots. When I first met you, I didn't see you out performing as much because I think you were just starting out. The growth you've made together as a duo is really impressive. Tell me a bit about what that journey has been like for you?

KK: Keri and I got together towards the tail end of my trucking career. And I had all these songs from trucking that weren't finished. That Keri helped me finish. And kind of put a bow on them. And then she believed in me enough to quit trucking to pursue trying to get these songs out full time. While she worked full time, so it's just been kind of... it's been a humbling experience.

RRX: So, despite the financial challenges many musical artists make starting out, it was your mutual belief

in the songs that brought the Kintners' music through the initial phase of developing to where it is now. Based on what I've heard, it seems you are on the right path - and these songs will be getting lots of airplay! What is next for the Kintners?

KK: June 18th we start playing live and start passing out CDs and T-shirts. It will be on all the streaming sites. And right now you can subscribe to Bandcamp <https://thekintners.bandcamp.com/> for \$10 a year and get every song we've ever done!

RRX: I saw that! Great news for people new to your music - I encourage them to subscribe. I enjoyed learning more about your creative process. I encourage everyone to go to Bandcamp and subscribe to your page, and to look out for your album release when it drops on June 7th!



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Let's Talk Growth

BY WILSON

PHOTO BY BRETT BARNETT

While some gardeners are happy to purchase the vegetables and herbs they like to grow every year as seedlings, others prefer to start with seeds. Seeds are your only option if you want to grow things the local garden store or big box retailer isn't likely to carry. I've never found pickling cucumber, green bean, or Carolina reaper seedlings for sale anywhere. My friends that grow them bought the seeds and started from scratch.

Same with marijuana.

Getting your Great White Shark, Birthday Cake, or Pineapple Express seedlings may soon be no more difficult than picking up a basil or a tomato plant at the market, but for now, it's not.

Before we get any further it's important to note that it's still illegal to grow your own here in New York:

New Yorkers 21 years and older can grow up to six plants in their home for personal use (three mature plants and three immature plants) and a

maximum of 12 plants per household (six mature plants and six immature plants), even if there are three or more adults over the age of 21 in the residence.

Please be aware the home cultivation of cannabis plants is not allowed immediately. Pursuant to the MRTA, the home cultivation of cannabis plants may only be permitted after the Office of Cannabis Management issues regulations governing home cultivation of cannabis, which must be no later than 18 months after the first adult-use retail sale.

- <https://cannabis.ny.gov/adult-use>

Retail sales are somewhere out on the horizon, so we are lucky to share a close border with Massachusetts if you want to go shopping. But what if you want to grow? Seeds it is.

A buddy of mine recently decided to get back into an old hobby and offered to share some of his wisdom and experience with me.

Seeds are all over the web and easy

to get hold of. Between the web and your garden store everything else is too. It starts with the soil mix for the seed tray.

The mix for the tray is a one-to-one ratio of Sunshine Advanced Mix #4 and Grow It Coco Coir Mix Brick. Once the seeds are in the tray they get their first taste of local tap water after it has been run through a reverse osmosis filter. Using unfiltered tap water would kill the natural bacteria needed to keep the plants healthy as they grow.

"Everything is organic. Quality in, quality out," my buddy says. "OMRI listed is what you want you to look for on the products that you use."

The tray goes on a seed mat that regulates the soil temperate to accelerate germination. This is done inside a four foot by four foot by seven foot grow tent where these soon to be plants will spend their entire lives. This is an indoor grow from start to finish. He controls the sun, the wind, the humidity, and the rain.

Once the seeds have germinated each new little seedling gets moved into its own pot with the same soil mix it started in, but in a different ratio - a two to one mix of Sunshine Advanced Mix # 4 with the Grow It Coco Coir Mix Brick.

Now the light show begins. The little seedlings will enjoy 24 hours of light every day for at least a couple of weeks. The ones I saw had been under 24 light for 16 days and were just about ready for their final transplanting.

"For seedlings and plants in early veg I use fluorescent four-foot T5's with a mixed spectrum and a full spectrum with violate or blue to mimic the spring sun." He started his tomato plans from seed in the same soil mix, under the same lights, and in the same tent a few weeks prior.

On the day I visited, those 16 day old seedlings were just about ready to be transplanted for the second and last time into one gallon pots.

"I think they are ready to move. If I

don't move them into the bigger pots today it will definitely happen by Saturday. I want the plants to be as stress free as possible, so I only do one major thing with them every two weeks, except for transplanting, when I only wait a week." he says.

The soil mix changes again at this point. The seedlings are about to meet what he calls "super soil." It's a custom blend, and just like the secret sauce on a Big Mac or the Cornell's blend of 11 herbs and spices, the recipe is a secret.

"It takes three to four weeks from the time I mix it until it's ready. It's too hot at first for the young roots on the seedlings and young plants. I check the temperature and keep it moist until it settles down and is ready. It's full of all the bacteria and nutrients these plants will need from the day they are transplanted until the day they are harvested."

Upcoming changes to state law encouraged him to get back into his old hobby. His interest started when he was in middle school. He tried to germinate his first seed under his bed.

"I didn't know shit about anything back then. I had seen a High Times magazine that someone's dad had. It was very taboo. I got a seed to sprout and it had two leaves, but it died right away."

A bit later he made a connection that would change everything. "I had known a guy for a while, but I didn't know he grew. I just had an interest in it and once I found out he grew that's when it started."

He met more growers and learned more tricks at the Cannabis Cup.

"I met guys that have been doing this for 50, 60 years; guys that were going to Thailand and getting the Thai, going to Oaxaca and getting the natural Oaxacan, going to the Middle East on what was called the hippie trail getting the hash."

"I met the guy who made the original blueberry, DJ Short, who said, 'no

matter what just grow your own f***g weed' and I took his advice."

He used all that knowledge for years, growing mostly outside after starting the plants inside.

"By growing it, I got to learn about it. Sharing what I grew was the biggest part. I wanted people to have the best stuff. I liked knowing where it came from because I grew it."

Once the plants are in their new one-gallon homes the light show will change again.

"I prefer two hoods and lower wattage instead of one with higher wattage. You get better UV spectrum penetration that way and they thrive on it. It creates the process that gives you better terpenes, cannabinoids, and THC."

The bulbs are 400-watt metal halide until he switches them to high pressure sodium bulbs for flowering.

"You can just use the metal halide for the whole process from veg to flower if you want to save money. I've done it and it turns out great, but I thought the buds weren't as dense as they could have been."

To move air through the tent there is an intake fan with an in-line filter. The air goes out through a much larger carbon filter. There is also a fan inside the tent to keep the air moving.

"An active carbon filter was really important when things were completely illegal. I could put a dead body in there and seal it up and you wouldn't smell anything coming out of there."

These lights will be on a 12 hour on, 12 hour off cycle to induce flowering just so sex can be determined. The males will be culled because he isn't breeding these to create additional seeds and the females will go back under 24 hour light to grow until they are the size he wants before he changes the lights again to start the flowering stage.

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Brian Delaney

Former Tommy Boy Records member creates his own label.



RRX: Brian we first got acquainted when you worked for Tommy Boy Records. At the time you were my main contact at the record label for press inquiries. Tell us a little bit about your experience working for what was once “the” hip hop label to be affiliated with. If it’s not too personal what made you pursue other endeavors?

BD: I will forever be grateful for my time at Tommy Boy and for my team/family over there. Tommy Boy were the first people to take a shot on me and helped me get a foot in the door and gave me the opportunity to prove myself as a viable asset. The experience and knowledge I gained over my eight years there is totally invaluable to me and it is what gave me the confidence to take the next step and launch an indie label of my own.

To be honest, I was never really aiming to be on that side of the industry. Originally, I started as an artist/producer, but eventually, I ended up landing an internship at Tommy Boy because one of their employees (hey

Anthony) came to check out one of my shows when I was performing as Monty Rock.

