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# UpstateLIVE

New York State Music Guide



George Rossi



Zach Deputy

**"Wicked Weekend"**

*featuring*

**HOT DAY AT THE ZOO**

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Oct 23 Rhubarb

Oct 24 Childhoods End (Pink Floyd tribute)

Oct 30 The Thang w/Jesse Dee

Oct 31 Choke Slam w/Brass Knuckle Intercourse

Nov 6 Hank n Cupcakes w/Capital Zen

Nov 7 Jason Davis and the New Philosophers

Nov 13 Jeff Bujak

Nov 14 Charlie w/TJay

Nov 21 Just Joe w/Lands Down

Nov 25 Gridley Paige

Nov 27 Benefit for Abraham House w/Playing Again,

Lomeo Brother, Nasty Midnighters

Nov 28 Dead Rose

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# DOLCE VITA

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**Tue Oct 27 CHARLEY ORLANDO BAND**

**Sat Oct 31 UPSTATELIVE WICKED WEEKEND**

**HOT DAY AT THE ZOO**

**with COUNTRY KITCHEN**

**Tue Nov 3 THE BRETHERN**

**Sat Nov 7 SUPERFINE BEHIND**

**Tue Nov 10 EL KA BONG**

**Sat Nov 14 DORGAN & VINCITORE**

**Tue Nov 17 SOPHISTAFUNK**

**Thu Nov 19 RYAN FITZSIMMONS / JACOB JOHNSON**

**Fri Nov 20 JUICE BREAK**

**Sat Nov 21 STILL REMAIN**

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# regional report

Hi everyone, welcome to another issue of UpstateLIVE. As the fall music season gets fired up, I would like to introduce you to our statewide regional report. In upcoming issues, each region of the state will be highlighted: WNY, Finger Lakes, CNY, NNY/ADK, Capitol District, and the Hudson Valley/Catskills. We are looking for regional editors for each, so if you are a dedicated music fan in your area, contact us for more information!

Buffalo is the main market in western NY, and the city's top venue is the Town Ballroom. Upcoming events worth noting are Lotus on Oct 30, Mike Doughty Nov 21, and Donna The Buffalo Dec 12. Venue info is available at [www.townballroom.com](http://www.townballroom.com) >>> MnM Presents has also scheduled some quality events in B'lo. They are promoting the before mentioned Lotus show at Town Ballroom, Jsan and the Analogue Sons at Nietzsche's Nov 20, and a handful of shows at Soundlab. For more info check out [mnmrepresents.com](http://mnmrepresents.com) >>> A new music venue is coming to Batavia. The owners of Glassroots have rented out the old station next door, and are planning to open a full service live music venue in 2010. Stay tuned!! >>> Water Street Music Hall in Rochester is one of the premier venues in the state. Their schedule is highlighted by Soulive Oct 22, Jsan and the Analogue Sons Oct 28, Umphrey's McGee Nov 18, and Sharon Jones and the Dap Kings Nov 21, and John Brown's Body with The Buddhahood Dec 5. [www.waterstreetmusic.com](http://www.waterstreetmusic.com) >>> Lovin' Cup, located at RIT's Park Point, has created quite a buzz the past year. Their fall schedule looks tasty, including a Tim Herron Corporation CD release show Oct 30, and Sophistafunk and Bearquarium on Nov 5. Check them out at [www.lovingcup.com](http://www.lovingcup.com) >>> Jsan and the Analogue Sons have a run of shows that will take them to many regions of the state. Tour stops include Rochester, New Paltz, Ithaca, Potsdam and Utica. For band info check out them out at [myspace.com/jsanandtheanaloguesons](http://myspace.com/jsanandtheanaloguesons) >>> The Derek Trucks Band will tour the east coast in support of their new release "Already Free". Tour stops include Crouse-Hinds Theater in Syracuse Nov 1, Paramount Center in Peekskill Dec 11, and The Egg in Albany Dec 13. Tour and CD info is available at [www.derektrucks.com](http://www.derektrucks.com) >>> The Westcott Theater remains one of the top venues in the state. Oct 23 will feature 3 of the top young bands on the scene today: Giant Panda Guerilla Dub Squad, Rubblebucket Orchestra, and Spiritual Rez. Other shows include Karl Denson's Tiny Universe Oct 27, Steve Kimock's Crazy Engine Nov 5, The BIG BREAK finals on Nov 6, The Felice Brothers Nov 13, and MMW Nov 15. Show info available at [www.thewestcotttheater.com](http://www.thewestcotttheater.com) >>> The 1<sup>st</sup> annual UpstateLIVE "Wicked Weekend" will take place Oct 30 and 31 in CNY, featuring one of the scenes hottest bands - Hot Day at the Zoo. The festivities kick off at Lucky's in Cortland on Fri Oct 30, and the party continues Sat Oct 31 at Dolce Vita in Syracuse with special guest Country Kitchen. This promises to be one of CNY's most talked about events, so make your travel plans now!! For more info check out my website - [www.herbyone.com](http://www.herbyone.com) >>> Dolce Vita is Syracuse's newest live music venue. Their Tuesday Night Live series is a big hit, and they have added bands every Saturday Night, as well as select Wednesday, Thursday and Fridays. Hot tickets include Joe Driscoll Oct 20, Wicked Weekend Oct 31, The Brethren Nov 3, and El Ka Bong on Nov 10. check out Dolce online at

