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November 2022

Vol. 4, Issue 11

## LOUIS EMORY

His new release, "Florence in the Fall," is a love letter to Italia.

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## JUSTIN FURSTENFELD

Spinning around the truth on Blue October and more.

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## JOHN WAITE

Veteran of The Babys and Bad English shares the secret of playing close to the heart.

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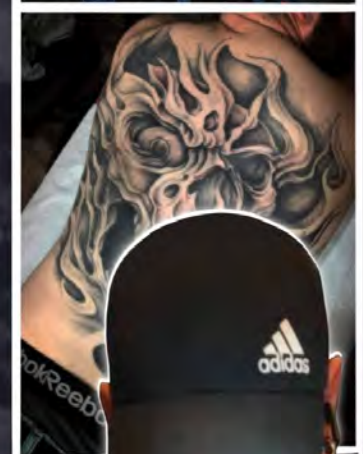
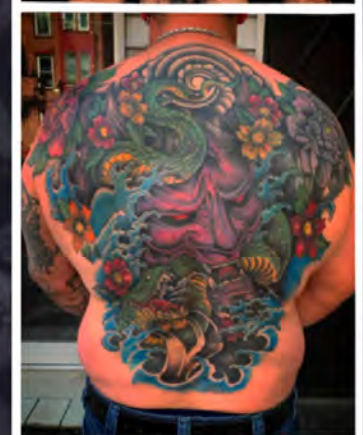
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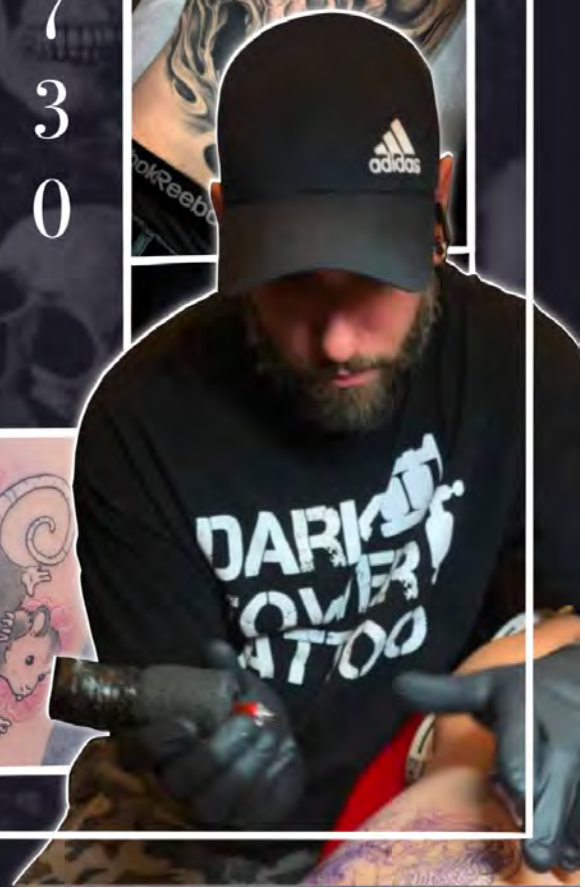
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# Louis Emory

*A music inspired by the love of a magical land.*



BY LIAM SWEENEY

Louis Emory.  
Photo by Raeanne Wright-Emory

**M**usic is entertainment. It is also telepathy. It is the sharing of experience that defies words, even when words accompany the rhythms and melodies. We share experiences because we realize that what we go through can be beautiful and ugly and either way it can inspire more than just us.

I chat with Louis Emory, who is gearing up to release his six-track project EP "Love Italy" on Friday, October 21. With his small collective of New York musicians, The Reckless Few, the crew fused their individual sounds to deliver the EP, an ode to a place that reignited Emory's creative flame.

Composed of multi-instrumentalists

Bob Boyer and Tim Lynch (The Recording Company) the members of this non-traditional band each played an integral part in bringing the "Love Italy" songs to life.

**RRX:** You have two singles out entitled "Florence in The Fall," and "Roma." Why Roma? What about Rome struck you to write a song?

**LE:** "Florence in the Fall" was the first single released, followed by "Roma". All roads lead to Rome, but little did I know that when I first traveled there on a day trip back in 2017 that my life would continue to lead me back there several times.

Each trip was more gratifying than the previous and I've barely scratched

the surface. I wasn't hearing anything musically in the states inspired by the Eternal City and I wanted to pay homage to it and hopefully turn people on to visiting and experiencing it themselves someday. Growing up I always thought I'd make it there someday. I was also interested in archeology and history from an early age and loved learning about ancient Rome in school. Plus, I grew up in an Italian American household, so it's in the roots.

**RRX:** Italy is a prevalent theme in your music. Is it a theme that has been long standing, or is it more recent? People understand Italy by the food, mostly, but what about it piques your

Continued on Page 5...



**LOUIS EMORY**

Singer, songwriter, performer, and the land and culture that inspire him.

PG. 3

**JUSTIN FURSTENFELD**

Frontman for Blue October shares the value of staying true to himself.

PG. 26

**JOHN WAITE**

The Babys, Bad English, and the neverending urge to keep playing.

PG. 30



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*Continued from Page 3.*

interest musically? Is it a matter of transcribing, almost, other aspects of Italian culture into song?

**LE:** I write and have written about many things over the years, but the “Love Italy” tracks are all recent and a direct result of my first trip in 2017. It was an electric shock which sparked an intense study of the Renaissance, the masters (DaVinci, Michelangelo, Raphael, and Titian), the Medici, the histories of Rome, Florence and Venice. I was also listening to a lot of Dean Martin and Sinatra on Sundays while making my family’s recipes which were handed down to me by my grandmother. I wanted to hear some new songs about Italy, so I started writing demos at home and went to The Recording Company to start work on the EP.

**RRX:** Let’s talk about the band, Louis Emory and The Reckless Few. Tom Petty and the Heartbreakers, Huey Lewis and the News, Joan Jett and the Blackhearts – this type of band name is very familiar, and often very successful. So, since this interview is being answered by you, can you start by describing The Reckless Few?

**LE:** The idea of The Reckless Few was inspired by my old stage name Louie Reckless and the idea and elasticity of The Plastic Ono Band. Georgia Jones provides some amazing background vocals throughout the EP and I’m sure as we move forward working on the next two EPs with Shelly Yakus, there will be some more people added to the lineup.

**RRX:** You’re very prominent in local music, featured in local programming along with names big and small, noticed and obscure. Yet your success is breaking down borders. In larger arenas of music, what do you wish to import to the local scene that you’ve absorbed from without, and what do you want to export to the world?

**LE:** We are lucky to have a very

talented and diverse local music scene. I don’t get out much these days and feel more at home in the studio but every now and then I get the itch to play live. After Covid, my wife Raeanne and I made it down to Levon Helm Studios and saw Fruit Bats. It was like, ohh – that feeling of live music, that connection – it was a part of us that’s been missing for a few years. I will always be grateful to Howard Glassman and my family at Valentines for letting me share the stages with some wild and amazing artists and bands (The Erotics, Blasé Debris, Karl Von Heilman III) but also be exposed to all that music. I miss it.

**RRX:** This is where you answer the question I didn’t ask. Remarks? Comments? Enlighten, educate, emote – the floor is yours.

**LE:** I’m writing from Casa Verardo in Venice, Italy. “La Serenissima” – the featured track and third video from the “Love Italy” will be released alongside the entire EP on October 21st! “La Serenissima” means “the most serene” and it was a name adopted by the Venetian Republic when that state existed. The Venetian Republic was the longest republic to exist. It’s one of the most unique cities in the world and one worth visiting sooner rather than later. In 30 to 40 years there’s a good chance with the trajectory humanity is on that the city will cease to exist. It’s an architectural jewel and, if lost to rising tides due to climate change, would be tragic. There is no other city like it in the world and the fate of it is the fate of most if not all major cities founded by water.

My hope is that with the song, people will be called to visit Venice and hopefully awaken to its magic, and that might spark some a-ha moment that we need to save and preserve these incredible places before it’s too late.

*This article has been edited for space. To read the full article, go to [www.radioradiox.com](http://www.radioradiox.com)*

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# Joe Barna



*Local Jazz legend talks about NYC and hot spots a bit more local.*

**BY ROB SMITTIX**

Joe Barna (l). Photo provided.

**RRX:** Well, it's nice to finally talk to the man behind the jazz scene.

**JB:** I would say I'm the man in front of the jazz scene.

**RRX:** That's a better way to put it, yeah.

**JB:** I think everybody knows, the cat's out of the bag.

**RRX:** It is and you are really bringing jazz to Troy in particular, how's that going for you? What do you think the response has been?

**JB:** The response is overwhelming.

I just did a what was originally a four-day but turned into a five-day jazz festival at 518 Craft in Troy. They basically wanted to honor me for all of the work that I've done for the jazz scene in Troy, so they gave me five nights in a row. They wanted me to have five

different bands featuring five different styles of jazz. The first four nights were standing room only, it was packed in there. Every night was insane.

**RRX:** That's great. How did this all get started?

**JB:** I lived in NYC and went to SUNY Purchase. I was living in Manhattan and I was working a small jazz club. I was the front end manager of Mezzrow. Every night I was hanging out with the elites of the history of jazz. I was responsible for taking care of them when they were performing, making sure that they got paid correctly, making sure they got drinks, making sure the stages were set up for them, they had the backline they needed and made sure nobody was bothering them. So, I became friends with essentially the top jazz musicians in the world and I did this every night. Befriended them, got to play with a lot of them in jam sessions. It became a network and more about building relationships than the fact that we were musicians. It has allowed me an opportunity that very few people in the Capital Region or smaller areas have had. It's because of the proximity to NYC, not because I'm special but because I know other guys are doing this but they live in Idaho or Nebraska or they live in Florida. They don't have the access to these musicians where they can drive in their car last minute and come up two and a half hours to play.

**RRX:** That makes a lot of sense.

**JB:** The proximity to these people, the city and the five boroughs has opened up a floodgate of opportunities for me. I don't think anybody outside of maybe Nick Brignola or a couple of his contemporaries. It's given me an opportunity to do some special things.

**RRX:** Speaking of special opportunities, tell us about what you have going on at Alias Coffee.

**JB:** Alias Coffee Company is at 219 4th Street in Troy. It's this little tiny coffee shop, right? This gentleman,



Hernan, moved up here from NYC is a master barista. He was serving coffee out of 518 Craft, where I play every Monday night. He wanted his own shop and space, so he left, and he started building up this spot. I went in one day to try the coffee and just say hi, it's like the size of a closet. You've got this little counter, little shop with a couple of chairs and off to the left is this tiny little kitchen area. I got talking to him, I tried the coffee, which is amazing, it's like velvet in your mouth. The guy is a genius.