I kind of started there as a video editing intern, doing lyric videos and some other menial tasks, but as time progressed, I was able to spread my wings and grow into my position as one of the main members on the team. During my time there I learned the ins and outs and did many things including but not limited to A&R, marketing, content creation, artist development and graphic design. It’s honestly still wild to me that I was able to take a short-time internship offer and turn it from a long-term career. I can’t thank the team there enough for teaching me, guiding me and allowing me to develop into the music businessman that I am today. I really loved my time there and I am very proud of the work I was able to do with Tommy Boy. The fact of the matter is, I LOVE music - so it was incredible for me to have been working at such a legendary label and to have been in a position where I could learn from

some real bad asses and help support independent artists.

Regarding moving on, unfortunately it wasn’t by choice, but as they say, “that’s show biz baby”. The catalog ended up being sold last June and I was terminated. While it was a bit sudden and unexpected, I tend not to dwell, and I feel that I was due for a change. I welcomed it with open arms and a smile on my face and while I miss my team and a steady paycheck, without that happening I may have never made the decision to take a shot on myself for once and launch my very own RockDafuqOut Records.

RRX: I read somewhere that you wrote hundreds of songs for other recording artists. How was that experience?

BD: So, I haven’t really written for other artists, but you are correct that I have written hundreds of songs. Writing has been a passion and outlet for me for about the last 20 years and over that time I have written (if I had to guess) over 300 songs. While almost

none of them were released commercially and they were all written for my various solo projects, I do have a pretty massive catalog of songs written. I always looked at writing more as a hobby than a business, but I think through the years I have proven to myself (and anyone else I’ve shared my songs with) that writing lyrics and melodies is probably one of my best abilities. To be honest, I still find this kind of odd, seeing as I don’t play any instruments, have a voice that is decent at best and have very little training/experience in music theory, but I love writing and I do feel that I have a way with words.

With that being said, I am finally ready to take songwriting a bit more serious. I have recently, officially launched my first-ever solo project BRKN BLVD, which I am super excited about. I feel the songs I have in the pipeline for this project are solid and without a doubt feel like the best songs I’ve ever written. I used the BRKN BLVD project to launch RockDafuqOut Records, as a way to test my partners,

fine-tune my marketing strategies and get things rolling, but the feedback has been great so far and I'm planning on keeping this project going for a long time. I will be dropping a new song ever six weeks while I continue to onboard other artists and build the catalog at RDFO. While I have never written for other artists, it is something that I plan on getting into and I am confident that as I grow this solo project and release these songs, that those opportunities will start presenting themselves.

RRX: Oh okay, so my intel was incorrect. Now that we have some back story to who you are and what you've done in the music industry, tell us more about what's going on with your own record label RockDafuqOut Records.

BD: I launched my indie music blog RockDafuqOut in 2015 as a passion project while I was at Tommy and I have spent tons of time and energy keeping it running and developing the brand ever since. Two days after my termination from Tommy Boy, after weighing my options, the crazy idea to start my own label popped into my head and I couldn't shake it. I have never taken a big shot on myself and things kind of lined up for me to do just that. With the RDFO brand already established, I decided to go all in. I gave myself six months to get the label up and running - launched the new website, secured my partners, set up the infrastructure and picked hundreds of brains. While I've invested quite a bit of time and money getting things off the ground, I am incredibly excited about the future and have total confidence that my team and I will (eventually) grow RockDafuqOut Records into a respected and trusted partner for artists around the world.

RRX: I also feel honored to be one of the first to see your music video BRKN BLVD – "Over the Rainbow" (feat. CHYLD). This is your newest single if I'm not mistaken. This is a

feel-good song, almost like a pick yourself up and get back in the swing of things type message. Maybe I'm off track but that's my take. Tell us about this song and the video.

BD: "Over the Rainbow" is the first BRKN BLVD single and was released 0001 on the label, but we have a lot more coming! You've kind of nailed the vibe for sure. For whatever reason, nearly every song I write tends to be confusingly uplifting and completely kind of depressing. I guess it's my soul, but it is what it is. I've been through a lot (as we all have) and recognize that a lot of our time on earth tends to be stressful/sad/painful, but I feel it's important to always keep your head up, push ahead and smile as much as possible. We only have so much energy, so even on our darkest days I think it's important to keep the light shining. Keep the glass half full and things will be alright.

RRX: So, what's next?

BD: Having just launched the label the plan is to spend the next decade or so grinding and making sure I don't have to work for anyone else ever again. I will be focused on building the brand and catalog and doing whatever I can to continue to support the indie music community and indie artists. If you're looking for me, I will either be with my amazing son doing dad things or locked in front of my computer, chasing my dreams, blasting music and smiling for no good reason.

RRX: Thank you so much for speaking with me today. Let our audience know how they can find you online.

BD: Check out the website rockdafuqout.com so you can subscribe, submit, and support. Otherwise, you can catch me on IG on the blog/label page @rockdafuqout, my artist page @brkn-blvdofficial or my personal page @iamgetset.



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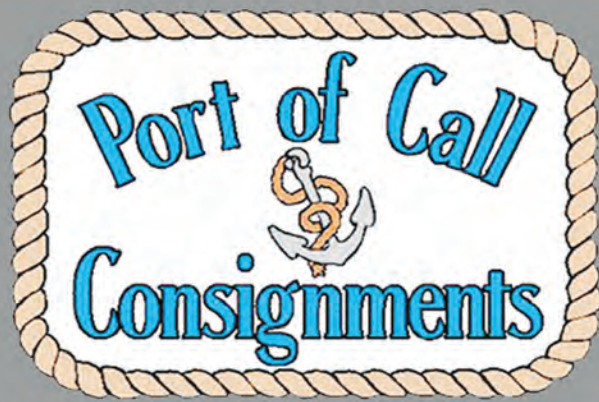
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Bob Mould

From Husker Du to the WCW, Bob Mould has built his empire and still has his hammer.

BY LIAM SWEENEY

Bob Mould. Photo provided.

Some people in music have a curriculum vitae. A body of accomplishments that, in my case, makes it difficult for me to focus on just one thing. Also, for them as well, I imagine. And it's difficult, when a performer has had multiple successful projects, to just hone in on one. And add to that the fact that they may have some underground cred, some notoriety, and it might be daunting to give it all to you.

Bob Mould is such a person. A founding member of punk band Husker Du, founding member of Sugar, solo artist, DJ, wrestling writer, television and commercial theme song contributor, and, and, and...

RRX: In researching you for this interview, I knew I was going to find a lot, and it was beyond a lot. A founding

member of the punk band Husker Du, a founding member of Sugar, a solo artist, a wrestling script writer; even the writer of the theme for "Daily Show". And that's shorting it. You could only have done one thing. What was it, and why?

BM: That's an amazing question. What would I have done if I could only have done one thing? Probably the first one, because without that, none of them would've even been in the picture. So, I would say that, logistically, Husker Du was my introduction into stage performance and recording. So, I guess everything starts there. Everything you just mentioned are, yeah, part of my CV and through the generosity of friends when those opportunities happened, through sheer

determination some of things happened. I don't know how many of them happened because my craft is better than anyone else's. I think a lot of it is hard work, and just trying to move forward, trying to do the best work I can and it all starts with my first band, Husker Du, which started performing in 1979.

RRX: Husker Du was an iconic band. You were known for a very balls-to-the-wall kind of sound, that 'wall of sound.' And a wall of sound was a feature of rock, but also of other styles of music, say, Motown and the Wrecking Crew, or classical. How did you make that full sound distinct from other bands that had that going on?

BM: My history with music goes way back to the mid-60s. My late father

used to buy used jukebox singles, and those were my toys when I was a small child. All of the things that you mentioned, whether it was Motown, or British Invasion, or Phil Spector's productions – all of those things caught my ear and fascinated me as a small child. It taught me how to play music and write music, and over the years of recording, starting with Husker Du, and I think especially with the Sugar album, that wall of sound that you talk about, you know, it comes from learning studio techniques, calling back to those records from my early days. A pivotal record for me was the first Ramones record. Just the sheer power and simplicity of it. And I always mention to people that it was such a great record to learn how to play guitar with,

because if you go back and listen, the guitar's completely on one side of the mix, bass guitars on the other side, so it's a great learning tool. That's how I learned that stuff.