[www.dvcuse.com](http://www.dvcuse.com) >>> Lucky's has booked an impressive series of events as well. Besides the Wicked Weekend show Oct 30, they will welcome back U-Melt on Nov 13, and an UpstateLIVE sponsored show featuring Jimkata on Nov 14. For venue info check out [www.myspace.com/luckys](http://www.myspace.com/luckys) >>> Tim Herron Corporation has released a new CD. Trivium is the band's 3<sup>rd</sup> release, and they are currently touring around Upstate NY supporting it. Tour stops include Saranac Lake, Plattsburgh, Adams, Rochester, Oswego, Oneonta and Utica. For complete info check out [www.timherroncorporation.com](http://www.timherroncorporation.com) >>> Dan Smalls Presents, based in Ithaca, is in the middle of a great fall music series. Emmylou Harris will perform at the Auditorium Theater in Rochester on Oct 21, and several State Theater dates including Gov't Mule Oct 29 and Ani DiFranco Nov 13. Visit [www.dansmallpresents.com](http://www.dansmallpresents.com) for info >>> Utica's top music venue is the Electric Company, and they will celebrate their 7th anniversary this month. Shows of interest include Rhubarb Oct 23, Childhood's End Oct 24, and The Thang w/ Jesse Dee Oct 30, and Choke Slam on Oct 31. All info available at [www.electricco.net](http://www.electricco.net) >>> Guthrie Bell Productions in Albany has one of the state's best line-ups! Their biggest event is the much anticipated moe. Halloween Show at the Washington Avenue Armory on Oct 31. Other shows at Revolution Hall in Troy include Soulive Oct 22, Karl Denson Oct 29, and Lotus Nov 7. Check out their complete schedule at [myspace.com/guthriebell](http://myspace.com/guthriebell) >>> Two bands featuring music by Jerry Garcia roll through the state this fall. Dark Star Orchestra recreates Grateful Dead shows from the bands vast catalog. They play Upstate NY on Nov 6 at the Palace Theatre in Albany, Nov 18 at the State Theater, Nov 24 at The Westcott Theater, Dec 4 at Harro East Ballroom in Rochester, and Dec 5 at the Town Ballroom. Check their website for details - [www.darkstarorchestra.net](http://www.darkstarorchestra.net) >>> Melvin Seals and JGB have scheduled a fall tour of the northeast. UpstateLIVE will sponsor the whole run, which includes dates at The Chance in Poughkeepsie Dec 5, Castaways in Ithaca Dec 8, The Westcott Dec 9, and Putnam's Den in Saratoga Springs Dec 10 >>> The Waterhole in Saranac Lake is the ADK's most celebrated venue. Their fall lineup features Raisinhead for DeVito's birthday Oct 24, The Halloween Ripper featuring The NiteCrawlers on Oct 31, Spiritual Rez Nov 7, and Roots of Creation Dec 5. Visit this north country favorite at [www.saranaclakewaterhole.com](http://www.saranaclakewaterhole.com) >>> The Monopole in Plattsburgh is one of UpstateLIVE's biggest supporters! Corey and his staff have been hosting live music for over a decade, and they continue to rock the western shores of Lake Champlain. Look for Platt favorites Capitol Zen, Is, School Bus Yellow, Mother Mcreees and Lucid in the next few months. Check out the Myspace for more info - [myspace.com/monopole](http://myspace.com/monopole) >>> The Bearsville Theater, located right next door to WDST just west of Woodstock, is the Catskill Region's premier live music venue. Steve Kimock Nov 6, Railroad Earth Nov 13 & 14, The Brew Nov 28, Ryan Montbleau Band Dec 11, Acoustic Hot Tuna Dec 13, and Donna The Buffalo Dec 19 highlight the schedule. For show info visit [www.bearsvilletheater.com](http://www.bearsvilletheater.com) >>> PHISH is touring again!! Just in case you didn't hear, they will be playing the OnCenter in Syracuse Nov 22, and 2 nights at Pepsi Arena in Albany Nov 27 & 28. Phish.com >>> And finally, I would like to introduce out new resident blogger / arts and crafts guru, Tara T-Funk Theriault. Check out her work at our new blogspot, [www.upstatelivemusic.blogspot.com](http://www.upstatelivemusic.blogspot.com) or easily accessed at [www.UpstateLIVE.com](http://www.UpstateLIVE.com) -- thank you all and I'll see you at the shows!! *peace - herby one*



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*JIMKATA* \* burn my money



Dec 31 - The Middle East: Upstairs w/ The Indobox - Cambridge, MA < Dec 28 - Sullivan Hall - New York City, NY

new record "burn my money"  
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# JIMKATA

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Oct 29 karl denson's tiny universe

Nov 3 free tuesday with  
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Nov 4 deer tick

Nov 7 lotus

Nov 17 free tuesday with big nixon  
w/ the last conspirators

Nov 21 who's bad : the ultimate  
michael jackson tribute band

Nov 24 free tuesday with  
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and the tern rounders

Dec 11 enter the haggis

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Oct 31 umelt halloween show  
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w/ the heavy pets @ jillians - albany

Nov 28 post phish party  
w/ raisinhead @ jillians - albany



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&  
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- 12/5 Sat, The Chance (Jingle's Birthday Bash) - Poughkeepsie, NY
- 12/6 Sun, Mexicali Live - Teaneck, NJ
- 12/8 Tue, Castaways - Ithaca, NY
- 12/9 Wed, The Westcott Theatre - Syracuse, NY
- 12/10 Thu, Putnam Den - Saratoga Springs, NY
- 12/11 Fri, Pearl Street Nightclub - Northampton, MA
- 12/12 Sat, Higher Ground Ballroom - Burlington, VT

# cd reviews

## Zach Deputy – Sunshine



Zach Deputy Chases the Storm with his New Album, Sunshine.

Luckily for Upstate New York, the dreary summer days of overcast skies and heavy rains are beginning to fade. Hailing from the South Carolina coast, one man looping sensation, Zach Deputy, has sunshine on his mind, and is chasing away the storm through his eclectic blend of soulful saturated sounds.

This summer, Zach Deputy has shed his radiance on the North East in support of his new album, Sunshine, released on a new indie label, United for Opportunity, in July. Recorded in just four days, Sunshine is an album that reflects Deputy's repertoire as a one man master of live looping technique, bringing elements of his unforgettable live performances into the studio, channeling to listeners the authentic Deputy sound.

"In this album, I feel that I really locked down my sound," said Deputy. "It's a very eclectic sound, but it is all drawn together with the soul."