**RRX:** I'm drinking Stewart's right now, but you've got my mouth watering.

**JB:** No man... you won't go back after you've had Alias. So, in this little corridor it looks like there's a maintenance closet where you would have mops and buckets and crap. I open up the door and it opens up into this enormous, industrial wide-open space. No posts, no poles, no obstructions and there's two skylights. I walked in and I said, "oh, my God!" I've been looking for this space for 20 years. I asked Hernan, "is this yours?" He said "yeah, yeah I rent the whole building." I said, "do you understand what you have here?" He replied, "I don't know what you're talking about." I said "Hernan this is a bonafide world-class level performance space. You've got the potential for one of the greatest performance spaces the Capital Region has ever had." He said, "do you really believe that?" I said, "not only do I believe it, I will take on the task of doing it for you." He said "well, if you're willing to help me, I'm willing to do it. I was looking for something special to do with the space, but I just didn't know what to do with it." I said "look man, I will do it myself, I will help you clean it, I will organize the space for you, I will get a carpenter to build the stage and let's get a grand piano in here. This will be the premiere music space in the Capital Region." Mark my words.

**RRX:** That's encouraging.

**JB:** I'm not saying that other spaces aren't fantastic but there's something about this room that when you walk in, you don't want to walk out. It's bizarre. The exposed brick, the concrete floor, the two skylights with sunlight or moonlight coming in, it's wide open and the sound is absolutely impeccable. I said, "please don't do anything to the room, the sound right now is a performers dream come true. Don't mess with it, it's EQ'd perfectly. There's very little high, there's a lot of warm lows and some mids but the highs get sucked up by the wooden ceiling. This is going to be my project, let me do this for you."

I already did one show there, we had a soft opening last month. We only had about two weeks to advertise it and had about 54 people there. They all paid \$20 to come in. I put out a buffet of food. People donated and my friends were helping subsidize it. We had Defazio's Pizza, my mother made these really nice artisan cookies, and we had a fully stocked bar. You're paying for the performance, \$20 towards the band and then you get everything else for free! Food, drink or whatever you want is on the house.

**RRX:** You cannot beat that.

**JB:** As long as you come and support the music, you can have everything else for free. It's on us.

**RRX:** So, what's next?

**JB:** November 5th is the first Saturday of the month. We're going to have two of the top young session musicians for NYC coming up. I've got Charlie Sigler, the guitar player who's been playing with Christian McBride, coming up. Then I've got Mike Lee, who is one of the most outstanding saxophone players in the city. The show will be at 7pm. Again, everything is included just come and support the music! There's a lot of parking too, so you don't have to worry about parking.

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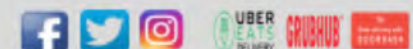
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# CLASH Books

*Taking a chance on the most special of books.*



BY LIAM SWEENEY

CLASH Books. Photo Provided.

**W**riting's tough. I should know. It took me a whole cup of coffee just to write the following interview. But you know who has it worse than writers? Publishers. At best, they're given treasured flowers they have to grow; at worse, they have acres of weeds to dig through. And if they're looking for the Queen's roses in an abandoned lot, they better get used to dirty hands.

CLASH Books is an independent publisher in Troy. Owned by Christoph Paul and Leza Cantoral, CLASH is a bouquet of the Queen's roses; well, maybe the rainbow-colored ones that she hid on the back nine but loved too much to put asunder.

**RRX:** CLASH hosts a reading series at the El Dorado Bar in Troy. I'm reminded of the various Noir at the Bar scenes around the country. Is it easier, from a logistic sense, to organize a reading than a show.

**CP:** The rock gods introduced me to El Dorado. We met the Eric Stinemire at a Super Dark Collective, he invited us to play and I fell in love with the place. I loved the location and the space and he was game to host a reading series. We moved here from New Hampshire and have wanted to build a literary community since we got here. It feels good that it is finally happening.

**RRX:** CLASH Books published a great mix of books that are very well written but would have been hard to place in traditional publishing. It's a risk, no matter the business model or the production flow. But everybody's looking for that kickass book. How do you convince a market fed on Big Five publishing to feast on CLASH?

**LC:** Honestly a book speaks for itself. If it gets people excited, it just does. There is not a whole lot anyone can do to make that happen. But that

said, we try to get the books out there. We share them online; we sell them at festivals around the country. We send ARCs, (advance reader copies) to reviewers and other people to help hype it. We even went to Barcelona a few years ago and had a blast meeting readers there. We do not have the ad budget or the business connects to get our books on talk shows or big ads but we get to people through grassroots efforts. Sometimes you need a publicist. Sometimes you just need a good book.

**RRX:** Indie publishers are my favorite. But I fall into the same trap a lot of writers fall into, that going with an indie gives you artistic freedom, but you sacrifice your NYT bestseller dreams. I know a lot of this conception is promulgated by people in traditional publishing that want to keep their jobs, but is there any truth here?

**CP:** The bestseller list isn't even real half of the time. Google Jared

Kushner's stupid book. Corporate publishing doesn't even share sales half the time. I think the NYT bestseller dreams or writing the Great American Novel (what does that even mean?) is a lot of bullshit. I think it's cool to want to get a six-figure advance but it's also a lottery.

I've noticed a lot of editors in corporate publishing are also burned out and not getting paid enough. I could say the same for CLASH but it's ours which makes it feel special. Personally, I think a small and/or mid-size press with distribution is a great starting point. I've met other small to mid-size publishers who truly care about the books, give good edits, and fight for the book. With big advances getting smaller and split up and writers at the big houses being treated like stock options, indie publishing is not a bad route to go.

**LC:** Making more money is always

great. Getting your book optioned by a big producer is also great. Those things can happen in the indie route as well. You can pump a bunch of ad money behind a book. But if it doesn't find readers you are out on your ass with a bunch of money spent on a flop. When you go indie you spend less money upfront, so your profit ceiling is massive if something strikes.

**RRX:** CLASH publishes crazy cool shit. I feel like a cooler person knowing that CLASH exists, like it's a genre of music that you got to be "in the know" to know. And I also know that you can tell by that first paragraph whether a submission hits or not. So, do you have a unicorn kind of submission in your heads?

**CP:** It's funny, people say we are cool and I appreciate that but I care much more about quality because cool always changes. I don't think we publish cool books; I see them more as special books. I think what is cool about CLASH is staying true to seeking and publishing what we feel is special. Whether it be a massive literary novel like "The Logos", a small Blaxploitation novella titled "The Pussy Detective, In Defense of Ska", cult hit "Darryl", Tea Hacic's auto-fiction hit "Life of the Party"... We want something that feels special and makes us want to go above and beyond to spread that word about the book.

**LC:** Unlike Christoph I have no problem admitting we are indeed a very cool press. We're plugged into culture. We're both very picky readers. We don't like to be bored. We grew up in a TV age that became an internet age. We are as easily distracted as your average 15-year-old. We love literature though, so we really look for unique voices that get us excited and feel like they are saying something fresh in a new way. Hook us. That is all we want. To find a book we can't put down.

**RRX:** One of the best things about CLASH as an indie press is that you

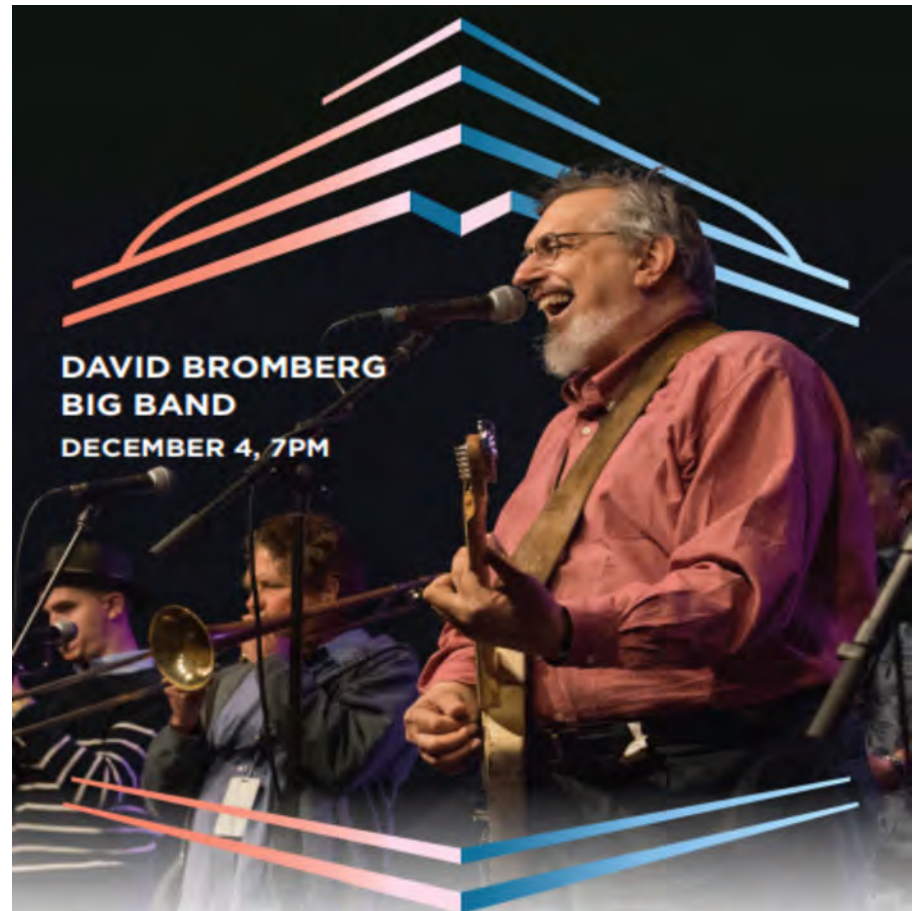
have success at every turn. You've had a book ("In Defense of Ska") that was quoted in Rolling Stone, and you were just in Publishers Weekly with Xperience alum Johnny Temple. What are y'all spiking your coffee with?

**CP:** I'll personally say being with Temple was special as I met him as an author. He has been a big inspiration. I was willing to just keep going for about five years while no one really cared and us being our own hype people and around 2020 things just started moving and the momentum kept going. This still a tough job but we drink lots of coffee.

**LC:** We are picking bangers. That's what's happening. We try to pick good books. It is kind of up to the lit gods to do the rest. I am a practicing witch and I did make a deal with a local ghost so I don't know, maybe that helps. I promised her we would publish the book about her unsolved 1908 murder. Her name was Hazel Drew and she is the real life muse behind Twin Peaks. Keep an eye out for that one in 2024. "Hazel Was a Good Girl: Solving the Murder that Inspired Twin Peaks". We don't discriminate against the dead at CLASH. They need their stories told too.

**RRX:** CLASH has a very 'music' vibe. Christoph, you play in The Dionysius Effect, and you published "In Defense of Ska". So, being of both minds, what do you think music can teach you about writing, and vice versa?

**CP:** With music you can narrow it down to four things: rhythm, voice, hook and connecting. I'm biased toward singing, songwriting and bass, but I need those four to feel excited about my own songs or someone else's. I need a voice that really grabs me, a tight flow and rhythm, and something that connects right away. If that isn't there, then I have to move on. It's lot like dating. At the end of the day, I'm just a reader looking to fall in love with a book.