RRX: You are a big fan of wrestling. My mother threw her purse in the ring one night when she was pregnant with me, so I get it. You had been a scriptwriter, and had associated with Kevin Nash and Kevin Sullivan. Some people criticize wrestling for being scripted, but there's a lot more to it. What should people know that they don't?

BM: Everything you see is real; obviously there is predetermination. There's a lot of cooperation. There's a lot of politicking. There's a lot of physicality, a lot of pain, and injuries, and you know, these days, the product is a little bit cleaner, you know, a little bit more sanitized and a little friendlier to the performers. That used to be a tough life. The twentieth century wrestling that came out of the carnival era in the late 1800s... it's an interesting American art form that became popular in Japan and Australia, Korea. The UK had versions of fighting that were similar to pro wrestling that sort of melded. People look at it as a sort of working-class entertainment. Nowadays with WWE, it's more a sports entertainment presentation, where it's very family friendly, very sponsor friendly. It comes and goes as an art form, as a sport or entertainment however anyone wants to define it. I was a life-long fan of the wrestling business, I was a student of the business, and I was very lucky to get called to be part of the creative team at World Championship Wrestling in the fall of 1999 through the spring of 2000. It was sort of like a dream come true. It was really hard work, I was learning as I went, and I tried to help and did the best I could with WCW, and it was great times. You mentioned Kevin Nash and Kevin Sullivan; we became good friends and

good colleagues.

RRX: Your band Sugar had an album that sold 300,000 copies, not at all an easy feat. Considering how much music is out there, and considering a lot of fans copy other friends' music, and Limewire and Napster were huge then, you probably got out to 6-750,000 people. It goes beyond simple logistics; how did the word get out?

BM: Sugar was, I guess, the third iteration of my career. The first part was Husker Du, from 79 through the end of 87. Then I had two solo records in 89 and 90. And then 1992 was the formation of Sugar, which originally was meant to be my third solo album, but once I started working with David Barbie, the bass player, and Malcolm Travis, the drummer, it became clear that we were more like a band than a solo project with a rhythm section. So, we gave it a band name, and yeah, we had a lot of success, I suppose, from my continuation of my prior work, but also, we were a very solid touring band. We were constantly on the road for three years and we had recorded three albums. Had a pretty fast rise to the top of the UK charts, more than the US. In the US, MTV helped a lot. K-Rock, which is an FM station in Los Angeles; they helped a lot. There were a lot of people who contributed to Sar's quick ascent.

It was a really exciting time. A really stressful time, a lot of hard work. As far as reaching people, we had a lot of momentum. We were doing a lot of press, a lot of radio stuff, a lot of touring, and that's what musicians needed to do then. Still have to do that. And I think in terms of what you're talking about, with sales figures and streaming and stuff like that, now in 2022, 30 years after that first Sugar record, it's a very different game. Artists have to work so much harder for so much less. The music business back in the old days – some people would say it wasn't terribly fair, but at least back then

people paid for music, albums or CDs, or whatever format they bought physical objects and now thirty years later, recorded music is essentially a promotional tool for creating a brand, selling tickets, selling merchandise. That's always been part of the business, but I think now because of streaming – the casual music fan sees it as sort of an all-you-can-eat situation. And then there's the real passionate music fans who want physical objects. So, artists need to build themselves up so they can go out and sell tickets. That's the general answer for any of us to make a living as a musician.

RRX: Talk about Husker Du, story.

BM: I remember playing a show with Husker Du in the mid-80s in Syracuse, I believe it was sort of a cellar or

basement-type nightclub. I think it might have been on campus, Syracuse University. My parents came down; they drove down three hours to see the show. And I guess the feature of the story is that somewhere in the middle of Husker Du's set, I think either someone started to have a seizure, or a heart attack in the mosh pit. They had to bring in paramedics and an ambulance to get the person out, and we stopped, for a moment... so this was my parents coming to see me perform, and you know, they're rolling an old person out of the crowd. That's just what you want your parents to see when they come to your workplace.

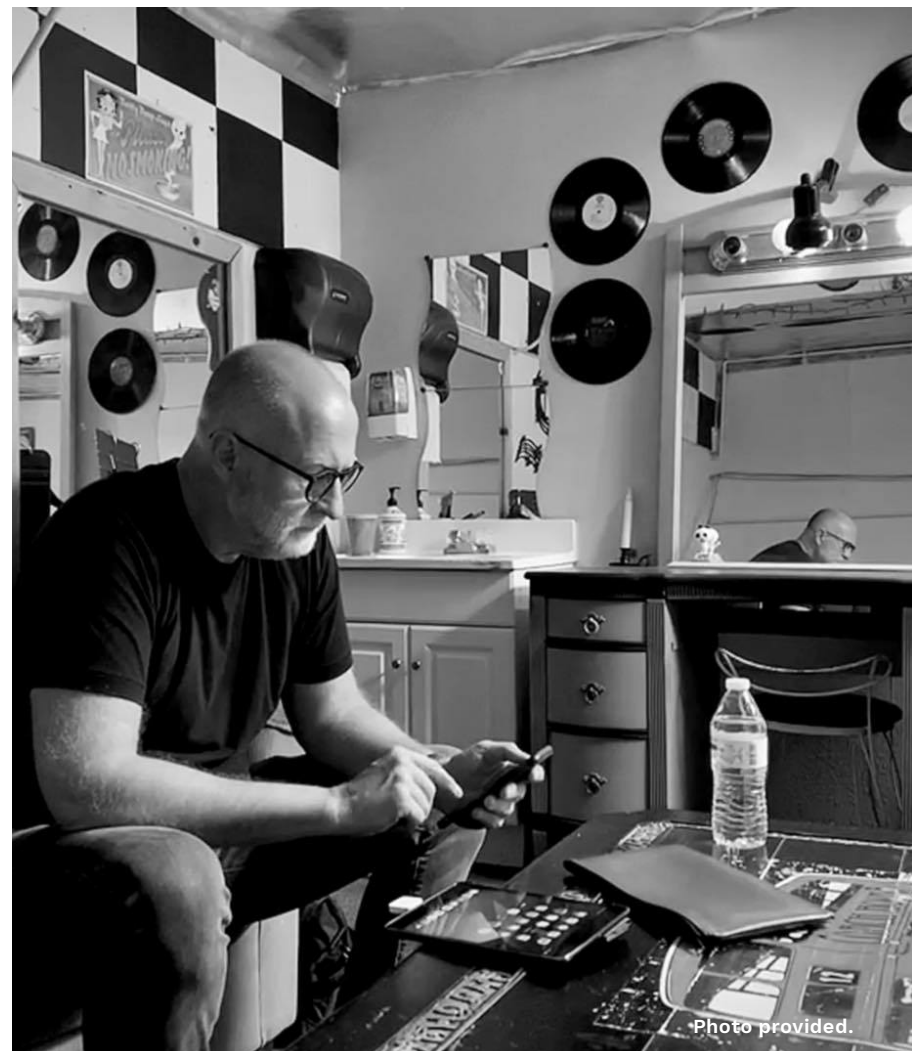


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He's opened for Jay Z. He tours with Mary J. Blige. And with his podcast, "The Spice of Life," he keeps eclectic company.

DJ Mickey D

BY LIAM SWEENEY

DJ Mickey D. Photo provided.

When you think of a DJ, you might think of turntables and scratching, record skipping and beat tracks and all kinds of bending of time and space. But DJing, in its simple reality, is providing a soundtrack for an experience. We might think that DJs play music tracks, and the good ones are talented, but maybe it's more to the point that DJs play the crowd itself.

DJ Mickey D has a wealth of experience playing different crowds, from "Rocking New Year's Eve" with Ryan Seacrest to DJing for Mary J. Blige. And with a show called "The Spice of Life", he shares with his crowd a special little mix of his own.