The album's first track, Fresh Street, automatically projects an unstoppable energy that parallel's much of Deputy's live artistry, hitting listeners with music where moving the body comes as an automatic response. The Way You Make Me Feel, the album's second track, compliments Fresh Street with its rootsy, earthy sound, slowing down the pace, yet still stays true to Deputy's sound. Next in line comes Twisty

, a song that draws on Deputy's St. Croix family heritage, which makes light of a bad situation by telling the tale of a car crash through a blend of Caribbean-influenced sounds and playful lyrics.

Compared to his previous recording, Out of the Water, a new sound presents itself on Sunshine, bridging together elements of pop and soul to create an authentic Motown sound. Games (roll tonight) reflects Deputy's Motown mastery with its driving beats, continues groove, and blend of vocal splendor.

As if the name alone doesn't give it away, Dr. Doctor is a blues oriented track that sheds light on Deputy's impressive range of style woven throughout Sunshine. The album's sixth track, Paramus balances an edgier electric guitar-driven sound with the roots and soul of reggae, once again hitting on the variety of Deputy's looping technique.

Sunshine is the album's title track, a track that certainly gives off a infectious sound, permeating a feeling of sunshine and warmth throughout. Behind the lyrics and instrumentals, one can imagine that contagious Buddha smile painted across Deputy's face during every live performance as he projects his groove-saturated sound coming straight from the core.

Really hitting on the soul comes the track Real, where one can actually feel the heart driving the song. This song captures the true essence of Deputy with its lyrical purity, amazing vocals, and seamless acoustic guitar variance.

The albums concluding tracks, Stay and Cool Yourself Off, combine elements of blues and gospel, tying the knot on the thread that stitches together the wide variety of Deputy's impressive sound.

While some bands struggle to capture the true essence of live sound while in the studio, according to Deputy, it all came down to a confidence factor to make the album truly reflect who he is and what he does as a musician.

"Anything you do, no matter what, if you second guess yourself, it's not going to be up to par," said Deputy. "It has to be a natural feeling. No matter what, I feel the songs. I sing with the soul to capture the essence of the song, and draw from the core emotions that made me write the song in the first place."

Accompanying Deputy on Sunshine are Yahuba "El Pollo" Garcia, James and Jason Cohen, and Matthew Gianaros of the Ryan Montbleau Band – a band that helped Deputy establish his repertoire in the North East region of the United States.

According to Deputy, the North East was the first region he toured in outside of the South. And during that first tour, he sates, "Nobody knew who I was, I was basically playing for whoever showed up." Clearly much has changed since then as Deputy tours the North East once again, playing to energetic and enthused crowds, using Sunshine as a way to break through the grey, sharing his passion and leaving fans with the soulful sounds that keep them coming back for more.

Visit [www.zachdeputy.com](http://www.zachdeputy.com) for more information, including a list of tour dates. **By Kayla MacLachlan - Article and Cover photos by Tara Theriault**

## Jimkata – Burn My Money



The second release and first full-length studio album from progressive / jam band Jimkata builds where the first album left off avoids the old cliché ‘sophomore slump.’ True to a portion of Jimkata’s melodic persuasions, “Burn My Money” takes some ambitious leaps sonically and some venturesome jaunts vocally continuing where it left off in the bands’ first self-titled LP just over a year ago. While many of Jimkata’s loyal base are “20-somethings”, those born in the 70’s may recall Jimkata’s slightly evolving sound as early 80’s new wave meeting jam inspired prog-rock. Say, Talking Heads The Police meets Pink Floyd meets any 80’s sitcom theme music.

Vocals have been the dynamic force for Jimkata and The lyrical theme of “Burn My Money” is no exception: Knowing where you’re going but never forgetting where you’ve come from. It’s the journey we all strive for. The Destination being the difficult facet of the equation while fighting for financial freedoms amidst artistic exploration. As far as the instrumentation and experimentation of the album, it’s a much more mature expression from the busy Ithaca quartet.

On the second track *One to Ten* – first and second listens from a mid-aged listener could yield echoes of the 80-90’s synth hit’, Jesus Jones’ *Right here, Right now*. While jamming is present on “Burn My Money”, *One to Ten* really is a track that showcases Jimkata’s progressive influences, perhaps even Umphrey’s McGee. This song is also a potential vehicle for ‘crossover success’ as a record executive may put it.

On *Baby, Put it on Me*, rhythm guitarist and lead singer Evan Friedell once again burrows into traveling themes and downplaying physical possessions. “I’ve been finding that all these things we place. Value on Will. Always be erased. After we go. After we go. After we go away.” Recalling Phish’s *Theme from the Bottom’s lyrics* “Throw away stuff you don’t need in the end. Keep what’s important and know who’s your friend,” the song is another ‘coming-of-age’ type song where Jimkata shows their jam chops with melodies, floating into early Talking Heads type of fallback riffs before drummer Packy Lunn drops consistent beats amid layered guitar ultimately propelling a rhythmic swaying hammock. True to their roots, the song is reminiscent of some other Ithaca-area musicians; most notably, Sims Redmond Band or Donna the Buffalo but always with some uniquely Jimkata elements.

*Ping-Pong* is a fun song and a nice use of studio elements. However, as an unfortunate bi-product of great studio production is the often over-filtered Friedell vocals on numerous “Burn My Money” tracks. While perhaps beginning a listener’s quest for more harmonized vocals from bassist Dave Rossi and lead guitarist Aaron Gorsch, *Ping Pong* and the album’s self-titled track are evidence that Jimkata’s live prowess are conducive and perhaps enhanced by a studio jam-session. Mid-way through the album, the chameleon filtered vocals are, the 80’s synth, new wave tones and driving rhythms are still omnipresent, begging the comparison to The Police.