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# Welcome to the Neighborhood

BY MATT MASTERSON



**N**aughtner's on 5th Ave. in Troy bills itself as a "neighborhood diner" and that's what it is - kind of.

Sure, they have some of the basics - eggs, home fries, and toast; hotcakes, a cheeseburger, a tuna melt - you would expect to see at any diner, but there is something else going on here.

The Troy of my youth had neighborhood diners across the city. A few of the oldest and most well-known are still around while the smaller ones (do I remember a place in North Central called Henry's?) are long gone. They were places you went for the above-mentioned diner basics and the other dishes you would expect, like a turkey club or a childog, but not a French omelet.

Not familiar with a French omelet? It is only similar to the standard American omelet you get at a standard American diner in that it is made with eggs. One of the simplest of dishes, it has, for a very long time, been the test of a cook's skills. Land an interview at Michelin star restaurant and you just may be asked to make one (yeah, that kind of test).

I could go on, but instead I will refer you to an essay from the very good and

very funny food writer Bill Buford entitled "Mastering the Art of Making a French Omelet" in *The New Yorker* from April of 2020, where he writes about observing the omelet class at L'Institut Paul Bocuse.

Naughtner's has a French omelet.

Served with perfectly diced potatoes and bit of arugula it is exactly what it is supposed to be, nothing more and nothing less. Which is to say it is perfect in its simplicity (just eggs and butter), its presentation, and its flavor. It alone is worth the trip to this, ahem, neighborhood diner.

What first caught my eye when Naughtner's opened were the hours. Currently, it is open Wednesday and Thursday from 8 AM until 2:30 PM and then again from 6 PM until 1 AM, Friday and Saturday from 8 AM until 2:30 PM and then again from 6 PM until 2:30 AM, and Sunday from 8 AM until 2:30 PM and then again from 6 PM until 11 PM. As always, check the web for changing days and hours.

Covid killed a lot of late-night kitchen hours in Troy, so these hours are a welcome addition to dining options in the city. I'm not out late much anymore, but a younger me would have been stopping in after 1 AM on a regular basis.

It's nice to know it's there if you need it, even when earlier hours are your new normal.

One of my favorite dishes of all time is biscuits and gravy and on a recent visit Naughtner's did not disappoint. This isn't the thick, bleached white, gloppy, sausage gravy you've seen at diners everywhere (but I do so love that thick, bleached white, gloppy, sausage gravy). This is far more refined. Woody, the cook, makes the sausage in house and the gravy is made from scratch. You don't feel like you need a nap after eating it, which was nice because it was only 9 AM on Sunday morning when I ate it, and I had things to do after breakfast.

Naughtner's has sandwiches too. Good ones. Try the Philly Pork (sharp provolone, broccoli rabe, roasted red peppers, and garlic mayo). Delicious anytime, but maybe even more so after you've had a few beers around the corner at McAddy's when their kitchen is closed and you're hungry.

They also offer what might be one of the great anytime, but especially late night, sandwiches of all time, the chopped cheese. What's not to love about ground beef, cheese, lettuce, and hot sauce? If you've never had one this

is not a cheeseburger sub. This is loose beef, and that makes all the difference in the world. I miss the chopped cheese my buddy Kevin and his partners made at the old Troy Kitchen food court, but I miss it less now thanks to Naughtner's excellent version.

Vegetarian options? Yep. Vegan options? Yep. Indeed, they are probably most famous for their vegan Industry Eggplant Sandwich, about which much has already been written and I can't improve upon. Order it.

There is a lot to like about Naughtner's. It's an open kitchen, so if you like to watch cooks cook you can sit at the counter and do just that. And the vibe is cool. The music comes from a cassette player (millennials and younger please Google) and there are dozens of cassettes offering lots of options. On my most recent Sunday morning visit they were playing "The Best of Earth, Wind, and Fire Volume One". Absolutely nothing wrong with that.

The owner, bet you can't guess his last name, is friendly and engaging. The staff is too. The cooks are talented. Naughtner's is a welcome addition to the neighborhood.



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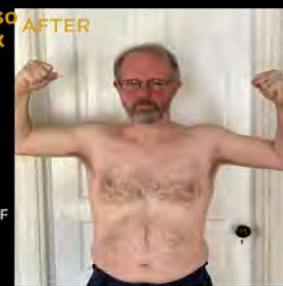


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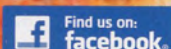
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# What's All this Hullabaloo Anyway?

BY JOHNNY MYSTERY

It seems like two minutes after the British Invasion, bands started popping up all over the place and so did the TV shows. Of course, the networks were tuned into the baby boomer generation. Gotta love the disposable income, not to mention ten million potential Stridex customers. Oh, you don't know what that is? Look it up. By the swinging 60's, American Bandstand was old hat. Dick Clark was still using that greasy kid stuff in his hair and acts like Dion and Fabian were just not hip anymore. From 64 to 66, shows like Shindig and Hullabaloo ruled the primetime, weeknight airwaves. These shows have been reviewed and romanticized by Garage Rock lovers for quite some time now. The biggest perpetrator being that beloved, guitar swinger, turned actor, turned underground garage guru, Miami Steve Van Zandt. I admit the cat has some great musical taste but when he starts waxing nostalgia about these shows, it's almost like he didn't see them in the first place.

By my count, at least 90% of the network shows were pure cornball. Singers and dancers in sweaters and knee-high pleated skirts would come out and do a routine to the hits of the day and everything seemed like sunshine and cotton candy. Yes, they had current bands and artists on but all too often they would be forced into really dopey musical skits, sometimes



Photo provided.

singing other tunes they had nothing to do with. Some of the hosts were so miscast. How about Michael Landon, Paul Anka and Jerry Lewis for starters. To be fair, Jerry was on the night his son Gary Lewis was a guest, so I get it.

Some of the best shows came from local markets. The Lloyd Thaxton Show came out of the west coast, was low budget but seemed to have the best bands. The Knickerbockers were almost the house band, and they were

just incredible. Lloyd was also a radio jock so he had the patter down. He also embarrassed himself when The Shangri-Las showed up and he blatantly flirted with lead singer Mary Weiss on live TV. Well, it was Mary Weiss so who could blame him.

Another west coast show hosted The Rolling Stones once and they showed up on the stipulation that Howlin' Wolf also appear. Brian Jones sat cross legged on the stage while he

watched the performance. Another local market program called "Shiveree" was hosted by Mr. Casey Kasem and he introduced the world to The Doors.

It only took about two years before these shows were done and you know what we were left with.... good old American Bandstand. Mr. Clark stocked the stores as usual.

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# The Crawl

BY JORDAN LANEGAN

It wasn't until I was twenty that I went to my first concert.

I was a baby. I graduated high school in San Antonio, 2014, and followed my mom's military orders to Colorado Springs to get away from Texas. I wanted a fresh start. Texas wasn't for me.

It was New Year's of 2015. I had found a circle of close friends from the BBQ joint I snagged a job at. Colorado was a whole new world. The people were entirely different than anyone else I'd ever encountered, more free-spirited than any of the circles I'd been a part of, even in left-hand Washington. More open-minded. More present. More enlightened, so it seemed.

The first time I ever had a place of my own, outside of my parents, was in Colorado. I moved into a mint green, wrap-around porch, three-bedroom house with two of my coworkers, Laura and Marlyn, on a snowy, windy little hill five minutes from where we worked. It was a short drive to the Garden of the Gods and Pikes Peak, only a few minutes to downtown Manitou Springs, and just up the road from where we lived were the mountains – a place we visited frequently to smoke a joint, catch the stars (often meteor showers), and have a beer or two after our shift.

I've always been a fan of all music, other than country (or hard-core metal – I just can't). Country leaves a bad taste in my mouth mostly because it was what I was raised on, and it was all

I was raised on. Every other genre, I discovered on my own or with the helpful hand of a new friend. If you were to ask my longest and dearest friend, Shelby, she would likely reminisce on the days she would pick me up on our way to school and we would blast Slightly Stoopid, Bob Marley, and the Dirty Heads before class.

We liked the funky stuff. We liked the easy listening, the breeze of the lyrics, the happiness and lightheartedness that emitted from the songs. (And yes, maybe we were sorta, kinda stoners.)

Fast forward to my time in Colorado, when Laura and Marlyn introduced me to a sexy, groovy ass, electronic band I had never heard of, BoomBox. I distinctly remember cruising down backroads with them blasting their songs – particularly one that will stick with me forever, "Stereo" (look it up), and when we found out they were doing a New Year's show in Denver at the Palace, we immediately booked tickets.

They told me what to expect (and what you couldn't describe until you saw a live show in person). This night will forever live in my head. The Palace isn't a huge venue, which is why it makes the experience that much more intimate. Given that it was New Year's Eve, the confetti and balloon drop was a must, but for a first timer, it made the \*magic\* that much more real.

Since then, I have been to countless shows and festivals. Many, many shows at Red Rocks, one of my all-time

favorites being Reggae on the Rocks. Many shows at The Gorge Amphitheater in Washington State, deemed "The Happiest Place on Earth", or in downtown Seattle for Bumbershoot, or FreakNight in Tacoma at the WaMu Theater, and some very, very weird techno nights in Germany and the UK.

Live shows are one thing. They're special simply for the fact that it gives you the opportunity to hear some of your favorite artists in person, which is much different than just hearing them recorded via streaming. But festivals are a whole other ballgame. It's multiple days. It's on a much grander scale. It's all the artists you came for and then so many more that you'll discover a newfound love and attachment with, and it is largely in part to the people you meet via campgrounds and sweaty, dancing crowds that make a lasting and monumental impact.

When you think of music festivals, your mind likely splits into one of two responses: drugs, degenerates and debauchery! OR peace, love, and happiness! Over the years, it seems to be a hefty divide of both, with festival culture being tied strongly to party culture and no more than a reason to get three or five sheets to the wind.

The commercialization and mainstream 'coolness' of attending festivals these days does, admittedly, take away from where the connectivity of festivals and its ethos began, especially when you harken back to Woodstock, before cellphones and social media existed. With the rise of Snapchat,

Instagram, Facebook, and 'influencers', it seems that it's more about the outfits and posting that you were there that matters, rather than the music itself.

But, despite that, if we are to touch on the ethos of music festivals, what would we say? A large aspect of it is the expression of individualism, the feeling of a no-judgement zone and freedom, the community and the togetherness of those who gather, despite race, sexuality, gender, or beliefs. It is a haven. Once you enter, those boundaries transcend, hippie-dippie as it may sound. The overwhelming sense of love takes over.

Last month, I went to Firefly in Dover, Delaware for the first time. The group I went with had been going since the very first year, this one being their eleventh, and it was a large one of almost thirty, from all areas of the country. Some knew one another for a while, and others had never met (myself included) until that trip, but none of that was important. We all looked out for one another and bonded, nonetheless.

There is something about music in general, and festivals, being marked on all our calendars as a shining light of what to look forward to amidst our 9 to 5's, kids, and exhausting everyday stressors, that stands out and makes the wait worth the while. Whether front row or far back in the grass, in capes or pasties or denim shorts, core memories are made here and lend hand to what makes the human experience both bizarre and exceptional.





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# Justin Furstenfeld



*Spinning around the truth with the lead singer of Blue October.*

**BY ART FREDETTE**

Justin Furstenfeld. Photo provided.