RRX: On your website, you talk about DJing never being a job, but a passion. And you've DJ'd for such people as Mary J. Blige and Jay Z. So, most people would see your resume as a dream come true. When you talk about it being your passion, there is also a job in there. How do you keep it a passion when there is so much work involved?

MD: I started DJing when I was 13. It gave me such self-confidence which I needed because I had low self-esteem due to being born with a cleft-lip and palette. I found that I was able to connect to people through music and make them smile. Over the years I have always volunteered to DJ for all sorts of

worthy causes like Operation Smile fundraisers, Boys & Girls Club, the list goes on. I always make sure to give back and my gift to give is music. I think that's how I stay passionate about music. It always gives me confidence like nothing else in my life, and I always make sure to play gigs that are changing the lives of others.

RRX: When you open for a superstar, when you open for a Jay Z, it's probably not the same as when you open up for your cousin Mark. There are, I imagine, requirements, conditions you have to navigate through that you wouldn't on a smaller gig. And I'm not talking state secrets; just a

different level. What might be some differences?

I created the opportunity to open for Jay Z as well becoming Mary J Blige's tour DJ. That's the first and most significant difference. Jay Z was on his "American Gangster" tour and when we hit the Hammerstein in NYC the dream gig presented itself. Funk Master Flex was opening the show and had to leave early while Jay Z has been delayed and was coming in late. I approached the tour manager and told him that I was an awesome DJ and wanted to play. It turned into an unbelievable 40-minute set of old school NYC hip hop in front of a sold-out

crowd. It was a similar situation with MJB. The front of house engineer was playing boring music at the top of the show so I approached the tour manager and asked if I could DJ. I had researched Mary's influences and put together a sample playlist of what I would play. The next day I auditioned in front of the tour manager as well as Mary's manager and the gig was mine. It's important to note I didn't get paid extra to DJ and I still had to perform my stage-managing duties. But I knew the experiences would be amazing and pay off in the long run.

When creating these amazing opportunities, it's important to stay humble and true to the task at hand. Just because you have a massive sound system to play on and thousands of people to play for doesn't mean that's your opportunity to become DJ number one and create an energy that is not conducive to the opening acts or headliner taking the stage. My name was not on the marquee or the flyer. My job was to play music that set the crowd up for the show to take them on their journey.

If I could offer someone one piece of advice to a DJ that finds themselves in the position of opening for an act of any caliber, don't play their tracks during your set!

RRX: You have a show, called the "The Spice". I saw that you had Whoopi Goldberg on the show for the season two finale. And also, climatologist Ginger Zee. It's a diversity that speaks to a show called the "The Spice". Can you tell me a little bit about the show, how it started? Who was an interesting person you've had on that surprised you?

MD: When the pandemic began, and we went into lockdown I quickly became bored with livestreams. There was no connection between the performer and the audience. And we needed to connect to one another. I started throwing Zoom dance parties and that evolved into the virtual events company Uru Connects with my partners

Chris and Kerstin. My role is director of events so I began experimenting with different ideas for music centric virtual events. This is when The Spice was born. A show where friends gather each month to tell stories and share memories that remind us how essential music is to our lives. The first season was completely virtual. The second season was streamed live from a private social club in Brooklyn called Club Curious. This club is a creative space created by my friend and the owner of the craft nonalcoholic beverage Curious Elixirs. Having the guest in person with a small feast of friends gave the show such amazing energy that I decided to take The Spice on the road this summer. First stop is Arlington, VA on 6/12 with Meghan McCain and Kyra Phillips.

During my NYC DJ Series I had Catori from Bespoke Musik as guest. Catori is an accomplished actress and musician who fell in love with DJing while working at The Boom Boom Room in NYC. Under the tutelage of my friend DJ ObAH (Oldskool Beats and Harmonies) who was also a part of the DJ series (at the time of booking I didn't know about this connection). I learned that Catori has only been DJing for four years and she was already playing massive events such as Burning Man as well as headlining consistently in NYC, LA, and Miami. If I remember correctly, I told her she was a rocket ship.

RRX: There's something about variety shows, like what I feel Spice of Life is, and correct me if I'm wrong. It's all in the pattern. Like if you look at something up close, it's yellow and blue dots; step back, it's green. So, if you step back from all different types of guests you've had on Spice of Life, what do you see?

MD: When I step back and look at the guests that I've had on The Spice the first thing I see is friends and family. For the first season this is literal the

only people I could convince to come on my show were friends and family. Now that I'm booking more well-known guests and the list grows longer (23 total so far!), I still see friends, but more so I see an entire spectrum of life perspectives that can all be related to music. And that's the beauty of my show. No matter social or economic status, everyone has the song that reminds them of their mother. Everyone who loves music can relate to every question of every show because we all have soundtracks to our lives. I can ask you what song makes you smile the same way I can ask everyone from a movie star to the guitarist from a heavy metal band (shout out Joey Z LOA!). I mention smile because I am starting an initiative through The Spice to raise funds for Operation Smile, an organization that is near and dear to my heart.

RRX: "Rocking New Year's Eve", with Ryan Seacrest, I have to ask about that. Something like that is an intersection between an entertainment event and a historical event. And as a DJ, you have a huge responsibility for stoking the crowd in between segments. It's high pressure, I imagine, but also high fun. Any neat facts about RNYE?

MD: Every New Year's Eve for the past nine years I've worked as Ryan Seacrest's audio handler. I run through Times Square with Team Ryan all night making sure he sounds good, can hear what he needs to hear, as well as managing communications for the others in our group. I've always said you could never get me to go to Times Square on New Year's Eve unless you paid me. Be careful what you wish for. It can be a grueling gig with the endless rehearsals and terrible weather (a few years ago it was the coldest New Year's Eve in 100 years, that sucked). But no matter the challenges, the energy of the show is always amazing and Ryan is awesome to work with. He

really sets the bar for energy and professionalism and when it's cold and wet, he is suffering the same as his crew. But he always pushes through with a smile and so do we because like they say, the show must go on.

RRX: You do a lot of events and play in a lot of places. You're constantly being put into new situations and having to adapt. So, if you have a choice between a big, huge show or festival, or a small, intimate gathering, is it an easy choice on its face, or does it depend on who's there? Do you have a 'sweet spot' for places to perform?

MD: For me at this time in my life it's not about the size of the crowd or the venue. It's all about whether or not I can play the music I want to play. My father passed last year from cancer and this was a very difficult and transformative period in my life. My dad was a DJ also and even though he moved to South Carolina when I was 12 and we didn't have the closest relationship, we always had music and DJing. So many times he would be at a wedding and hit me up for music to play. We couldn't talk sports, but we certainly could talk music. When he died, I thought about the amount of anxiety I go through when preparing for gigs such as weddings and corporate events, the panic attacks on the way to the show, and I realized I was having these problems because I wasn't staying true to myself. I was continuing to endure pain because the money was great. Not to say I didn't enjoy these gigs; I always rocked the party and have only five star reviews. But when I decided to get real with myself and stop taking gigs because of the money, so many amazing opportunities opened up for me. Now I'm a Love Prophet with Dr. Jah & The Love Prophets as well as the DJ and color commentator for an MMA promotion in Rockland County. I don't make nearly what I did before but I don't care. I have so much fun and only play music that I love.

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Richard Gladys

Once the face of fashion, the Capital Region's Richard Gladys turns heads as he turns tables.

BY LIAM SWEENEY

Richard Gladys (r).
Photo provided.

Some people are amazing at one thing. And other people are not bad at a few things. And still others have a talent and a passion for everything they do, and in the spirit of life-long exploration, they do a whole lot of things.

Richard Gladys (a.k.a. City Rich) had graced the cover of every fashion magazine that was worth its paper. He's been on both sides of the camera, and currently rocks the turntables for a

rapper whose name is carved in New York concrete. Perhaps his greatest talent is to be all of these things and also very, very humble.

RRX: I saw a video of you scratching on Instagram, and I was impressed by your flow. It's like you're controlling time. I feel like the turntable-as-instrument is lost on people who listen to instrument-based music. It's seen more as equipment, but you play it just like I would play a guitar, or someone

would play drums. Is a turntable your Fender Strat?