From *Place of Dreams*, a sure dance-floor song if extended live, it’s also obvious the second half of tracks on “Burn My Money” had taken on a completely new feel. Less lyrical-based and more exploratory instrumentally, the last 25 minutes of the album is proof the band is still jambase.com material. Next, Jimkata drops a cleverly titled track “Trunkaphonic”. with bassy electronic zaps from bassist Rossi. Yet another studio voice filter from Friedell can be overlooked simply because it’s the album’s most vocally anemic track. True to its lone chorus, “Have we ever thought to slow down”, this track is destined to be a favorite from Jimkata loyalists who revel the elements of extended live rock ballads.

In the album’s final track, *Drums Won’t Guide* gently coerces paternal life advice with “Drums won’t guide you into the room. And fish won’t jump up out of the pond and into your mouth easily son.” This slow-harmonized chant once again seems to call upon the themes of balancing love for music with actual survival.

The album, more than a year in the making, isn’t a bold step for Jimkata. It’s not a safe step either. However, it does seem to be the appropriate one. There wasn’t too much that needed fine-tuning from their inaugural release. However, as these musicians mature, an album like “Burn My Money”, while drawing on the bands sensibilities, also begins to break down some preconceived notions of Jimkata. Terms like “young” or “up and coming” should begin to fall to the wayside and comparisons to other local or national bands should soon find a similar fate. Rather, “Burn My Money” could be just the vehicle Jimkata needs for a successful breakthrough en route to collecting some kindling of legal tender.

“Jimkata’s new record “Burn My Money” is available for a **free download @ [www.jimkata.com](http://www.jimkata.com)**.

You can check Jimkata out at **[www.jimkata.com](http://www.jimkata.com)** or **[www.myspace.com/jimkatamusic](http://www.myspace.com/jimkatamusic)**.

Youtube at **[www.youtube.com/jimkatamusic](http://www.youtube.com/jimkatamusic)**.

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Jimkata on jambase at **<http://www.jambase.com/Artists/Artist.aspx?artistID=34834>**.

Jimkata is now on tour across the East Coast supporting their new record. **By Johnny Goff**

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## The Ragbirds – Finally Almost Ready



Erin Zindle pulls the canvas tapestry open, inviting us into her world's fair showcase of songs. Finally Almost Ready prepares us for a trip through the sounds of culture with rootsy American lyrics, the exception being the last track, *Onyame Kokroko*; the whole song translated means "great God of power and might, Creation bows down at your name."

A fast temp opener, *Book of Matches* in its old world flaunt, is the temptress of the mid-east exhibit. And like the weary and dark fortuneteller, this song tells a tale of starting over – over and over again and aptly placed on the disc. *In The Frame*, a fun folk song of love gone awry, the bigger picture emerges.

Gypsy members of The Ragbirds entertain with a multitude of instrumentation heavily influenced by an eclectic appreciation for all regions of the world. Accordion laced, *Finally Almost Ready*, delivers an Italian persuasion. While rock and roller, guitarist and brother, T.J Zindle cuts the path to the American tent with distinctive riffs on *Stuck Inside of Who You Are*, Erin accompanies playfully with her violin.

Percussionist Randall Moore introduces The Limits of Me with a flare for Africa. Just as the jungle creatures march to the beat of the lion's steps, the Ragbirds keep in time with congas, drums, tabla, djembe, a doumbek and anything else Mr. Moore can beat his fingers on. The disc is interspersed with fun little drum solos. Tim Dziekan also plays congas. And if that's not enough percussion, bassist Dan Hildebrandt gets in on the action with his dunun.

*Panoramic Camera* is really one for your own discovery. However, it must be said that it is evident producer (and

guest musician) Tim Carbone's creative and inventive mind is at work. The added click of a camera is a perfect touch.

Although the sun is setting on this fair, the gates are always open and all are welcomed to come back. Finally Almost Ready will have a lasting effect long after the sun goes down. The disc leaves more to be discovered after each listen and every exploration is a new adventure. **By Tabitha Clancy**

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## Revision – Jekyll and Hyde

When Revision performed at Castaways in Ithaca last year at the CD release show for their last album, "Amplification," the funk-rock trio invited the entire audience to their house (also their practice space) to continue the party.

The band, formed in 2001 out of Ithaca College's music program, regularly steps outside the bounds of being a touring club act. They travel in a vegetable oil-fueled van. They release albums on USB drives as well as CDs. This month, the band plays will play on a cruise ship to the Virgin Islands.

Revision's new album, "Jekyll and Hyde," captures the band's appeal better than any of their previous work. It captures their two personalities – part amped-up funk act and part mellow songcraftsmen – by splitting the album into two parts.



The first eight tracks are completely instrumental. It kicks off with "Boom." Like most of the instrumental tracks, it begins with a simple guitar riff that quickly builds into a furious climax. Guitarist Nick Bullock switches between choppy wah-wah and reverb-drenched lead while keyboardist John "J.P. Petronzio's organ sounds like a spaceship. It's perfect party music, and a testament to how tight the band has become after years of a 100-shows-a-year schedule.

Revision's members come from different musical backgrounds – Petronzio grew up listening to ragtime music, Bullock was bred on the Grateful Dead and drummer Devon Reehl traveled the country with his parents in vaudeville theatre revues. These influences can be heard best on tracks in the album's second half like the soulful "My Own Best Friend," in which Petronzio's vocals are accompanied by acoustic guitar. The track has the air of an upbeat '40s standard (there's even a kazoo solo). "Union Five" has Petronzio hammering a Hamond B-3 while Reehl provides plenty of funky starts-and-stops.