**JF:** How are you doing buddy?  
**RRX:** I'm doing great, thank you for taking the time to talk to me here today, we're very excited about you coming to town on November 23rd at The Egg in Albany.

**JF:** Super excited too. I just love New York, whatever part of New York it is. It's my favorite, my favorite, favorite, favorite! I love touring so that will be an added bonus so... thank you for taking the time my friend.

**RRX:** I have second row seats, I can't wait.

**JF:** I could've gotten you first row seats, I know the lead singer.

**RRX:** (Laughs) I never want to be that presumptuous and do that radio guy thing.

**JF:** Well let me get you backstage

passes and you can come back stage and see how old I actually am because I sit there and do crossword puzzles.

**RRX:** I would love that. It's funny because I have met you at a couple of the meet and greets over the years.

**JF:** Oh, that's great!

**RRX:** Buffalo, Syracuse and Open Book in New York City. We bring our daughter, our fifteen year old to many of the shows and she would always bring you a pound of Deathwish Coffee.

**JF:** Oh my gosh, I remember this! That's the only time I've ever gotten Deathwish Coffee, it is so strong.

**RRX:** Well, we'll see you this time too. This is a big deal for me, I own the paper and I usually don't do interviews, so this is weird for me; so bare

with me my friend. The new record that just came out, I've listened to the whole thing with my wife probably a dozen times. I read the Spin interview and of course you mention The Cure, The Smiths and bands like that. Especially on "Love Isn't Good Enough" I felt more of a Leonard Cohen or a Nick Cave approach, was any of that in your mind or did it just naturally evolve.

**JF:** After it was done, I was like man that reminds me of "Everybody Knows." I love Leonard Cohen.

**RRX:** It reminded me also of "Traveling Light" on his final LP.

**JF:** It reminds me a lot of what Tom Waits would've done or Nick Cave and the Bad Seeds. Just that whole kind of spoken poetry but so raw and so honest that it kind of makes you

uncomfortable.

**RRX:** Exposed nerve type approach.

**JF:** I like the way you said that, that's a really nice way. It's a lyric that exposes a nerve, yeah.

**RRX:** Also on the new record the other song that really stood out to me was "Don't Say it Wasn't Love," you wrote that with Billy Corgan?

**JF:** Yeah.

**RRX:** How was that different than writing with the other partners that you've had over the years?

**JF:** It was great, I mean... his part in it was... I couldn't figure out a verse melody and he's really good at verse melodies. I just played him the music and I didn't have a verse yet and he started (singing melodically) "da, da,

da, da..." I was like oh, my God that's beautiful, that's amazing. That was his contribution and I just put the words in it any it worked.

**RRX:** I tell you the song is a true stand out on the record, I adore it.

**JF:** Thank you, I appreciate that. Wow.

**RRX:** I go back with you guys all the way to the answers. I'm an old fart, you know? An old Blue fan I guess you could say. There's an evolution in every band's music, I'm sure there's some push back from the fans. Artistically, how do you deal with that?

**JF:** I haven't had any push back yet, I kind of person that doesn't sit there and read what people think. I just make it because it was what was going on in my life and it's what I wanted to try. I grew up on people like David Bowie, Peter Gabriel, John Michel Basquiat, Andy Warhol, Willie Nelson, Neil Diamond, Marvin Gaye and Michael Jackson.

**RRX:** That's a hall of fame list right there, man.

**JF:** And then Johnny Cash. So I have all of these different styles of music that I love. My Mom was listening to Anita Baker, Earth, Wind and Fire and bands like that so... If you were to tell me that I had to play only one genre of music for the rest of my life, I'd say I'm bored and I don't want to do it anymore. I'd go cut hair or be a barber, you know?

**RRX:** Right, that's like having the same pizza for the rest of your life. I love pizza but I just don't want to eat the same thing every night.

**JF:** I think that unless you're changing, you're not growing. With growing comes growing pains but that's one thing I've always liked about the way my brain works. I get obsessed with something and then I get tired of it and I move on and find a new obsession. It's kind of the same way with music I never want to just play boring regular music. I want to keep growing

aesthetically and musically. There's always going to be push back but I'm powerless over what you think of me and maybe because that's what came out of my heart and that's what my heart sounds like. You've have to be thick-skinned and I think I probably have a very thick-skin. I'm just grateful that it's my job, I'm grateful that I get to make music for a living and I'm grateful that my therapy is songwriting. Through songwriting I can get better, I can heal, I can dance and take care of my kids at the same time.

**RRX:** That's a cool sentiment. You're songs tend to be autobiographical, confessional almost to a point and that really connects with a lot of us. Does it ever get to be heavy being THE JUSTIN with the fanbase?

**JF:** No it doesn't because like I said I don't feed into that. I don't really go trolling the internet and read what people think about the album. I stay out of that. It's not my job to make you think anything. It's just my job to be honest and real about art. This new video I edited for "Shut Up I Want You to Love Me Back," came out last night. I wanted to show the funny sides of the band, so I made it on an iPhone and I edited it all together and I thought it was perfect. And you know, it is perfect, it's perfectly flawed. But there's some stuff in it a lot of the guys were like "I don't know if that's funny, people might take offense to that." I'm like man, if you live in fear of what people's opinions are... they're going to be so mad because I'm hitting my face with a spring roll... I can't live lie that, you know? I was always taught to make art, be kind and don't offend people literally. If your art offends people then it means it struck a nerve.

**RRX:** Right.

**JF:** So as long as I keep my side of the street clean, as long as I keep my humility strong, as long as I keep God in my life and doing things with the

*Continued on Page 45...*



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# John Waite

*John Waite plays from the heart. This gives him an expansive repertoire.*



John Waite. Photo provided.

**BY ROB SMITTIX**

**RRX:** When I got the message down the line that I was going to talk to you, I thought it was pretty cool because, first, of all the bands that you were in and your solo work is like the soundtrack to growing up years. Which is really cool.

**JW:** Well... me too.

**RRX:** What's going on in your life

now?

**JW:** Well just coming back, we were on the road with Rick Springfield and Men at Work. We did a five in a half week tour of America to back up the release of my new EP of original songs called "Anything." That's just gone through the roof, I've had a ton of success with that. At the same time

released a greatest hits called "Singles," so we've got that going. We did the tour of America, came back and had like five days off in Santa Monica. But I played with the band at a friend's wedding on day three, I came home day four and on day five I flew to Holland. We did seven sold out shows in Holland. I got to play with Rinus

Gerritsen of Golden Earring, who got up and played on "Masters of War." He's such a fantastic bass player, I've been a huge fan all of my life.

**RRX:** That's cool

**JW:** Then I flew to England to see my Mum, who is ninety-seven. I went to my hometown for five days then I flew to New York then straight up to Boston and played the county fair and then came home. It been a banging two months then I come home and I've got this cold. But everything is going so well, there's a documentary coming out about me in December on Netflix, that's going to be interesting too. So, there's such a lot going on, I'm just taking the time off and digging it, you know?

**RRX:** Definitely sounds like you've been on the move, it's really cool that you got to see your mom though during that time.

**JW:** Yeah! You know what I mean, ninety-seven and still kicking. We hung out, took her to lunch and she washed my socks. It was lovely, it was good to see you, Mum!

**RRX:** Absolutely.

**JW:** Then I hung out with a couple of old friends, had a lot of Indian food and it was great. It was good to go home. Lancaster will always be a really great place for me to go back to. I always go back there. It wakes me up, it reminds me of where I am from and it's a beautiful thing.

**RRX:** Now obviously you are always on the move, but you have a little off time now. Over the course of all of these years have you ever taken a long-extended break?

**JW:** A couple of times. After The Babys broke up I went back to England, got married and just didn't think that I would ever record again. Times like that and after Bad English I went back to Pound Ridge and didn't do anything for a year. I always did it on my own terms, I don't dance to the music business. When I want to record I do, when

I want to tour I do and if I'm not inspired I don't. I'm not a part of the big machine. I try to make it so it's always authentic, I guess that's why I maintained as long as I have. It's always from the heart, it's never been just about the money or the business.

**RRX:** You can tell too with the music too. It's so universal in a sense that a vast majority of people that are fans of other types of music tend to like your music as well.

**JW:** I think if you speak from the heart, people listen from the heart. I don't really go beyond that, I just work with what I know, like a conversation. I try to talk to people the same way that I write songs. I just say what's on my mind, put a melody behind it and you have something.

**RRX:** I agree with that whole-heartedly.

**JW:** I think that talent is like a burning light and people are drawn to it. I was a shy kid, I was a bass player that sang and could write some songs but I wasn't looking to be successful on any level other than just being a band and making music. But I think people are drawn to that. Emotional honesty is like a burning vivid light and people are drawn to that and I think I have that. I think I still have it. I'm not trying to be a songwriter and be successful, it's art and it's honest.

**RRX:** Right.

**JW:** Sometimes you have a song like "Missing You" that just comes out of nowhere and it did. It wasn't meant to be a hit and that's why it was a hit because it was just so unvarnished, this is how I feel.

**RRX:** "Missing You" has this magic element to it. I mean it really resonates.

**JW:** Yeah, but I made that up on the spot, it only took 20 minutes.

**RRX:** No way!

**JW:** I had no idea I was going to write that. You walk into music, it takes you with it and then you're free. To sit down and try to write songs I don't

know how to do that, I just close my eyes and away I go.

**RRX:** Man, that's something that I wish came to me all of the time, that's great.

**JW:** Well, you know it doesn't come all of the time. You have to wait for it. It'll tap you on the shoulder and say here I am. You're a conduit, you're the messenger and I can't really take credit for it. You make it up on the spot, look back at it and say how the f\*\*k did do that?

**RRX:** I couldn't have said that better. There are people that have known you for years but you don't know them. Do you know what I mean? Is there anything you would share with people that maybe would surprise them about John Waite?

**JW:** No, I walk out on stage and what you see is what you get. There's a sense of connection, of family, history and expectation for something new. That's my job and that's what I love and when I look out there at the people, they're one with me. That's all I know. I can't describe it. I'm not so gifted with words that I can describe what that is but it's the reason I get up in the morning and have a life. It's seriously important. You look at them and you're connected, it's the most wonderful thing you know? To have someone understand you in life is the biggest thing and I feel understood.

**RRX:** I couldn't have said it better and I'll see you at The Strand November 15th with you being backed by The No Brakes Band.

**JW:** Yeah, we're still kicking, it's a wonderful thing. I turn around on stage, look at them and just start laughing, it's the greatest. So, c'mon man come backstage I'll buy you a beer.

**RRX:** I'm all about it.

**JW:** I enjoyed the conversation. God bless.

*This article has been edited for space. To read the full article, go to [www.radioradiox.com](http://www.radioradiox.com).*



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# Al Kash

## Capital Region Timekeepers



Al Kash (center).  
Photo provided.