CR: I often compare it to playing guitar or even drumming, I never had the patience to learn guitar. But I loved vinyl and was addicted at first scratch. 90s mixtapes by DJ's like Chill Will, Double R, Doo Wop, Clark Kent, where what really inspired me to become a DJ.

RRX: You had a job as a DJ for GZA of Wu-Tang Clan for ten years. I

say job in absolute jest, it's got to be a calling. Wu-Tang isn't even a group as far as anyone who grew up a listener – it's more a religion that we vibe to. Of course, your view is different. But you weren't born in this role. How did you get connected with GZA?

CR: Ok, early 2000-2001 a buddy of mine had bought a bar/event space upstate NY called Mt. Muggs. He had booked a few Wu-Tang members for a show. Well, being in the middle of

nowhere he could not find two Technik turntables and a Vestac mixer per request of Wu-Tang's super DJ Allah Mathematics. Luckily, I had everything he needed, and then was asked to play as doors open until they performed. He didn't have to twist my arm. I couldn't really believe I was finally going to meet some of my favorite artists, Doors opened, I started playing, the place was packed. The pressure was on me, Wu-Tang's bus was late, and the crowd was getting restless. I too was running out of vinyl to play. Then at that moment Allah Mathematics taps me on the shoulder. Tells me I'm doing a great job. Hands me a record and says wait for my cue to drop this. Got my cue. Math jumps in tells me to stay. And the show went on and damn was it mind blowing.

Make a long story short. I was invited to the green room. Was given some props for my set. Gza, Math Prodigal and Dreddy all grabbed my number. One day about a year later, Gza calls me out of the blue and asked if I could DJ his 2003 European tour. I gladly accepted.

RRX: With DJing, especially who you were jamming out with, you really have to be deep in a lot of scenes that most people could only dream of. You're onstage in front people who will go and be onstage in front of others. Having come up yourself at one point, is where you are now what you thought it would be when you were coming up yourself?

CR: Diana Ross? I'm coming up? Haha. One person's come up is another person's grind. All hard work pays off and I definitely worked hard to get where I am. I'm happy with what I'm doing so I guess I am where I would like to be?

RRX: You have an interesting story. You were a model earlier in your life, and that's a big understatement. You were the face of Versace in the 2000s, and the very concept people

have of 'male model'. You were even the basis for Owen Wilson's character in Zoolander. What would someone learn about being at the big shoot and living that life?

CR: You can learn from every job. There are life lessons in everything we do. From a shoot I acquired the knowledge and recipes master photographers like Steven Meisel would use on a real publication. I try to adapt that to my photography in my own way.

I was very fortunate to see how many professionals worked firsthand.

You can also learn a lot about how fake people can get just because of an image of you. As example. People didn't care about me until Steven shot me. Then all a sudden everyone's your best friend.


RRX: I've both seen and heard your work, and we've talked about the 'heard' part, but you're also a photographer. You started on one side of the flash bulb and are now on the other. You shoot other models, and so I would think you can do the best for your models and avoid the worst. How do you do that?

CR: Simple. Give them professional advice. And there is no worse; my shoots are fun, and I feel that makes many girls feel great about themselves. My main goal is to make sure the model is genuinely happy with the photos. Or else I'm not.

RRX: When someone goes from one path in life to another, and to another still. They say the average person will have six different jobs in their life. So, you've been a famous model, a great photographer, and the DJ to one of the best rappers in the art. A genie is granting wishes; what are your next three jobs, your dream jobs?

CR: I'll manifest this now. One: take over Steven Meisel's studio when he retires.

Two: redo a Europe tour for A-F-R-O's "All Flows Reach Out" album. Three: be a street art dealer.



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Joe Barna. Picture provided.

Joe Barna

Capital Region Timekeepers

BY OP CALLAGHAN

Hello Capital Land, and welcome to the second installment of “Capital Region Timekeepers”. As a drummer from the area, it’s my pleasure to spotlight some of the exceptional drummers in the area. This week, we’re shifting gears and will talk about jazz. Although the Capital Region has always had a vibrant jazz scene, I feel that I personally have not spent nearly enough time enjoying what the area offers. But after interviewing Joe Barna, I will make up for some lost time in the jazz world.

Joe Barna is Jazz.

Originally from Troy NY, Joe Barna is a drummer, composer, and bandleader whose passion has taken him around the world. After completing his Bachelor of Fine Arts in Jazz Studies from SUNY Purchase, Barna has been on the move ever since. He has performed all over the US, as well as Canada, Dubai, New Zealand, Mexico, Italy, France, and Spain. Barna has recorded over 10 Albums, including six as a bandleader. His most recent effort entitled “The Grind And The Purpose” has been hailed by critics as a “must have” recording for fans of modern hard bop, and he just won an Eddie Award for Jazz Artist of The Year. Ladies and gentlemen, I present to you, Joe Barna.

RRX: Welcome Joe, thanks for being here with us. Let’s lighten things up a bit. Do you know any good drummer jokes?

JB: What do you call a drummer without a girlfriend? Homeless.

RRX: True story. How did you get

started with the drums?

JB: I started playing in February of 1990 while suspended from school. I was hanging with my two closest friends at the time, (who were also suspended) at one of their houses, while their parents were at work. We were playing Duck Hunt on the original Nintendo gaming system, when one friend said to the other; «let’s go up to your room and play your drums.» Now, until that point, I had never really seen a drum set in person outside of a music store, so I was really excited. I had never played the drums before. My friends (Todd and Wayne) were going back and forth playing, and I said, “Do you mind if I play?” Wayne said, “No you can’t play them.” I was shocked, so I asked again, and he said “Ok, but only for 30 seconds.” When I sat down it was like finding the right life partner. I was immediately hooked. That evening I convinced my mother to buy me an inexpensive set of drums from Hilton Music in the Latham Circle Mall. The rest is history!

RRX: Do you play any other instruments?

JB: I wouldn’t necessarily say that I play any other instruments. My main talent is really composing. I have spent 1000’s of hours at a piano writing and arranging for the last 20 years. If I had to answer that question, I would honestly say that I play composer’s piano, but I’m really more of a jazz harmony and composition minded drummer.

RRX: Is there a drummer that you love to hate?

JB: I really don't have room in my heart for hate, as it's a waste of energy to bring those vibes into the world.

RRX: Ok, so what lured you to jazz?

JB: The freedom to create without the limitations that other music bestows upon you. It's the excitement of the unknown during any given improvisation. That really lights a fire under my ass. I don't like rules, restrictions, or too much structure. I feel claustrophobic when I have to adhere to a format that restricts my ability to breath freely and float creatively through a sonic exploration. To me, jazz offers a level of consciousness I have rarely found in most other genres of music. I enjoy listening to many styles of music; in fact, I'm taking lessons now with Mike Gilet, where we focus on modern funk/fusion playing. I'm open to other genres, but within my own private reality, my true passion is jazz.

RRX: What would be your dream kit?

JB: I have my dream kit! I'm currently endorsing and performing on Precision Drum Company instruments. They are a small family owned and operated boutique custom brand based in Pleasant Valley, NY. My philosophy is to support local and be proud of who you are and where you are. Having these drums made to my exact specs by Gary and George Folchi right here in New York State is a dream come true. They have elevated my playing and inspired me to new heights.

RRX: If you weren't a drummer, what would you be doing for work?

JB: My other passion is the hospitality industry. If I wasn't pursuing music, I would probably open a pizza venue that featured live music. I'm kind of a snob about pizza and have spent many a weekend traveling to try the best pizza in the world.

RRX: Ok, so where is the best pizza?

JB: There are categories! Thin Crust: Donna's or Bacchus. Neapolitan: De-Fazios. Football Slice: I Love Pizza of

Troy. My favorite of all time is Di Fara in Midwood Brooklyn, and best pizza in Williamsburg Brooklyn. Honorable mentions include Johns of Bleeker, Pat-sy's of Harlem, and Slice Of Manhattan.