Bullock's gentler vocals carry "Hush Now Honey," which discusses the off-limits topics of a new relationship. "So you think religion is bad?" Bullock sings. "Well I say it's just the people who make all religions sad." The disc ends with the ballad "Three Days," which sounds like a nod to the loneliness of the road compete with a distorted arena-rock solo. The disc is a good soundtrack to a Friday night: put on the first half for the party, and the second the morning after.  
**By Patrick Doyle - Village Voice freelance writer**

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## The Z-Bones – zy.go.ma.tic



The Z-Bones may well be one of Syracuse's best-kept secrets, well, better called a treasure. Boasting a nearly two decade history they've coined the phrase, "Melting Pot Music". After seeing them live twice this year and hearing their new cd, it makes perfect sense. The band blends elements of rock, reggae, funk, bluegrass and Americana that seamlessly move from one to the other. It was my pleasure to introduce them last spring as they took the stage to open for The Machine at the NYS Fairgrounds. Frankly they were the highlight that evening, then to watch them warm up the crowd before Childhood's End's annual concert at Island-Fest this past summer. Their tight, family-like relationship

shows clearly on stage as the interactions between band members and the crowd made everyone feel a part of the performance.

The Z-Bones consist of: Lorne Coon on bass, Louie Fortin on drums, Mike Gridley on guitar and vocals, Mike Lounsbery on percussion, harmonica and vocals and Ed Zacholl on guitar and vocals. As one of central NY's longest running bands their style is well honed and reflects on each track of their newest release.

zy.go.ma.tic opens with the straight forward "You Must Be Kidding", penned by Eddie Z., telling a tale of love gone wrong and turned back around on the protagonist. "Not Enough", the first Mike Gridley track, sounds reflective of the "almost the one" feeling we all have in our lives.

Quick harmonica and guitar licks set the emotion and the backing harmonies set that wanting feeling at first listen. "Cross The Line", co-written by the whole band is one of my favorites from their live performance and reads well on disc, especially when the layered harmonies kick in. Almost wistful in it's appreciation of a chance given. "Shimmy Like A Skeleton", the next Ed Z. offering is a classic Z-Bones "get up and dance y'all" rave up. One of the best examples here of the energy this band brings to a live concert. "Feels So Good" lets the boys show off their reggae element through the rhythm guitar line, Louie's drum feel and syncopated lead vocal line. The track placement is perfect as the overall feel of the cd continues to build. "Hard To Explain" is the next story in the quest for harmony, happiness and how we move on to the next chapter. A thematic element that seems to run through this recording.

"Morning Glory" sounds victorious with it's upbeat drive and soaring guitar solos, almost a spirit content with it's place ranging from it's light acoustic opening feel to it's well resolved ending. "Coulda Woulda Shoulda" shakes it's fist at longing while finding contentment in a man's being what he really is, no matter what the perception of that may be to others. The guitar leads come through even stronger here, much like the character in the song. Very effective.

"Everybody's Neighborhood" has a very Dead-like feel in the groove, easily translated to live performance. When Mike blows his harp you can picture the crowd moving, then the band grooves so hard you can't help but want to move. The closing track, "Put Some Miles On This Year" is the perfect finisher of this well crafted collection recorded at Ulster Street Studios, produced and mixed by the band themselves.

Quite eclectic in it's opening, this piece is The Z-Bones at their most oblique. Giving the listener space to inject their own meaning and feel once again that they are a part of it. This is The Z-Bones doing what they do best, taking a big part of themselves and sharing it with all of us.

Be sure to catch The Z-Bones live, their communal feeling reflects strongly there and you'll find yourself moving and smiling as much as the band does performing. You can learn more and keep up with the band at their website: [www.zbonezone.com](http://www.zbonezone.com) and on facebook at facebook/The Z-Bones. **By Greg Jackson**

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# concert reviews

## Live Around Western New York

Words and Photos by Joe Koch

The concert season has definitely slowed down or maybe I'm just not as willing to travel as much when the weather gets colder. I enjoy an outdoor concert much more than being crammed into a tiny club. But living in western New York, we don't really have a choice. When it snows we stay home or we brave the blizzard to see our favorite band. It usually results in being thankful that we dragged ourselves out of the house on a cold December night. For now the weather has not become a hindrance. So here are a couple of shows that I attended.

### Big Sandy and Eilen Jewell Leave their Mark in Buffalo

Rarely do you find me hangin' out in a honky-tonk beer joint, but on **Aug. 30** I made the drive to Buffalo to see Big Sandy and the Fly Rite Boys with supporting act Eilen Jewell perform at the Sportsman Tavern. This was Eilen's first time playing in the chicken wing capitol of the world and it's been a while since Sandy has been here. I bet neither one knew what to expect from the crowd.

Eilen's songs have a tendency to leave one feeling blue and downright sad, but the live versions gave the songs a whole new life. John Sciassa yelled out "ready, set, go," slapping his upright bass. Jason kept the beat on the drums and Jerry Miller combined vintage rock-roll/surf riffs on his guitar, priming the pompadour-sporting crowd for Big Sandy.

It was only minutes after Sandy took the stage and greeted the crowd that the entire joint was jumpin', feet were tappin' to the guitars twangin'. Sandy has 20 years worth of songs to pick from but he obliged anyone who hollered out a request. He has a very personal connection with his fans. You will always find him mingling with people before and after his shows.

At the end of the set, he invited Eilen Jewell and her guitarist, Jerry Miller, back on stage to perform a Loretta Lynn song. Jerry stayed on stage to round out the night with a dueling guitar version of Gene Summers and his Rebels 1958 hit, "School of Rock n' Roll." There are so many shows that you hear about and wished you were there. This was one of them.

### Ryan Montbleau and Ebay?

Ryan Montbleau is trying to raise money for the recording of his next record. So why not be unique; put some shows up for auction on Ebay and the high bidders get a performance from Ryan.

One of the winners was an outdoor concert at The Creekside Inn in Rush, N.Y. – not your typical venue for Ryan when he plays Rochester. Rush is a tiny hamlet 25 minutes from downtown; a favorite among local bikers on warm summer nights. I was curious to know where he was going to perform. I was not expecting a late night performance, outside under a pavilion on a cold September night.

Like most jam bands, Ryan has a dedicated crowd that will follow him anywhere. I would say about 75 fans showed up to hear him play their favorites.