### BY OP CALLAGHAN

In the early 80's, I was an underaged aspiring musician, desperately trying to break out of my high school music scene to be a part of something bigger. I think the drinking age was still 18; but I was far from the cutoff age, and looked even younger, so getting into clubs to see bands was nearly impossible. I was frequently sent home by less than sympathetic doormen and bartenders with the same parting words; "Ya gotta grow up, kid". Every once in a while, I would get lucky and be able to catch part of a set, sometimes only part of a song, before being discovered and swiftly ejected. Yes, I was that pain in the ass kid. One band in particular, The Units, had quite a following in the area, and enjoyed some success before changing their

name to Fear of Strangers. They were very popular, and their shows well attended, which provided me with plenty of camouflage. I was able to catch the entire set before being discovered, and as I was firmly escorted out (I weighed about 80 pounds), I was still going through my mental notes of everything that I had just picked up from their drummer, Mr. Al Kash. This was the closest that I had ever been to a legitimate rock star. Al appeared to be ten feet tall, with an additional two feet of hair, with a five-foot reach over his drum set. His playing was inspiring to this impressionable teenager; as he effortlessly conducted the band, while laying down the perfect groove with an ever-present smile. I've seen him play dozens of times since then, and he still

inspires me. Al has been a staple of the local scene for over 40 years, playing with multiple acts, and is one of the nicest, most talented and humble guys that you'll ever meet. Ladies and gentlemen, Mr. Al Kash!

**RRX:** How did you get your start on the drums? How old were you, and why the drums?

**AK:** My family arrived in Australia in 1964. One of my first friends there happened to be a guitarist. He suggested I take up bass so we could start a band. Next thing we're auditioning for a band. There was a drum set, but no drummer. The singer's girlfriend played drums, but they recently split up. For whatever reason, I sat down on the kit and started playing. I ended up buying the drums. I was 15.

**RRX:** Who are some of your earliest influences?

**AK:** Surf music, The Rolling Stones, Them, The Dave Clark Five.

**RRX:** Who influences you today?

**AK:** I'm still influenced by all of my favorites. I listen to a lot of stuff from India, Brazil, etc.

**RRX:** I've seen you play a number of different kits; what's your favorite? Do you have a "dream kit"?

**AK:** I've had so many kits, including a 13-piece Rogers kit. But mostly four to six piece kits, the majority of them being USA brands, with an occasional Premier or Yamaha kit. My dream kit would probably be some sort of Terry Bozzio set up.

**RRX:** Tell me about some of your favorite gig/playing experiences.

**AK:** Opening for The Rolling Stones was a great experience. I've also played in opening acts for Roy Orbison, Van Morrison, REM, and Iggy Pop. I've toured through Italy, Hawaii, Europe, Brazil, Australia, Tasmania and the USA.

**RRX:** The Rolling Stones? What?!? Please, tell me more!

**AK:** The Stones gig was great. Seeing Bill Wyman asking our singer if he could bum a smoke (Rollie Drum tobacco) was a crack up! They were great. They seemed to be having a great time. This may have been the last show of their Oz Tour. (Perth Australia, 1973).

**RRX:** Amazing! What an experience! Do you play any other instruments?

**AK:** Percussion, guitar, recorder and bass

**RRX:** Do you read music? Write?

**AK:** I do read and write music, and I have two solo albums.

**RRX:** Yes! I've listened to "Spectrum Bateria", and it's great! You have some great videos on your Youtube channel; alkashdrummer. There is an incredible video of you playing high atop a sculpture. How high was that, and who lugged all of the gear up there? Were you prepared for rain? Snow? Any plans to do it again?

**AK:** That structure is a look-out tower in Kings Park, Perth, West Australia. I'm sure that it's three stories or more high. We had a road crew back then, who got my stuff up there. No snow in Perth. I would gladly do it again if someone would lug my drums up there!

**RRX:** It's a great video and seems like a great experience. Tell us a good gig story.

**AK:** Back in The Units/Fear of Strangers days, we were playing at Yesterday's on Fuller Road when a group of bikers came in. All of the sudden there were bottles and glasses flying through the air. We panicked and

started to drag our equipment into the kitchen. It all stopped rather quickly when the bartender whipped out a rifle! Another time I was playing the Corporate Run with Playin' with Fire under the museum on Madison Avenue in Albany. The little side street next to where we were set up had a row of 20 porta-potties. As we finished up our set, a strong wind storm came in, which required a few band members trying to keep one of the porta-potties from wiping our gear out! We watched three or four more of them coasting by, heading down Madison Ave. with the cops in pursuit!

**RRX:** That sounds terrible. I hope that they were not in use at the time. What do you play for cymbals?

**AK:** Most brands, the drier type preferred. I am always interested in independent cymbal makers; Istanbul's, K's, even broken/cracked cymbals.

**RRX:** Have you had any formal training?

**AK:** Yes, I've had a half dozen lessons with Andrew Cyrille, the drummer for Cecil Taylor. I've also studied with Rob Taylor from Perth, Australia. I've also had reading and technique discussions with Mr. Mark Foster from Albany NY.

**RRX:** We've all studied with Mark Foster! Tell me about your current projects.

**AK:** I'm currently gigging with Playin' with Fire, and I have a few recording projects with Axe Iron Suns. I'm also looking forward to a new project with Moses Nagel, bassist from The Magdalens.

**RRX:** What is some advice you would give to aspiring drummers?

**AK:** Be adventurous and play as much as you can every day.

**RRX:** I'll do my best. Thank you Al Kash! Thanks to the rest of you for reading, and check out Al's YouTube channel, or playing live with Playin' with Fire. See you next time.



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# Canella

*Colombia and Albany share notes.*



Canella. Photo provided.

## BY JOSHUA REEDY

**C**anella are an up-and-coming indie/singer songwriter band influenced by alternative music from the 2000s. Juliana Castrillon is the primary writer behind their infectiously relaxing first single “Quiet Love” and the band’s upcoming debut album. Castrillon wrote in from her home city of Bogota, Colombia to talk about Canella’s success in the Capital Region as well as how being an international student influenced her music.

**RRX:** I remember seeing your old band Waitress a few years ago and being really impressed. I know there are tragic circumstances that lead to the end of Waitress and if it’s not too personal, can you tell me about how it feels to be playing in Canella now?

**JC:** Of course, it was definitely a journey of re-discovery and feeling

comfortable with making music. We lost Kyle, a huge friend, force and music partner who we truly depended on, and that really shook our motivation. Canella was basically formed by accident when I had to perform for music school and then playing with Gabe and Dan and being able to incorporate Joe in the mix with a new setting felt so natural and fun, like maybe it was time to get back into it again and continue to honor Kyle as best we can with a completely new idea. In my opinion Canella sounds way different than Waitress and I’m super happy that I got to explore different sounds and vibes with my friends.

**RRX:** I know you have an album recorded and a new single out. How does this material differ from your first single?

**JC:** “Quiet Love” is definitely the most “chill” song on the record. The new material is very raw, feisty and

blunt! It’ll feel a bit more hardcore and definitely more rock/powerful. The songs have tons of strong emotions and I’m so excited for everyone to hear this new sound

**RRX:** Something very unique about Canella is obviously that you are originally from Colombia. Tell me a bit about your home and how you got into this style of music.

**JC:** The beauty of being born in the biggest city in Colombia (Bogotá) is that there is a space and audience for anyone. It’s so huge you’ll find thousands of people with a million different tastes. I feel like Colombia really appreciates classic rock and legendary bands in general, and when I was younger I was in a prog metal band called Soap Revelations that really shaped my taste in rock music. I was always drawn to rock music in terms of songwriting, and bands like Radiohead, which are huge in Colombia,

definitely shaped my taste in rock music. Don’t get me wrong I LOVE Latin music, but I prefer dancing to it rather than writing it

**RRX:** What made you choose to come here to study music?

**JC:** I liked the idea of being independent and doing something quite reckless when I was 18. I knew that I wanted to go learn about the American music industry because I figured my music could fit better in the US, and of course I wanted the thrill of moving to a completely different country, to a state I had never visited before arriving in 2017.

**RRX:** I had heard recently that your visa has expired (oh no!) which obviously makes playing shows with your U.S. based bandmates very difficult. What is your current plan for the band and the future of playing shows?

**JC:** I did come to the US with a student visa so of course since I graduated and used up my work extension I had to go back to Colombia. I’m hoping that I can use this time to get more of a presence in Colombia while still visiting the band to record and play shows in the future. We’re hoping that the success of this record will allow me to apply for the talent visas that tend to have high requirements. It’s a big goal for sure, but we are ready for the challenge!

**RRX:** What influence does your background in Colombia have on your music? Do you feel it gives you a different perspective from a lot of other songwriters in the upstate New York area?

**JC:** Absolutely, I feel like growing up in a different country than the one where you get to explore adulthood is a huge shock. I joke a lot with my American friends about how different the culture and socializing is in both places. These experiences inform my songwriting especially because most of it has to do with relationships and expectations. These are truly different in

both cultures and most of the lyrics tend to be about things I've found interesting or confusing about my relationships here in America. Only one song isn't about an American person. Lol.

**RRX:** What was it like coming to music school here? Did you meet your bandmates quickly, or did it take some time to assemble the band?

**JC:** That was the best and most fortunate experience I've ever had. I learned from so many talented people. I was surrounded by warmth and talent everywhere. I had the fortune of having extremely talented friends who all were in love with music as much as I was, so we all wanted to play together! We assembled in one way or another fairly quickly, but it took many twists and turns and mixings of bands and members to finally arrive at the Canel-la setting we have now. The members of the band are in a million different incredible projects in the area!

For example, Dan and Joe play opposite instruments in the band, Lave-da, which is super cool, and they have their "Lemon of Choice" record coming out soon too. Gabe has Pacer Test and Gabe and the Grandmals! There's a ton of bands you should check out.

**RRX:** Is there anything you can share about the album you've recorded or is everything still top secret for the time being?

**JC:** This is a very fun passion project we got to self-record at my band-mates' house, Tummy Rub Records. We have a studio in the basement and built this very DIY project with lots of laughs, fun and love. We hope to record there as much as we can and love collaborating with other bands to make records for and with them too; it'll bring you back to the 2000's and you'll feel like you're reading the 'Burn Book' of our lives and relationships.

**RRX:** It must have been very gratifying for you to play Tulip Fest. Tell me

about how it's felt playing all sorts of different shows around here.

**JC:** I LOVE the Albany music scene. It really surprises me all the time. Tulip Fest was like a dream. It really kick-started a big boom of cool shows in all the amazing DIY and regular venues in the area. The talent in Albany is absurd! And the crowds are even better!

**RRX:** Does playing music here live up to the expectations you originally had before coming to school at Saint Rose?

**JC:** They have exceeded my expectations. Especially the DIY scene. I loved how supportive and open it is and that you feel like you're creating a tangible community in a world of screens and social media

**RRX:** What's one of your favorite memories of the music scene here?

**JC:** It's gonna have to be playing the Byrdhouse this year. It was truly one of the craziest nights and gigs I've

ever played. The audience was killer and everyone had such an amazing and unforgettable energy. I will forever be grateful for every person who was able to share those moments with us. We also all got to sign some bodies! And I mean that's pretty fucking crazy!