RRX: Who is your alter ego?

JB: My personality is strong enough without having an alter ego, but how about Sherlock Holmes and former Utah Jazz all-star point guard John Stockton.

RRX: Tell us about your best gig.

JB: My best gig hasn't happened yet. I'm not sure if it ever will. I look at this as a journey of consciousness and of the moment. I'll leave judging what is best up to those who are consuming the fruits of my labor.

RRX: Great. Any advice for up-and-coming jazz drummers?

JB: Here's a bit of wisdom for those just starting out on their own personal journey. Don't get sucked into the politics of music. Stay focused on your personal goals and always know that you will never be the best. Music is not a competition, it's a process by which we learn about relationships, our own shortcomings, our strengths, how to vibe and play with others, and what in the deepest part of our soul is most important while existing in this realm.

RRX: Heavy stuff! Let's switch gears, favorite comedy?

JB: Anchorman, 48 Hours, Ace Ventura.

RRX: That was a dumb question. I'm embarrassed, and I apologize. Now, I love the famous drum battle between Gene Krupa and Buddy Rich. If you could perform that solo, who would you want to play with? Who's your guy?

JB: Gene Krupa. His pocket and sense of humor would make the event fun. Buddy is an amazing technician; however his approach can be a little too serious for me at times. In this situation, I'd like things to be loose.

RRX: I couldn't agree more.

Joe Barna, is a talented, humble, loose, and easy going cat. Check him out yourself.



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FIRST AND FOREMOST I WANT TO THANK AL PATRICELLI AKA TWINK.

The Bands: Jimi Collins Experience, Soul Sky, The Legendary John Morse Band and my main man Brian Kane and the Beginning

The Crew: Dan Watson for sound and running the show, The staff at the Rustic Barn, Special thanks to Chris Dame for keeping such a huge crowd so very peaceful

The Food: Old Daley Inn, Jimmy and Marty, Famous Lunch, Scott Vasil and his daughter Melina, The crew from Patricellis Deli, Vinny, Mark and Matty Ice

The Volunteers: In no specific order: Laurel, Susie and Dina from Whair It's At, TC from Paradise Pools, Deanna C from Franklin Plaza, Joe Dinardo for Barriers and Cones, Diane Heer, Mary and Dawn., The 1st Family of Lansingburgh, The Collins family., The Mayor of Lansingburgh himself Uncle Lou and his siblings, Bob, Judy, Joe and Mary, Marge Collins, Jason (the birdman) Kownack and Chris Lucey, Phil Sawyer for streaming the bands out under the Tent

Mundo's family: My mom Jean, My sister Kathy, Bryant Masterson, their Son Bryant, daughter Erika, Kyler and Michaela, My girl friend Chris Rose, My dear friend Betsey Quackenbush, her dad, sister Bev, Rick and their families, Mike Manupella (aka Sudsy Wilko) and Kem

For the Shuttle bus and for Hill Top Lanes to let us park cars there, Nick Batto, Steve Coz, Corms and the many who helped set up and break down the venue

Intense Events, Matt and Jen Carroll and Scott D for all the Tables, chairs and tent, The local businesses that donated food for the vendors, The Cookie Factory, The Lake George Baking Co., Bella Napoli, Reliable Brothers, A C Freshco (Carioto Produce), DeCrescente Distributor, Ginseng Foods, Old World Provisions, Denise, Jeanne and the gang at Alchar printing for once again being so generous. The tickets, signs and poster size donation board were so appreciated. Lisa Lennox for designing the Signs, Paul Dumas for the Kick Ass Shirts (which you can order through AL Patricelli), PM him if you're interested, Mike Mrochko for last minute design of our poster board (which was priceless), Gina Patricelli and Renel from Nellys Treats, Buster and Debbie from Lake George Baking Co. and Julie and John Squadrito from Duncan's Dairy bar for the hundreds of delicious cupcakes. Tamis Tasty Treats for the Door Prizes of Chocolate covered goodies.

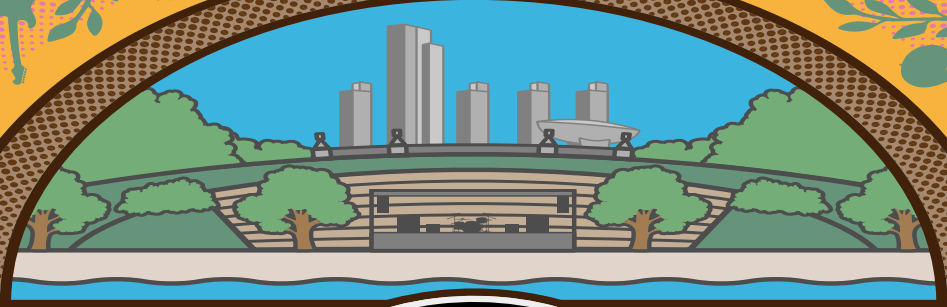
The many people who donated the sweets for our vast dessert table and thank you Mary for setting it all up, The amazing businesses and people who donated over 90 Baskets, John and Stephanie Comitale from Upstate Refrigeration and Cooling for the awesome Pepsi cooler, Betsey Quackenbush and her dad John for Donating 250 Koosies that raised over \$1000, ATAC, Tony from Footsy Magoos, Jason Brenenstuhl (Rustic Barn), Ellen Mitchell and many more who gave personal donations. Also those who donated online. Hot Dog Charlie's, 41, US Lanes, Heer Realty, George's Auto, Ryan's Wake and Verdile's

Last but not least I'd like to thank our Professional Photographer Stephanie Bartik. Who so graciously donates her time to benefits and events.

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BY AMY MODESTI

Photo by Amy Modesti.

Not feeling well. Get a prescription from T.V. Doctors who will heal your soul. T.V. Doctors are one of several musical acts to perform at the Listen Up Awards Show Friday, June 17 at Lark Hall and their mix of electronica, fusion, and improvised grooves will bandage your sour notes fast.

The Xperience witnessed this experimental trio at Rare Form Brewing Company and got to speak to members, Evan Conway, Bob Morris, and Josh Witmer.

RRX: What's T.V. Doctors about?

EC: The band started out about a year and a half ago. We were in my garage when it started. We were jamming before the pandemic, but we didn't have anything going on.

JW: I'm very blessed. I met Bob

while we were both trying to play in another band and that didn't work. I think like wild in these situations. I just recognized how awesome he was and how incredibly dysfunctional he was. He was like, 'you and I should talk and then possibly never talk to these other people again but that's fine'. We played in much different things and I tried to pull him into a lot of my lame-brain ideas. Finally, he came along with one and after it was not super terrible, brought Evan in.

EC: During the pandemic, we couldn't go out anywhere, weren't able to play anywhere out. Even though we were together it was dicey. We didn't wanna spread anything, so I cleared out my garage and we just stood in one of the corners of the garage and played.

RRX: How did you come up with the name, T.V. Doctors?

JW (to EC): I thought of it?

EC: No that was Bob. Bob is usually our name man. I think he came up with that one because during the pandemic, you turn on the T.V. and you'll see some doctor; Doctor Oz, Doctor Drew, Doctor Phil, whoever it is saying, 'You gotta watch out for the pandemic. You always put your mask on.' It was endless.

JW: Yes, people's brains are looped in this weird mobius nonsense. People were freaking out a little bit. What we add too is satire. There are some weird bulls**** in here but it was key. I found old weird-like 50s hospital footage.

RRX: And then you had Evan Garvy that was pretending to be a doctor.

JW: He's a facilitator. He does sound, lighting, and our videos. You need him to do things with his hands.

EC: The other thing too is he's willing to dress up which is great.

RRX: It's perfect. You can tell he's part of the crew. He's writing out a script, bouncing along to the music, and having a good time.

EC: He is.

RRX: You have something good that works. This is something I never seen and experienced. You have no words as to how you put it together without experiencing it.

EC: That's been our biggest setback with the band is describing the people exactly what it is. So, because you can describe it, a lot of it is improvised. More than half of it is improvised. The

songs that we do regularly they don't always sound the same. To try to sell that to somebody and say, 'Oh but it sounds good.'