A very low-key show, the stage was propped up on some bales of hay, outside under a pavilion. Did I mention that it was outside? It was a cold night indeed on **Sept. 5**. But, we stuck it out for the first set. It was advertised as a solo performance by Ryan, but his bass player, Matt Gianarros, accompanied him with his upright bass.

They had a set list, but it was an improvised night. They played whatever the crowd wanted to hear. In between songs they encouraged the audience to donate to the cause. A guitar case sat next to the merchandise table, open for



donations. I'm still not quite sure how I felt about that; there is a long list of a lot more serious causes to help out.

Either way, his fans showed up, they donated, they had a good time and were treated to a very intimate performance.

### **The Counting Crows Deliver a Spectacular Show at CMAC**

Adam Duritz, lead vocalist for the Counting Crows, had a crazy idea to put together a tour where all the bands on the bill would play together – a *mélange* of everybody's songs infused in one continuous set. The final result was the Counting Crows teaming up with Augustana, Michael Franti and Spearhead for a summer tour.

On **Sept. 6**, "The Saturday Night Rebel Rockers Traveling Circus and Medicine Show" played the last night of their tour at CMAC in Canandaigua. Unfortunately, Michael Franti was not on the bill for the final show, but his omission didn't stop them from putting on an amazing performance.

We were told to arrive early so we would not miss any of the entertainment. I did not arrive early enough, being that I was told that Adam and one of his guitarists came out with the house lights on, sat on the monitor and played an acoustic song and returned backstage. No one really knew what to expect.

Shortly before the 8 o'clock show time, all the members of Augustana appeared at the front of the stage with the curtain closed behind them. They sang one song a cappella before

they returned backstage. It was starting to get a little confusing; we couldn't anticipate the start of the show. Finally, about 25 minutes later, the curtain opened with both bands on the stage.

It was a spectacle just to see the 13 members performing together, and musically, you felt like you were witnessing something very special. Maybe it was the fact that Dan Layus, vocalist for Augustana, said it was a thrill to play with the Crows because he has been a huge fan since he was 10 years old. It was evident that there was mutual admiration between both bands; Dan would sing a Crows song as Adam watched from the drum riser.

One of the highlights was watching Adam introduce the song "Going Back to Georgia." He said: "I co-wrote this song with Nanci Griffith and have always wanted to play it live, but could never find the right person to sing it with me." Then he introduced Emmy Rossum, a singer and actress who joined the tour a couple of weeks ago. The chemistry between them was captivating as they looked into each other's eyes. It was definitely a crowd favorite.

The over two-hour show came to an end as both bands performing Woodie Guthrie's "This Land is Your Land." Everyone in the crowd was on their feet and singing along. It was one of the few shows that after two hours I still wanted more, and I think Adam felt the same way. He was the last one to leave the stage. As the house lights came on, Adam was standing on a monitor at the front of the stage leading the crowd like a chorus instructor as "California Dreaming" played through the house speakers.



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## **Marco Benevento Trio 09/26/09 at The Westcott Theater Syracuse, New York**

*By Nick Mazzeo (photos by Matthew Balch)*

Shortly after a Saturday night turned into Sunday and it was clear there wouldn't be any more people coming through the doors of The Westcott Theater, I was struck with the sentiment that sometimes the people you think would love something the most are the last people to discover it is even there at all. This is a town that has jam rock fans by the thousand. This is a town that has enough indie fans to recently catapult a local SU band into a national act. This was a show featuring a pianist who is on the forefront of blending those two rock genres together. Yet, for the second time in six months the Marco Benevento Trio drew barely sixty people, a rather hollow audience for a 700 capacity room.

Now, Marco Benevento is hardly an obscure pianist. The project he is best known for, the Benevento Russo Duo, earned him national notoriety in 2005 following the release of the album *Best Reason to Buy the Sun*. The album received high critical acclaim, led to press in Rolling Stone and Pitchfork, and helped to make The Duo's nationwide touring successful. In 2006, Marco and his duo partner, drummer Joe Russo, formed GRAB, a quartet featuring jam rock heavyweights Trey Anastasio and Mike Gordon of Phish.

Marco has spent the bulk of the last two years recording and touring with his trio. The trio features Reed Mathis of Jacob



Fred Jazz Odyssey on bass and Andrew Barr of The Slip on drums. Even if his trio, like his more popular duo, is all instrumental, the music is danceable, highly energetic, and cutting edge, which follows the current trend of popular live acts today.

Although the attendance was poor, the musicians did not let that diminish their performance, and in fact, seemed to embrace the intimacy. The band started with two brand new songs being performed for the first time, and that Marco said "we felt like we could pull off here." Both songs, which we never did get the titles of, included all the elements of typical Benevento composed tunes. The first began with a steady drum beat and a sparse bass line. A few bars in, Marco began his jazzy call and response piano musings that would essentially create the head of the song. The chorus that followed was distinctly major, and the minor bridge section after transitioned the band back into the head of the song.

For the second song, Marco sampled a repetitive electronic drum beat and played over it with an effects driven piano melody. The rest of the band kicked in during the verse, which was major, and the song went on altering between the major section and the more diminished head. Each time the band went back into the head, Marco chose another keyboard sound and rhythmic pattern to alter the original melody slightly.

From there the trio went on to cover, "Heartbeats" by the Knife and then "Golden" by My Morning Jacket. Even though these songs are more pop rock in nature, the musicians on stage were all versatile enough to fit them into the trio's

distinct sound without compromising the songwriters theme. If the verses did seem to stray a little bit sonically from the original, the choruses brought the song back into recognition.

That last notion best describes Marco Benevento's playing and is the thing that separates him from other experimental keyboardists. He constantly incorporates pop-like choruses and catchy melodies. He set-up includes a synthesizer, circuit toys used for sampling and looping, and a piano that has seven different channels that produce an overall acoustic sound mixed in with effects such as distortion, reverb, and delay. But, no matter how far out he takes a tune, no matter how heavy the sampling or dissonant a section, the songs always break back into a chorus that is accessible and pleasing. Unlike some other virtuosos who play so far above the listener's head that it is tough to follow, Marco stays for the most part grounded. Whether it be a tune his band is covering or one of his originals, the songs all have sections you feel like you could sing along to, even though there are no vocals.