**RRX:** Lastly, is there anything you'd like to tell the people reading this? What's something important to you other than your music?

**JC:** There's two things that I thought of. One, is to hug your friends and tell them and the people you care about that you love them. As much as you can, cause you never know what the future holds. And two is, be kind, and thanks for reading and sharing your kindness with us. Differences and diversity are what makes humans and the Earth beautiful. Let's take care of each other to take care of it. And if you can reduce your daily/weekly meat intake that'd be great for the Amazon!

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# Deb Cavanaugh

*A trip to Mardi Gras turns into a hippie commune in San Francisco and then...*



BY NIKI KAOS

I met Deb when she was performing in the duo Cavanaugh and Kavanaugh at the RPI Community and Cultural Center. It was an eclectic music event, and I was drawn to Deb's easy-going vibe. We later grew closer when my son participated in her family friendly Music Together classes. Over the years, I've enjoyed seeing Deb's songwriting flourish. She always challenges herself to create new music and take a fresh spin on popular cover songs.

Variety and going with the flow are hallmarks of Deb's lifestyle. She inspires me with her free spirited, "say yes" approach to life. A 518 musician who has traveled to Germany and China sharing her talents, Deb spends her life exploring musical creativity, expression and education. You can learn about that and much more in her

upcoming memoir "Stories from A Free-Spirited Life".

**RRX:** I'm looking forward to your memoir. You have many stories to tell! What can people expect to find in the book?

**DC:** All of my adventures! I start off with my childhood, which was not an easy childhood. I want people to see what led me to the choices that I made later, and the crazy lifestyle that I had. So, we start in those early days. Then I took off hitchhiking in 1975 with the man who would eventually become my husband. Our goal was to go to Mardi Gras, but we never made it because the rides kept taking us west. We ended up in a hippie commune in San Francisco, where my mind was totally blown.

**RRX:** That's a hallmark of your style, free-spirited hippie. And that's what I love about you. It keeps you

open to new experiences. What are some of your favorite later experiences from the book?

**DC:** There were so many crazy things! Like having a prophetic dream that got us out of California, which ended up being true later. The Corn Palace in Mitchell, SD that is an amazing work of art! Being in Portland, OR when Mt. St. Helen's was erupting. Sticking my kids in a VW bus with a cat and driving across country and breaking down in every state across the way. My favorite things about my travels were the variety of people I met and the unique things I saw along the way.

My favorite thing about the book is in the face of all these different horrible things that happened, I was able to just kind of go with the flow and look forward to whatever was coming up

next. And those things led me down a path that I'm happy with.

**RRX:** That's powerful. One of the things I admire about you is that you've always invested in your career as a musician, in addition to being a mother, and a person taking care of their family. I suspect this memoir would give some insight to the backdrop of what you were going through while you were building your music career.

**DC:** Absolutely. I put all the struggles as well as all the wonderful, fun exciting things. Because I think it is important for people to realize that you can get through those struggles and maintain that goal and that focus. And one of my focuses was raising my family, so although I never gave up on my music, it did kind of take a back seat to a certain degree.

**RRX:** I can understand that!

Pivoting to that music career, when I met you, I was always so impressed with the different things you did musically. You have such a great resume! Performer, music educator, singer-songwriter. Experimenting with new instruments. You have great technical ability with pitch. One of the things that blew me away is you took that trip to China. Tell us a little bit about how you got there and what that experience was like for you.

**DC:** I really try to stay open to the Universe, I guess. I get gifts all the time, and this was one of those. I join all the different social media sites and I joined Alignable. I never really did anything with it and this woman emailed me and asked if she could observe some of my Music Together and pre-school classes.

She came and observed and asked me if she could take me out to lunch. At lunch she explained that she was a co-owner of two pre-schools in China

and would I like to go for two weeks to teach. I never say no.

**RRX:** Laughs

**DC:** And I think that's one of the things that helps me along. I'm going to veer off for a minute, but I went to Germany – same thing – I got this random phone call from this woman asking if I wanted to be part of this orchestra. And then a couple years later we took the show to Germany. I never thought I would leave this continent, and I've done it twice now.

The hardest thing for me going to China was that I had to teach the adults and I don't have any degree in teaching, and I felt completely incapable of doing that. But I pulled it off. And they loved it!

**RRX:** Wow! Your spirit of adventure has served you in life. And helped you get where you are, which is amazing! You've been extremely successful lately. You just did a gig at the Jive Hive with your band Dandelion Wine.

You've got some new material you're re-releasing with your take on Electric Avenue.

**DC:** Jive Hive was amazing and I'm really loving these two guys I'm working with, Jared Carrozza on bass and Ben Heart on drums. I was just talking to Joel about doing some recording this winter. We're going to use some of the tracks from Jive Hive and we'll also go in the studio, and hopefully put out a full-length release.

Ben, although he started out as a drummer, most recently has been a singer-songwriter. So, he'll jump over to guitar for a little while sometimes. It is a very different experience playing with a singer-songwriter that plays drums. Because he understands the songs in a different way, and he colors them in a different way.

**RRX:** I can definitely understand that. What's coming up next that we should look out for?

**DC:** I have a few gigs coming up in

November and December, but mostly I'm working on new material.

**RRX:** On that topic – you like to pick unusual instrumentation. Are you playing the electrified dulcimer exclusively now? Or are you switching to guitar or other instruments during your performances?

**DC:** It's basically dulcimer and guitar. I'm trying to write more songs on the dulcimer, because for a long time I was writing on guitar and piano, and I really want to incorporate more dulcimer. That's the instrument I feel the most comfortable with and that I get in an intuitive way. Whereas guitar has always just been a tool.

**RRX:** Thank you so much for sharing a taste of your adventures with us. I encourage readers to check out [www.deb-cavanaugh.com](http://www.deb-cavanaugh.com) and keep an eye out for your memoir and upcoming shows!

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# Astrology

BY T BRANDON RUSS

**W**elcome to the 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 holidays are on their way! How do you want this to look? You're coming out of all the eclipses, Mars Retrograde makes things really exciting and we are ready to elevate... or are we ready to elevate?

**Aries** – You are definitely emotional this month. The lunar eclipse on the 8th will set the tone, but as you move towards the end of the month, it's about the family and tradition. Don't be rash and it will all work out.

**Taurus** – Put a pair of wings on it, Taurus! You are a social butterfly. The real look in the mirror the last few months have allowed you to really come out of the cocoon and blossom. Time for connection and renewal.

**Gemini**- Remember that planning you did last month...time for some action! Remember the action of communication is a huge deal. New relationships are bound to start, so know what you want. Mars going retrograde in your sign is making things super unpredictable. Are you ready?

**Cancer**- Oh, you hate conflict, but sometimes it finds you. 7th house Moon eclipse is going to rock your

boat...hard. Time to get good at letting go, because somethings aren't worth the fight and know Venus is on its way. Hang in there.

**Leo**- Learning and Love. Time to learn of things and do the right thing. Make it right no matter. Energy is high and so is the exposure to be in charge. Take charge and make it right.

**Virgo**- Rolling up the sleeves and going to work. On yourself and boundaries. The unexpected is in the air, the eclipse, Mars Retrograde. But you aren't afraid of the hard work. Great time for financial reconciliation.

**Libra**- If you were a Tarot Card, it would be the seven of cups. Lots of options but choose wisely. Naturally romantic time for you, friendships might get carried away, but that's not a bad thing. Respect this energy and you'll come out, well...balanced.

**Scorpio**- Well look at you take off! The emotion of the eclipse will convey your passions into work and creating. This isn't a time for large groups though. One on one is where it is at. Take your time and work the clay. It's a time of foundational growth.

**Sagittarius** – Happy Birthday, because you celebrate early and often! The full moon in Taurus this month is a call to responsibility, will you answer? Not sure, but if you play your cards right, you are about to LOVE the opportunities that are presenting in

both relationships and business.

**Capricorn**- Those big changes are here, and you are lev-el-ing UP! You have a new way of looking at things. Unfortunately, through conflict, but it's all worth it as a new cycle is near for finances. So, start to purge what you no longer need and make way for the new.

**Aquarius** – These holidays are going to be just what the doctor ordered. You've done the work on personal relationships this year and now things are

paying off. Time to open up your social network as well as moving the needle of the inflexible masses.

**Pisces** – The pause button is being lifted. You are coming out of a time of judgement and what you have recreated will surprise others to their discomfort. Remember it is divine. The eclipse will be like ripping off the emotional Band-Aid. But your creativity and mission are more important than the feelings right now.



T. Brandon Russ  
 CONSCIOUS MEDIUM

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## Justin Furstenfeld (cntd.)

Continued from Page 27.

intensions of kindness and sweetheart-  
edness then everything seems to work  
out. I just don't feed into the whole... oh  
Justin, you did this for me, if I did that,  
that's where the ego starts. I'd rather  
just say thank you, oh my gosh that's  
great.

**RRX:** In one thing I've seen having  
met you, one thing I see is the genuine  
joy in your fans and the humility the  
whole band displays when they're out  
in public. Like hey, thanks for coming  
out we all just had a big party together  
and a great time.

**JF:** Yeah and it's awesome, that's  
the way it should be. Once you start  
taking yourself too seriously and you  
see yourself as something better than  
the people that are out there watching  
and supporting you, then you're sh\*t's  
going to fall apart. You know, we're all  
the same people, I just know how to  
shake my butt real good and look real  
sexy when I'm singing sad songs, you  
know? That's just my thing, God but  
me here to look sexy, I don't know.

**RRX:** (Laughs) That's wonderful.  
I've got a couple more questions, I don't  
want to take up too much of your time.

**JF:** You're good, take your time, my  
friend.

**RRX:** Your guitar players, you're  
onto what, number four now?

**JF:** I don't know, I just find guitar  
players that sound good with the band  
and that I vibe with. As far as I'm con-  
cerned I've got like six guitarists in this  
band right now. One of them is me, one  
of them is Will (Knaak), one of them is  
Matt Noveskey, one of them is Ryan  
Delahoussaye, one of them is Steve  
Schiltz from Longwave and one of  
them is Sus Vasquez. So as far as peo-  
ple going oh, Will left the band and  
Will's doing this now... Will didn't leave  
the band, he got an opportunity and  
he's going to go tour with a nationally  
acclaimed artist and learn the country

ropes for a little bit. If he wants to come  
back later, we welcome it! I'm just  
blessed that I've got like six bad ass  
guitarists that are always on stock ba-  
by! I call them up and they're like aight  
(slang for alright) and they show up.

People like to dramatize it as much  
as they can but I've got a lot of cool  
people that I work with and I am bless-  
ed that I've been kind to all of them. Oh  
and I forgot we've also got Matthew  
Ostrander. He came by the other day  
and said "hey man, I'm ready to go if  
you need me." Steve called "I'm ready  
to go if you need me," Sus called "I'm  
ready to go if you need me." I'm so  
blessed bro, I've got so many good peo-  
ple in my corner and I'm so proud of  
Will, he's going to learn a lot.

**RRX:** We were lucky enough to in-  
terview Will a while back. He was just a  
wonderful guy and so gracious. I ex-  
pected nothing less.