JC: Limit things that your mind deals with, right? Like everything you can describe it to somebody, it's psychedelic, improvised, and a lot of robot voices.

EC: It was awesome that Shane took a chance on us without even hearing us. That was the best part. He just told me, he goes, 'I'm in love with the idea, let's just do it.' Okay.

RRX: That's awesome. How did you get involved with getting Super Dark Collective on board?

EC: Holly (Evans) and I used to play at the One Caroline in Saratoga and Shane (Sanchez) used to be the bartender and booking agent there. He used to give us shows and I remember it was just when the band was ending, he started the Super Dark Monday's and that was where the first one was,

which was at One Caroline. I think they had a few of them and then they closed the place. They moved it across the street to Desperate Annie's. I'd known Shane for quite a few years. He was always a great dude to talk to and takes chances on music which is awesome.

RRX: And those are the types of people that you want to have behind your back.

EC: Uh huh.

JW: Yeah, you need those people. You need somebody to take a chance on your nonsense. See if it floats on water also.

EC: Yeah, it helps.

RRX: Would you be willing to bring your music more into the Super Dark Collective sphere at No Fun Troy or Desperate Annie's?

EC: Oh yeah, absolutely. We're gonna do an entire tour of all the Super Dark's facilities.

RRX: That's good because you haven't played too much in Troy. You're

usually in different areas most of the time.

EC: Yeah, yeah.

RRX: It's extra-terrestrial, that's for sure.

JW: Thank you. I think we encourage people to get into a better mindset they need to. It will only help us.

RRX: And you can groove along to it.

JW: That's a good observation.

BM: In contrast, what these guys are doing, which is super, super modern. I really tried to tap into 60, 70 years of drumming. I really tried to cover the whole gamut and not feel like there's any drummer or any beat or anything that isn't within my limitations. And I just try and tap into something that isn't super modern, that isn't super old, jazzy, or going all the way to the big bands.

EC: Everything that the song needs.

BM: You gotta have the psychedel-

ic, hip-hop, jazz kind of thing to it.

RRX: I was hearing psychedelic, jazz, and progressive rock influence.

BM: If you're gonna play jazz or progressive, you really got to be able to have the facility to play just about everything at your fingertips.

JW: So good at finding the root of the thing where you find yourself and that makes it so good. You always try to find the gnarly accidents in the music department.

RRX: When you guys played with Holly, it was original music.

BM: Yeah, it was soul and jazz. This is more fusion, reggae, and smooth jazz. It's all the flavors that I can get in. We must play the full spectrum of music and sound to people.

Follow T.V. Doctors on Facebook and Bandcamp. Get your musical meds from them at Lark Hall on June 17th.



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Monthly Astrology Outlook

BY BRANDON RUSS

Welcome to the New Monthly Astrology Feature. I'm Conscious Medium Brandon Russ and I combine all the tools of the trade for your journey. Connect with me at <http://linktr.ee/brandonruss> for events, classes and private readings.

The effects of Jupiter moving into Aries and Mercury is Retrograde fading early in the month sets the tone. Fire signs are charged up. Air signs are putting plans into action. Earth signs feel the burn of staying grounded and Water signs are friendlier than ever.

Aries - personality plus as you navigate a rocky start and become everyone's confidant again.

Taurus - Great time for career advancements. Creativity and intuition be the guide.

Gemini- Time for discovery! Travel or education, your curiosity is your compass.

Cancer- Time to chill. Lots of conflict at work and home but remember who your best cheerleader is.. you.

Leo- Being the center comes so easily to you. Remember it takes a lot of energy to be this charismatic. Plan some down time too

Virgo- change is good right? Maybe a cutting-edge technology or new adventures. Great escapes for mundane tensions.

Libra- Feeling lucky? It's even easier for you now to meet and charm.

Pump the brakes a little before you get over committed.

Scorpio- Time to chill with those you trust. Remember your practical side with a new space or attitude. The money will work out

Sagittarius - Why do people need to be assholes? Be ready to pour yourself into self-fulfilling activities to get your mind off things.

Capricorn- Retail therapy is great but not when what you really wanted to invest in is around the corner. Patience with your time and money

Aquarius - You are in your element now. Helping others comes naturally, your advice is timeless.

Pisces - Be your creative self. Organize that outing, everyone loves you but really, you drained yourself.. again? Pace yourself.

T Brandon Russ
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Peter Hughes

*Interview from The Linda WAMC
Performing Arts Studio.*

BY ROB SMITTIX

Peter Hughes. Photo provided.

RRX: I'm actually here at The Linda in the green room, which is behind a bank vault.

PH: It's in the bank vault, it is actually *the* bank vault.

RRX: In the bank vault, sitting with Peter Hughes. Peter what is your official title?

PH: I am the... it's not that exciting, I am the General Manager and Programmer of The Linda which is WAMC's performing arts studio here on beautiful Central Avenue in Albany, New York.

RRX: This really is really prime Albany, this is right in the center of everything.

PH: This is the heart of Albany. This is the Central Avenue business district, there are at least 17 different languages spoken just within two blocks of this building. It is a cultural milieu and it's got the absolute best

restaurants, most authentic and wonderful places to eat from all around the world just within walking distance. Lunch is a gorgeous buffet of options, it's pretty remarkable.

RRX: Yeah, there is a... I forget the name of the place, there's a Jamaican spot a few blocks down on Quail and on Wednesday's they have mannish water soup.

PH: We're addicted here to Afghan kabob, the number 12 beef and lamb over rice is the staple of my diet at this point.

RRX: That's why I came here really to talk about food because we all love food!

PH: Let's talk about food!
(Both laugh)

RRX: Well, the Linda. I love this place. I played a show here myself; it was one of my absolute favorite shows my band has ever played and we've

played hundreds of shows.

PH: Thank you.

RRX: This room right here in the vault, this is where all the magic happens.

PH: Just to describe in case people that are reading this don't know what the Linda is. The Linda is short for The Linda Norris Auditorium, and it is WAMC Northeast Public Radio 90.3FM, I think 17 other stations and 28 other broadcasters that is available in seven states. WAMC's performing arts studio, with emphasis on the word studio. It is a live recording studio for the performing arts for Northeast public radio. This is not something that's been happening recently strictly because of the shutdowns of Covid, we were closed for a year and a half to live audiences, so that filters out everything that we do. But traditionally and we will again...this is a place where live

interviews happen, the roundtable with happen occasionally from here with a live audience and fund drives and occasionally Live at The Linda which is my radio show eight o'clock on Wednesdays and Sundays. Which for four hours every week on local radio you can hear concerts either recorded or sometimes live done right here and broadcasted from this building. So, when you are here for a music concert (which is not everything we do) you're not just here for the music, like a club or a bar or other venues, the uniqueness of The Linda is that you are part of the show. There are microphones recording you as part of the broadcast audience and that is completely unique in the Capital Region. Completely unique for an NPR station and that is a one of a kind, one in the world type situation we have here.

And if we keep saying things about

the vault. This building is 100 years old (which was converted 20 years ago), it was originally one of the gorgeous giant, huge, hard lock, concrete, art deco banks. The vault which is (bangs on wall) 30 inches of American steel and concrete is where the green room is. There's no safer guest/green room in the State of New York with the sketchiest Wi-Fi signal ever.

So, if you come here and you can get back stage (there's some public access here), you can spy the incredible, heavy, meticulous bank door which is something straight out of an old time gangster film. You expect to see someone with a tommy gun and a bag with a dollar sign on it. It's very cool and that's one of the unique things about this place.

RRX: Now how long have you been with The Linda?

PH: I've been here just over a year. My personal history, you know straight out of the womb (laughs) out of college. I worked for Proctors in Schenectady, and I was there for almost 23 years. I started out making five bucks an hour at the box office and eventually made my way up to heading the marketing team. I was in programming and producing of events. Producing of a film series, Broadway marketing, entertainment marketing, producing, all of that. You do everything over that amount of time. That was a long time, so I moved on to other ventures, bounced around a little bit and then Covid hit. I was working for a wonderful organization in Massachusetts The Talmis who produce the great Nutcracker around the country. We were working on that, and everyone was just devastated, everyone was laid off, everyone was unemployed. Every job I ever had was gone. You know this as a musician, we're all just on the sidelines. The sitting on the bench part was too difficult.