Before this first set concluded Marco introduced the visual artist they have with them on tour, Jay Cooper. Cooper had set up stage left with a laptop and operated a projector that displayed images on the 20 foot movie screen positioned behind the stage. Cooper spent the night blending shots of the audience, shots of the band, along with prerecorded videos. Some times the images were concrete other times they were abstract, but all of it enhanced the in-house light show. For the song "Now They're Writing Music," Cooper played a video that was specifically made for that song. The band closed the first set by timing out the song so the music synched up exactly with the video.

The trio opened the second set with "The Real Morning Party," a fast synthesizer based song before busting into the ballad "Call Home." Both songs are off Marco Benevento first album, *Invisible Baby*. They followed with the crowd pleasing "Becky," a favorite from the Benevento Russo Duo's catalog. To close the night they played another cover, "Fearless" from the Pink Floyd album *Meddle*. The song, which features an ascending line of hits and stop times had a long jam at the end, where Marco took the opportunity to layer several samples on top of each other, before bringing the whole song back into the main melody.

In the end it was a terrific night of music. There were several highlights and really the only low was there were not many people in attendance. Although piano was not at the forefront of popular music throughout the 20th century, each generation had its quintessential piano players. The 50's and 60's had Jerry Lee Lewis and Little Richard, the 70's and 80's had Elton John and Billy Joel, the 90's and early part of this decade had Ben Folds, and John Medeski. For this generation I feel as though Marco Benevento may be our top pianist, I'm just not sure if enough people will ever realize it.

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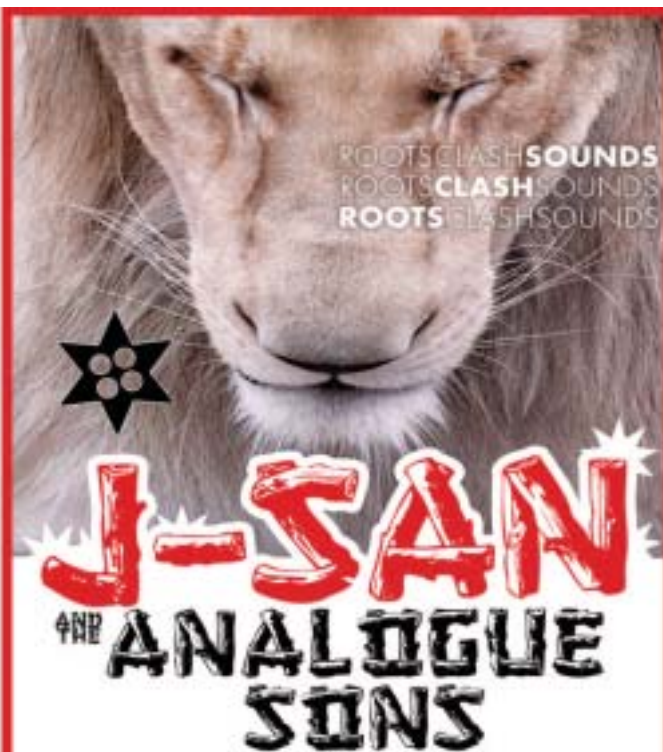


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# interview

## Glen Phillips: Life after Toad

Words and Photo by Joe Koch



Glen Phillips is best known for his work with alternative, rootsy-folk rockers Toad the Wet Sprocket. His vocals fronted the '90s band that produced such hits as "All I Want" and "Walk on the Ocean." The songs gained them a cult-like following on the college circuit. In 1998, Toad disbanded, citing creative differences. About two years later, Glen pursued a solo career, shortly thereafter befriending the members of Nickel Creek, which ultimately led to the formation of Works Progress Administration – a band that has brought him back to a happy state of mind, musically and personally.

I normally I cover acts that roll through western New York, but recently my travels brought me to Portland, Oregon, where I sat with Glen and talked about his new project. This is what he had to say.

***Congratulations on your newest project, Works Progress Administration, also known as WPA. Can you tell us who was involved with the recording of the self-titled album?***

Sure. Sean Watkins (Nickel Creek,) Luke Bulla (Lyle Lovett) and myself are the core members, but the expanded version

includes Sara Watkins (Nickel Creek,) Benmont Tench (Tom Petty and the Heartbreakers,) Greg Leisz (Bill Frisell and Joni Mitchell,) Pete Thomas (Elvis Costello and the Imposers) and Dave Faragher (Elvis Costello and the Imposters.)

***Wow! That's an impressive line-up. Can you explain the core line-up versus the expanded line-up?***

Well, when we decided to do this, we just didn't think about the complexity of touring – financially or logistically. But that's why we did it the way we did it. There were no A & R people, there was nobody but musicians saying which songs we liked, what songs we thought were best, what we believed was authentic. There was no one there second guessing our decisions. It was awesome to make music with people of that level in an environment with no one telling you what to do. It was a wonderful experience.

So this project started with the understanding that the expanded players have their day jobs. For example, Benmont was supposed to play with us recently, but Tom Petty wanted to record, so Benmont had to go to his day job. With this approach, on any given night you may see us performing with the core three all the way up to eight members. It just depends on who is available. So this definitely makes the live show a unique experience.

***What inspired this eclectic group of musicians to form WPA?***

It's a culmination of a lot of things. About 10 years ago, I met Sara and Sean when they opened for me at Largo, a club in L.A. They sat in on my set and we instantly hit it off.

This ultimately led to Flanny, the owner of the club, giving them their own show, called The Watkins Family Hour, every Thursday night. They've done that for six years. Benmont and Greg became fans of their show and shortly after started sitting in with them, forming the house band.

Pete Thomas had played on a solo record of mine. Sean and Sara had been playing with Luke since they were 12 years old, through the bluegrass circuit. So we've all known each other for a long time.