**JF:** Yeah, wonderful human being.

**RRX:** And the fact that his father  
played in 13th Floor Elevators, is pretty  
cool too.

**JF:** Like for real, are you serious?  
You know about that. That's some dope  
sh\*t, right?

**RRX:** Right. That leads me to this,  
you guys are a Texas band and Texas  
has a real pedigree of musicianship.  
How much does being from Texas af-  
fect the way you write, what you write  
or how you play?

**JF:** You know, I think the one thing  
that I get from Texas is the humility, I  
guess; the kindness, the manners and  
the gentleman aspect of it. Except for  
in "Any Man in America," I've never  
been bluntly rude, you know what I'm  
saying? But... I think I get my manners,  
my swing and my twang from Texas.  
There's always a little bit of southern  
drawl in these songs. Like (sings) "who  
do you run from, man?" That's a good  
one and then you've got (sings) "sweet



and somber pigeon wings," you know?  
I'm trying to think of one off of each al-  
bum. Then you've got (sings) "you gotta  
make her know how it feels to miss  
you."

**RRX:** I love that line, I love that  
song.

**JF:** Then you've got (sings scat  
style), and then you've got "how could I  
let it go?" There's so many. There's al-  
ways one track or a few tracks on each  
one of the albums that are just so coun-  
try that I've got to calm it down, so  
people don't say "ahhh," you know?

**RRX:** Well, it's funny the first time  
I heard "Home," I said to myself that's a  
straight-ass country song and that was  
the charm of it. That was really the  
hook for me.

**JF:** Yeah man. You know that Keith  
Urban wanted that song. He wanted to  
use it for his album and I said no. Just  
because I wanted to use it. I was super  
proud of it, plus I couldn't get them to  
commit to releasing it as a single. I said  
if you release it as a single then maybe  
we can talk. I was super grateful that  
his writer thought of me, to write with  
me. So now I have this guy in Nashville  
I can go write with anytime I want.  
What a blessing is that! You've just got

to be nice to people, that's it. You just  
got to be nice. It's easy.

**RRX:** It really is easy but some-  
times it's the hardest thing in the world  
for people, which is just a paradox until  
itself. I've got one last question and it's  
something I ask everybody I interview.  
Everybody that's into music or is a mu-  
sician has that one band they don't tell  
any of their friends that they love. Who  
is your guilty pleasure? I'm a Carpen-  
ters junkie.

**JF:** Hmmm... Justin Beiber man. I  
really adore that guy, he's a hard work-  
er and he has some really good songs.  
Carpenters are amazing bro and by the  
way throw Abba in there.

**RRX:** The other one for me believe  
it or not is Air Supply.

**JF:** Get this, my Mom just yelled  
from the other room and says "you love  
Bread!" Bread's one of the best  
song-writers out.

**RRX:** "I Want to Make it With  
You," isn't that them?

**JF:** (Singing) "I want to make it  
with you, and I would give everything I  
own," Yeah man.

**RRX:** Well Justin, thank you so  
much.

# Never Too Late to Rock and Roll

BY STAFF WRITER

Imagine you're in your eighties, and you see an ad seeking vocalists for a singing group forming in your retirement community. As you read closer, you learn that the group is for amateur vocalists (no experience required!), and the focus is on "contemporary" music. As someone who loves music has some time on your hands, you take a chance and attend the group's first meeting with almost 40 other curious seniors. During the meeting it becomes clear that this group is defining "contemporary" music as rock and roll because they're mentioning groups like Journey, Queen, and Metallica. Although you've never sang this type of music before – let alone listened to it – you're intrigued and come back for the second session.

The next week rolls around and now the group that was 40 people strong has dwindled to about 20. The group leader plays a heavy metal number called "Enter Sandman" that he's thinking about having everyone sing, and you're not so sure about this anymore. But something inside of you says this just might be what the doctor ordered. So far, singing these rock songs is fun, invigorating, and puts a pep in your step. Some of your friends call you crazy when they find out you're in a rock singing group, but you've reached a new level of cool with your kids. You come back for the third session.

While not all the seniors in this special singing group are in their 80s (ages range from mid-50s to mid-90s), this was the experience shared by several

people during the first few meetings of The Forever Young Singers this past April. Sponsored by Highmark Blue Cross Blue Shield in collaboration with Colonie Senior Services, the group has a core membership of about 18 singers. Under the leadership of Jeff and Crystal Moore of Peak Music Studios, they've performed at a summer festival, The Beltrone Living Center (where many members reside), and the Colonie Center Mall in the short time they've been together. One of their next stops is the Cohoes Music Hall this December where they will be a part of the show, "Finding Christmas: A Holiday Extravaganza", a charity event for the local non-profit, Building on Love. The Experience sat down with the group and its leaders for a behind-the-scenes scoop.

We learned that for a person, singing with the group has been a positive and empowering experience. Members said that being a part of Forever Young makes them happy and performing is exciting. Singing rock songs keeps these seniors invigorated and youthful, and they all look forward the group's weekly practice sessions and between-session vocal workouts. When asked why they sing in a rock 'n roll singing group for seniors, one woman summed it up well: "Because we can."

Jeff and Crystal Moore of Peak Music Studios have taken their in-studio voice student experience and translated it to working with this group. Members are given vocal workouts to do during the week, and a portion of each rehearsal is devoted to voice studies.

This is a popular component of the program. "I like the fact that we have voice strengthening exercises. While we don't have voices of 20-year-olds, it's important to maintain and strengthen the ones we do have." Another singer with lung disease was told by her doctor to attend because of the health benefits associated with singing.

Strong connections and friendships have formed within the group, too. Phone calls are made to ill members, rides given when someone can't drive, and concerns expressed when someone misses practice. But ultimately, it all comes back to the music as the unifying force. One octogenarian said, "Music is magic. This gives us a chance to raise our voices." Another said that "[t]o sing together is to be of one heart and mind. Our circle is open, and we welcome others to join the unity in song. Music is what will heal our world."

Jeff Moore is inspired during these weekly sessions. "Being in this group is an act of courage, an act of defiance against a society that has certain expectations for you – you shouldn't do this, you're too old do that. You've done something that few people young or old dare to do – sing your songs loudly and proudly in public." Members appreciate the leaders' encouragement, enthusiasm, and confidence they have in the group. One singer who was skeptical about the group's eventual success said, "I can't put words to what we've accomplished. Jeff and Crystal's focus on our desire to sing and what it does for us instead of just thinking about perfection and the end product has

opened our hearts and spirits to singing songs I never thought I would sing."

Song selection results from a "democratic dictatorship" process. Various songs are chosen by the leaders, and the group can veto a song from time to time. (For the record, "Enter Sandman" was vetoed but Jeff vows to bring it back!) Highmark, the group's sponsor, stipulates that the group sing rock tunes from the 70s and 80s up through today with the idea of building inter-generational bridges through music. The group has been well received and has even sung with kids from Peak Music's Youth Vocalist program. The Forever Young Singers' first performances included their signature song, "Forever Young" (Rod Stewart version from 1988), and others such as "We Are the Champions" (Queen), "Don't Stop Believin'" (Journey), and "I Lived" (One Republic). Currently, they're working on a holiday set that includes Billy Squier's "Christmas is the Time to Say I Love You" and Twisted Sister's version of "O Come All Ye Faithful" which will be performed with live musicians and youth vocalists at the Cohoes Music Hall at the December show.

You can catch the Forever Young singers at these upcoming performances: Beltrone Living Center (Monday, December 12 at 7 pm) when they open for the Colonie Town Band; Colonie Center Mall (Sunday, November 27 at 12:00 pm-2:00 pm) during the Peak Music Studios performance; and at Cohoes Music Hall on December 4 at 2:00-4:00 pm during the Building on Love Charitable event.

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# Carmen Caramanica Review

BY ROB SKANE

## It Started with a Guitar

Six Strings and a Dream

Carmen Caramanica



**C**armen Caramanica is a guitar player's guitar player who realized his dream of becoming a professional musician by using his imagination and working very hard. Mainly self-taught, his passion for music and his discipline proved to be an incredible combination.

His new book, "It Started with a Guitar", details his time spent playing guitar for such notable names as Lou Rawls, Tony Orlando and Raquel Welch. In his earlier days, Carmen had musical ties to the Capital Region too, performing often with Vic Glaser as well as Paula Sydney.

Carmen began playing guitar as a child in the hospital and his hobby

ultimately became his profession. He's appeared on dozens of TV shows, provided the musical score for a movie, recorded for labels like MGM, Arista and Bell. All the while maintaining his love of family and staying grounded – unless he was flying a plane, he actually got his pilot's license while playing with Lou Rawls.

I couldn't put this book down, it's a fascinating story of a humble, kind and passionate person who became an incredible musician and a stellar jazz guitar instructor. I had the pleasure of studying with him when I was younger and I will always be grateful for his knowledge and patience.

"It Started with a Guitar" shares

Carmen's interactions with Glen Campbell, Jaco Pastorius, Buddy Rich and even a young Michael Jackson. Most importantly though the book shares Carmen's drive to survive doing what he loved, playing guitar. I believe it was Lenny Kaye who said, "Every day you get to play your guitar, is a day you get to play your guitar!"

Explore this book. It's great.  
(available at Amazon.com)