One day last April, a year ago, I get an email from a really good friend of mine who said "Hey, WAMC is looking

for a new guy to run The Linda and you should go for that." I'm so depressed at that point, I'm thinking I'm never going to get it because I've been let down so many times. So, I apply on a Friday, I get a call on Monday, I get interviewed, hired on Wednesday and start on Thursday. Boom I was back in the game!

They told me my first day that I had a radio show. I thought great! Immediately started working on virtual concerts at that point which was what everyone was doing at that moment. We made a transition into winding those down because we had to look towards re-opening for live humans. There were a mountain of restrictions and social distancing rules, so we needed a very detailed plan in order to do that. We did that last June.

RRX: I am so glad you did.

PH: So back to music, cinema events, speakers, authors, scientists and political debates (again we are an NPR affiliate). All of that is part of what The Linda is. It was built to be a community asset and a room dedicated to the concept of free speech.

RRX: I don't remember exactly when The Linda became The Linda.

PH: I think 20 years ago. From what I hear, and this may not be the total story so don't quote me as this being fact, it's just the story that I've heard. Dr. Alan Chartock, who is our Executive Director, would walk by this bank building on his way to get lunch (likely Ichiban) and would say one day we're going to turn that into a performing arts center.

RRX: Well, I hope that is the story because I can just envision Alan Chartock and his dream coming into fruition. That's pretty neat.

For more on The Linda WAMC's Performing Arts Studio visit thelinda.org.

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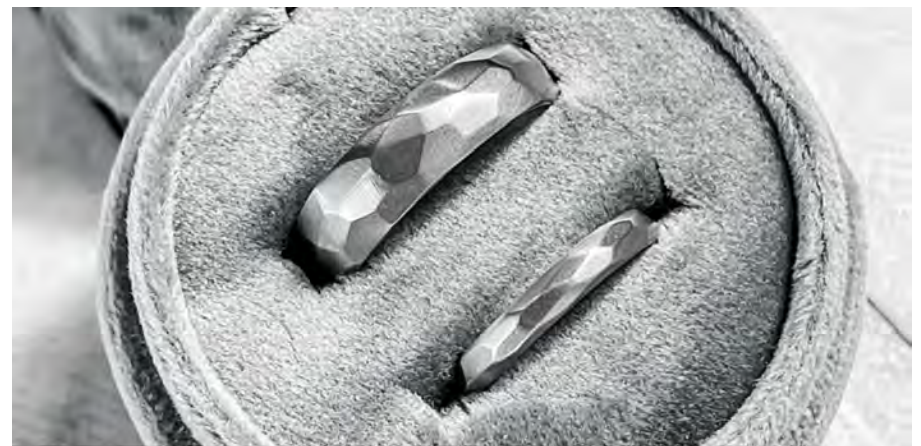
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Observations and Ramblings from a Cranky Old Guy

BY JEFF SPAULDING

In sports, it's call "an audible", a last-minute change to a planned action. I was to discuss the death of country music superstar Naomi Judd, due to her struggle with mental illness, that made her eat a gun and commit suicide. I was going to tie it in with my struggles with mental illness through my second wife (I refer to as Ex-Wife Number Two), the similarities were very closely tied to Naomi, except that my ex-wife recently passed from (my understanding) a non-suicidal condition. A voice inside me (or perhaps an email, can't remember which) suggested I go back to having more ramblings and being less cranky (don't worry, this bastard is still old and getting older by the minute). For the money I'm paid for writing this article (busting balls Article, but I do have a stack of monthly invoices), I listened and have something else to discuss, though if anyone wants to discuss the above privately with me, I am always free to listen, you're never alone, don't forget that.

Now, let's talk about another death, in a way. An institution that's been in the Capital Region since 1973, that has produced countless successful broadcasters who to this day are still fighting the good fight, that has also produced countless successful broadcasters labeled "on the beach," meaning due to modern technical advancements machines have their taken their places. An institution that tried to teach (not an insult), frankly untalented people who couldn't tell a K-Mart blue light from a traffic red light, who thought

all you needed to be on the radio was play their favorite songs with the word "f*c*" in it and say "Baba Booney" and you're the next Stern. The highest they got "in the field" was to become a wedding DJ, and only because they can program a computer and have no sense of music or a personality for that matter. Finally, "The Forgotten Ones," who had no interest in radio but knowing there was one in their pick 'em up truck. They never wanted to get on the radio, they never tried to get on the radio, they can't even spell radio. They only went to this institution because the government paid them to go. Today they live a life as a state worker

The institution I refer to was originally known as The New School of Contemporary Radio. That evolved into The New School of Radio and Television, then something else, like The New School Media Center, then I think finally The New School.

The original base (and frankly where the magic really happened) was at 50 Colvin Avenue in Albany. It was a dump of a joint but dammit that place had heart. Tom Brownlie and his wife started the school, and originally the goal was to train the next group of budding disc jockeys, news people, talk show hosts, commercial producers and the like. What made the school so special (self-brag here) were the instructors of the classes, people in the business at the time, telling true stories on how to get the inside track to the field.

There's an old saying, those who can do, those who can't teach. Doesn't apply here. These instructors DID do and DID

teach at the same time. Here's the way I look at it. You can be taught by a book learned professor with no real-world experience and teach you how to do it by the book or you can have a real life professional in the business who will tell you the book is bull shit, but here's how you really need to do it. Who are you to believe?

I am proud to say I put in ten years as an instructor at the New School, and I am so proud of all those who succeeded whether due to my training or despite of it. In one particular case, one of my former

very successful students in time became my boss! Before I took the job, I told him I want him to treat me like anyone of his other employees. He said he'll go one better and treat me as I treated him when I was his instructor...I was SO screwed...

So, hats off to the New School, and Tom Brownlie in particular, your legacy continues today on the air, we thank you.

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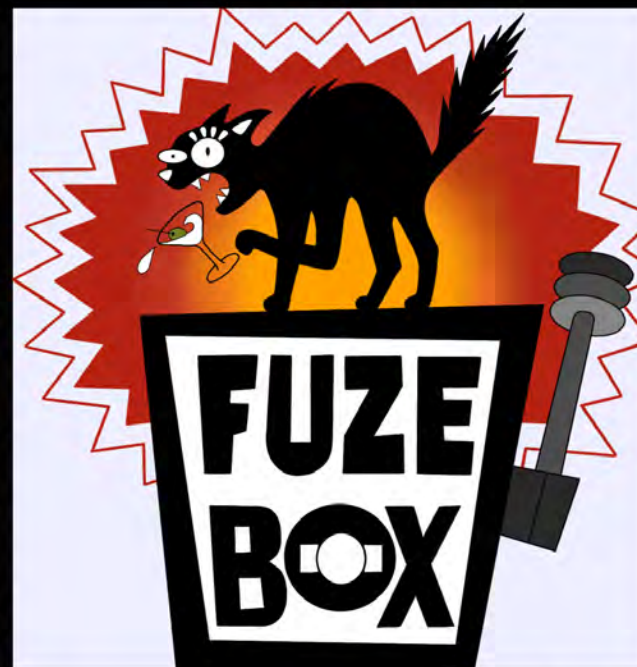
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6/4: Justin Paulson EDM night -10pm

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6/10: The Return of 80s Night -9pm

6/11: Scottie Stratton (Goth/Industrial DJ)-10pm

6/12: Resist (Pride Event) -5pm

6/17: Resist -9pm

6/18: Dance Cancer -7pm

6/21: Resist -8pm

6/23: Outta Tyme presents -7pm

6/24: Strange House -7pm

6/25: Fuzionz: a multi genre edm night- 6pm

6/26: Weeping Wound -5pm

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