It was a show (Glen Phillips and Friends Evening) that we did in Santa Barbara that made us want to record an album. Sara and Sean brought Luke, Greg and Ben came up and Grant Lee Phillips was there. It sounded amazing.

Coincidentally, Sean ran into Jim Scott, who has engineered everyone from Tom Petty to the Rolling Stones and he agreed to work with us in his studio.

The whole thing came together naturally. Nothing was premeditated.

***Is WPA a super-group?***

We are not a super-group! I chafe at that. I don't like that word. A super-group is a marketing thing for rock bands. After a show at Largo, we go back to Sean's place and play for another four hours. I'm not going to name drop, but people just show up 'cuz they want to play. The community of musicianship is just amazing. We're all just good friends. Besides, we're not all that super. A super-group is members of Foo Fighters, Queens of the Stone Age and Led Zeppelin forming a band.

**WPA is remaining an independent band on an independent label. How does that impact things?**

It definitely makes touring harder, being it's mine and Sean's finances backing it. So we're definitely considering looking for a sugar daddy.

We originally went back and forth on managements and whether or not to approach labels. But we're happy with how we did it. I'm glad we did an actual proper release with the album. Knowing that I have people on my side and that I have my friends next to me in this band makes it a lot less scary to walk into again.

**How does WPA compare to being in Toad the Wet Sprocket?**

They are very similar. When Toad first started it was just getting together with a bunch of bros and making a record, not knowing what would happen, not really thinking about the future. The big difference now is that I have three kids and I really do have to think about the future.

But as far as music, I'm back to making music with people that I love and I'm excited about it. The caliber of talent is on a whole other level. We were just kids learning how to play and write songs in Toad, but that's why those early albums had such a great vibe.

**Being that a lot of WPA's fans are probably Toad and Nickel Creek fans, what can they expect live?**

We definitely throw in some fan favorites. There's a part in the show where we break it down acoustically and you might hear a Toad song, NC song and maybe even something from my solo catalog. Luke and Sara do some bluegrass covers with their fiddles. It's constantly changing as we're always learning new stuff.

**What do you like to do when you're not playing music?**

My main goal is to be home more. I have an incredible family. I have the most wonderful friends. I have a great life! I just never get to be there for it. I have a hard time finding a good balance.

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## profile



# Dog Only Nose

## *Or How I Conquered The World Through A Cutest Dog Contest, An Introspective Profile Of George "Little Georgie" Rossi*

By Greg Jackson

George Rossi aka "Little Georgie" of The Shuffling Hungarians fame has once again thrown himself into a campaign to enlighten and raise the collective consciousness of our community. (Thank you Connie Chung)

Well known for his extravagant and individually brilliant previous attempts, Rossi has chosen the vehicle of entering his Shih Tzus Huckleberry and Doodle in a worldwide cutest dog competition. Using long developed theories around web-based social networking sites, he's recruited a small army of believers with the promise of spending the entire prize (an annuity he would sell) on a Hawaiian luau victory celebration for his top participants. The Cutest Dog Competition is sponsored by All American Pet Brands, offering ONE MILLION DOLLARS as the grand prize. Awarded through 12 weekly internet voting contests to determine 12 finalists, then 4 semi-finalists, then a winner. As this article is published the competition is entering the final week of 12. Huck and Doo have placed in the top 30 of 80,000 entrants the last 5 weeks, the last three in the top 10 and top 5 of week 10!

The story of Huckleberry and Doodle has become a viral phenomenon on facebook and myspace as voters from as far away as England and Australia are participating. Rallied by an outpouring of creative input from the participants, the campaign has become and always was about much more than a dog contest.

It always has been about more, when we reach for something outside ourselves it brings energy to the spirit, fire to our creativity and joy to our collective conscience. The driving force behind his endeavor is the back story, best told in his own words, can be found at [www.huckanddoo.com](http://www.huckanddoo.com) under "The Story of Huck and Doo".

Needless to say George's eloquence rivals his musicianship. The dog's birth and survival are the essence of their campaign and the heart of George's mission. He'd like us to look beyond our normal everyday lives and imagine a better collective existence. Think of what happens here each March. Amidst freezing cold and wind driven snow the communities energy gathers behind The Orange as they begin competition in the NCAA tournament and our spirits are entwined. We live and die with each taken jump-shot and the heat and passion grows with each game win. Would it not be intelligent to apply this theory to other things? Of course it would. Consider the possibilities if we actually reached beyond the lowest common denominator status our town is relegated to. What if our individual creativity helped raise our community to discussion on a national level?

This is the story so far. While some have perceived the mission as crazy, meaningless and even annoying, the band of followers keeps growing. At the time of this writing Huckleberry and Doodle were in 5th place during week 10 with 2 weeks to go after this.

Consider the idea of thinking larger than a dog contest, think where the power of positive action could rise different facets of our lives. Take a moment to imagine, believe in yourselves and take the small risk of looking silly. Our community deserves more, your friends, family and you deserve more.

We hold music eternally connected to our souls don't we? It's why you read this paper and how you've read this far into this piece. There are much bigger things afoot for this group of pranksters, they believe in themselves and deeply desire more for everyone.

This campaign is raising the visibility of Syracuse and Central NY, there is a huge meatball being served and all everyone has to do is realize what's in front of them and dig in. 80,000 dogs in a nationally covered story and Huckleberry and Doodle are in the top ten, let's get together and push them over the top. The opportunities are boundless. If 80,000 entrants each had 25 friends, that would mean 2 million sets of eyes looking in on our community if Huck and Doo reach the semi-finals. What does this say to you?

Why not check out more of George's writing and the progress of Syracuse's dynamic doggie duo on their quest to win The Cutest Dog Competition at [www.huckanddoo.com](http://www.huckanddoo.com), sign the guest book and tell them where you're from, Herby-one does! **Smell the pineapple, it's pineapple!**

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