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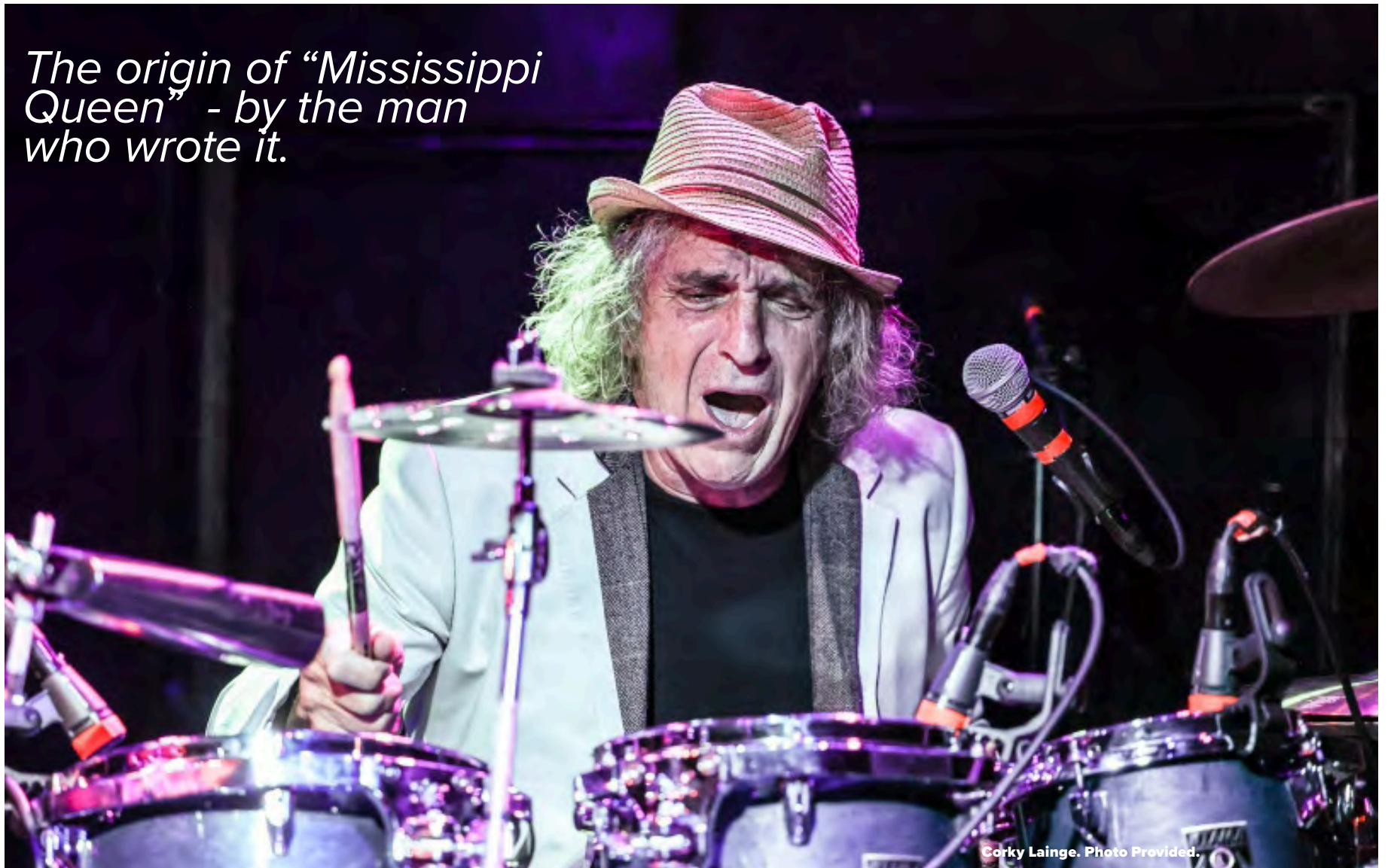
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# Corky Laing

*The origin of “Mississippi Queen” - by the man who wrote it.*



Corky Laing. Photo Provided.

## BY ROB SMITTIX

**R****RX:** As far as musical success obviously Mountain is the band that you are known for and I read somewhere that before you joined Mountain that you actually wrote some of the lyrics for Mississippi Queen and some of the drum ideas.

**CL:** When I wrote Mississippi

Queen, I was in a local band out of Montreal, we were playing Nantucket Island at the time. What happened was we were playing a cover song “Up on Cripple Creek,” and it turns out an artist friend had a girl come up from Mississippi. She was drop dead gorgeous and she was wearing like a see-through knitted dress, and it was 130 degrees in this hot club. This really funky club.

The lights went out on the whole island, it went black because that summer was the first summer that they used air-conditioning in Nantucket. I remember the emergency light was shining on her (Molly from Mississippi). So, in the middle of the song the f\*\*king lights go out and the only thing left is the emergency spotlight on her. She’s beautiful and I’m looking at her

like I don’t want her to stop dancing, so I keep playing. The first thing that I hit was the cowbell because everybody knows when a cowbell is playing you’re going to dance. It implies dancing. I’m hitting the cowbell and I’m screaming out “hey, Mississippi, Mississippi!” because there’s no mic, I had to scream. I had taken some soul pills that night, whatever that was. I remember

screaming and losing my voice screaming “Hey Mississippi, Mississippi Queen, what are you doing?” Then I started singing these lyrics, it was like a rap song. “Mississippi Queen, you know what I mean,” that type of sh\*t. She’s looking at me like I’m going to get lucky. She’s dancing with my friend but looking at me. Anyway, he got lucky, he took her home. What I did was I took the lyrics that I remembered from that night.

Fast forward to when I hooked up with Felix, Leslie and the band. That was the song and we brought it into Record Plant where we were recording “Mountain Climbing.” Jimi Hendrix was recording “Band of Gypsies” with Buddy Miles, we were right next door. Felix says to me “I know you’ve crossed paths with Jimi up in Montreal years ago, maybe go and ask if he wants to listen to Mississippi Queen.” I said “well, okay.” I knock on the door, “Mr. Hendrix could you possibly just take a

minute to listen to a song that we just finished?” Jimi had already played with Leslie on stage in a club that summer, so he knew sort of who we were. So, he came in the studio with me and of course all of the guys were f\*\*king shaking. He sits down behind the desk and we put on “Mississippi Queen”, the final mix. He’s listening with his head over the board and there’s nothing, total silence. At the end of the song he picks his head up and says “cool.”

**RRX:** Wow. That is so cool though.

**CL:** Needless to say we all looked at each and thought well if Jimi Hendrix thinks it’s cool, it’s f\*\*king cool!

**RRX:** Ain’t that the truth? Speaking of stories, you’re still making stories. You have a book.

**CL:** The book that I wrote with my girl. Years back she found letters that my mother kept that I wrote her over the years of being on the road from 69’ until 98’. Whether I played a show at an armpit in Nebraska or at Carnegie

Hall, I would go back to the hotel and it would always be tremendously quiet and lonely. So, depending on what I was smoking, I’d sit down and write my mother letters that I didn’t know she kept over the years. Tuija my girl found this box of letters as it was passed on after my mother passed away. She said Corky this is much better than a memoir, use these letters. The book is called “Letters to Sarah.”

Each letter talks about a certain place or show, whether it was the Atlanta Pop Festival or Radio City and I’d talk about what I was doing, what songs we played, that kind of thing. It’s in the book. The book has been around for about a year or two and it’s been revised a bit. It will be available by the way, on Amazon, and if I sound like a promo slut, I am. It’s really something, it’s a good book and it has the stories, probably some of the same ones I’m telling you but what the hell, right? Everything goes through changes. With

Leslie I went through like ten marriages, 14 contracts, divorces, all these things. Yeah, they’re ups and downs and ins and outs but they’re stories. It’s almost biblical. It’s 50 years, you know? I have a new album I just finished in Finland called the “Finnish Sessions,” there also are the “Toledo Sessions” which I put out right before Covid, so that’s still hanging around because nothing much was happening. I love both of them, I can’t stop playing Rob or I’m going to die if I stop. I love writing and at this point Rob, I’m sort of on my own. I don’t have a band. I don’t have any sort of brand to match up to or feel obligated. Frankly the freedom is sometimes very scary because you don’t know which way to go.

**RRX:** Thank you so much.

**CL:** It’s an honor to be able to play anywhere at this point. Thank you very much for the support!

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# Observations and Ramblings from a Cranky Old Guy

BY JEFF SPAULDING

One of the advantages of being a cranky old guy is that you have lots of memories of times, events and people to reflect on and share with said people. Then you find those people are no longer around and you're just stuck with the memories and wish that person was still here to reflect on said memories.

Recently, an old friend passed away. While I haven't seen or heard from him in literally decades, if it wasn't for him, there's a good chance my radio career would never started as it did, let alone having success with my writing. Wait, I don't make any money from my writing now, never have. Oh yeah, I forgot for a moment I work for Art Fredette, that cheap bastard, on to the tribute.

The gentleman I speak of is Kenneth P. Haverly. He said the P stood for Paul, I knew in reality it stood for Pissgums (more on that later). I met Ken at Shaker Junior High in the late 1960's, and immediately shared a love of music. Ken was "eclectic" before the word came into fashion. He was the first guy I went out into the Smoking Section at Shaker (I didn't smoke but it was still the cool spot).

Ken introduced me to music I never heard of, The Mothers of Invention, of course the Grateful Dead, Captain Beefheart, and the like. I never heard music like that on my top 40 staples WPTR and WTRY, that was UNDERGROUND MUSIC. In eighth grade, he brought to school a copy of Rolling Stone Magazine Number 1! He has

pictures of JOHN AND YOKO NAKED! Yoko was my first naked woman! I could have been scared for life but I went on.

One day Ken said, I have a job as a disc jockey on WRPI the college radio station from Troy. Wow...I actually knew someone on the radio. I could listen to him talk about music and dope and whatever was on his mind. Then one day Ken says to me, "Hey Mike do you wanna come with me and watch me do my show?" I thought I was invited to sup with God, of course I said yes.

The control room was a sight of fantasy, record albums all around, I would just grab one say to Ken, PLAY THIS NOW! And he would. On the air Ken went as Waldo Kiester (somehow it made sense, as a Marxist that would be a great name to call Groucho). Oh, the Pissgums reference earlier? That was from an underground comic where the kick line was always, "Ay, bite me crank Matey." Funny the things you remember after all these years. While Ken was on the microphone, I would walk around in my squeaky shoes, making noise so I could ask someone, "Hey did you hear me on the radio last night?" Such a dork.

One day Ken says, "I have to work Tuesday before the Kaleidoscope show, wanna hang around?" My standard story is that in 1969 I got an FM radio for Christmas, and when my parents were gone, I tuned to WRPI, the first thing I hear was "Help I'm A Rock" and on that sacred night a boy became a man.

The special night came when Jim Barrett and the crew of Kaleidoscope came in. What an amazing experience. I can remember a dark studio when all of a sudden, a naked man and woman walked in, it was the streaking phase. We were all thrilled, and as a horny 16-year-old, that was an experience I wanted to get my hands on more.

I accompanied Ken on a few more broadcasts, and truly enjoyed his and Jimmy's company. In time my thoughts turned to theater and eventually to my

love for radio, where in 2022 I am still at professionally after 46 years.

I would NOT be here except for Ken Haverly. My only regret we never connected after school. My God, what a show we would put on today. Not Kaleidoscope level but one Jim would appreciate.

Good night, Kenneth.  
Be hearing you.

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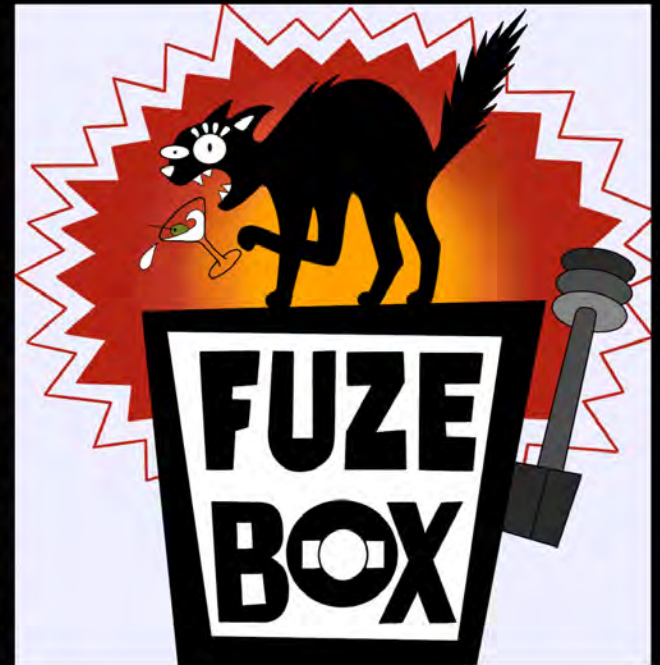
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