

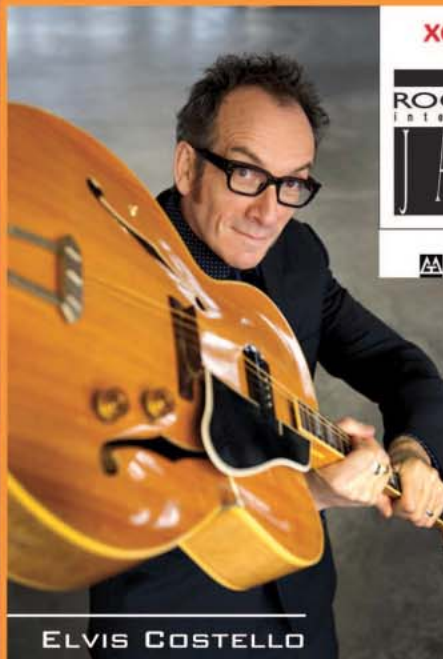
UpstateLIVE

NEW YORK STATE MUSIC GUIDE

FREE

VOLUME 4 ISSUE 3 (#24)

APRIL 13 - MAY 24, 2011



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UpstateLIVE Music Guide™ is owned by

GOLDSTAR Entertainment

PO Box 565, Baldwinsville, NY 13027

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Publishers of UpstateLIVE Music Guide and
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Publicity and marketing specialists for bands,
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ARTIST PROFILE/CD REVIEW+

JET BLACK BERRIES

"POSTMODERN GHOSTS"

AND OTHER HORROR STORIES

It's always great when your research on a band quickly yields words like ominous, grave, zombies and punk. Rarer still a band that has an actual history spanning decades that has a 20 year hiatus in the middle, but carries on anyway. Such a band is JBB.

"Post Modern Ghosts" reflects JBB's longevity, coming in at over 30 years few can stake claim to a legacy that is not only lengthy, but vibrant and alive!

Original members *Roy Stein* (drums, vocals, keys, guitar), *Gary Trainer* (bass), *Chris Yockel* (lead guitar, sitar) and *Mark Schwartz* (organ, Mellotron and assorted keys), combined with singer/keyboard and guitar player *Johnny Cummings* make up the current line-up. They sound like ten or fifteen of my favorite bands, Elvis Costello and The Attractions, Garbage, The Smithereens, David Bowie, The Alarm and Tom Petty to name a few. They instantly become familiar, each song opening another memory while creating a new one.

I was introduced to the band by Willy O'Reily from lovin' cup regarding a show I'll talk more about later. I was instantly intrigued by the back-story and the current music, an instant match in my mind for the show and better yet, a cool band to check out. Through correspondence about the show, the band directed me to their web presence where the history begins to unfold and I received a copy of their new disc for review, more on this later too.



Jet Black Berries Photo by Brian Sprouse

First, the Jet Black Berries agreed to answer some questions so we can all learn more about them. I got what I expected!

Greg Jackson: *I'm curious about the band's name, does it refer to something specific?*

Gary Trainer: In the song "Garden Of Delight" the first line is "Jet Black Berries I do ingest". We needed a new name for the band back in the mid-80's and wanted something like Creedence Clearwater Revival, only darker. The three words of this song fit perfect. The words were my own image, so we took this name. As for the words from the song, they are open to anyone's interpretation.

Chris Yockel: The title is contained in the song: "Garden of Delight" written as "New Math" back in '81.

GJ: *What lead the band to the long break-up/ hiatus in 1989, something sinister and sordid?*

GT: Yes, everything had gotten incestuous and shameful. Haha, not really. Kevin had been living in New York City for almost five years by now, and he could not find time for live shows. Actually, I wound up singing half of "Animal Necessity" out of necessity. I also believe that Roy wanted to move onto pursuing ideas beyond the JBB's. So, it was break-up time.

CY: Well when your front man decides that being a front man is no longer a viable option and takes a job as an AVR man – the band was no longer.

Mark Schwartz: Ya... Kevin our lead singer got rich... so we had no singer.

Roy Stein: We were on Enigma Records, a fine label with great alternative acts and money-makers like Poison. They were really upset when we didn't tour to support the 3rd record. Sometimes it just makes sense to step away... but 22 years is a long time to be away.

GJ: *Are the three original albums still available?*

GT: The answer to that is, no. They have been out of print for fifteen-twenty years now. They pop up for auction on Ebay, and fans who do own the vinyl are putting the songs up on YouTube making these rare songs available to more people than ever. I love the possibilities of YouTube.

CY: Somewhere – surely "out of print".

GJ: *The story of the band "reuniting" is fascinating, how long was it before you were actually in the studio recording? You mention 3 hours later on your website, I'm assuming that was one song, yes?*

GT: Yes, we were asked to do a reunion show for one of the greatest clubs: "Scorgies", that had been our launching pad. Roy, now a successful producer and engineer with access to a studio, put out the idea of doing a one song CD to give out at the reunion as souvenirs. We were so impressed by Johnny Cummings that we decided to record a full length CD.

CY: Pretty much – rehearsed for the reunion and bang – the ride had started.

RS: I'm the engineer and producer and I gotta say recording this CD was one of the easiest sessions I've ever engineered. Things went quickly and everyone brought good stuff to the mix. Johnny is a killer vocalist and Gary and I were stunned

when we heard him sing for the first time in the studio. We were sitting behind the glass and after Johnny sang the first lyric, Gary turned to me and said, 'holy f#\$#@%'. Ya... that boy can sing. Of course he wasn't even born when the band first started!!!

GJ: *It sounds like the band hasn't missed a beat on the new record. Do you credit this to playing together over the years in other bands, zombie chemistry, both?*

GT: Roy, Chris and I have really only taken about four years away from working and performing together in the past thirty years. This does translate into powerful Mojo and Psychic Chemistry as far as this project was concerned.

Johnny Cummings: I think those guys have been playing together for so long, that a certain groove has been permanently imbedded in their DNA. It was simple for me to just come right in and add to such a strong existing foundation. Plus I'm an old soul, so we all get on famously :))

CY: The core of the group was and is solid – that keeps it happening regardless of time...

MS: Zombie chemistry and Roy's production. Lots of magic happened in the studio. Plus doing the same songs from 25 years ago kinda helps.

RS: All bands usually have a sound that's primarily some weird amalgamation of the member's influences. We're an eclectic bunch... new technology isn't gonna change that. I was surprised though after our first rehearsal just how easy it all was... I mean a 22 year break-up is a bit of time.

GJ: *I must admit that I didn't find the new cd as dark as I expected. Are the earlier discs heavier than the new one?*

GT: I just think perhaps your perception of Darkness has gotten lighter? We put as much metal into these recordings as any. One can't help it with Chris, Mark and Roy in the mix.

CY: Not necessarily – JBB's was space western..... late stages NEW MATH was very DARK.

MS: Actually I think this one is much heavier. Go back and give the old stuff a really good listen!!

(I'm eagerly awaiting copies of those from you! Greg)

RS: Sonically this is a much heavier sound. However, I think there is a bit more optimism and swagger in the performances... enjoyment and release. That comes through in the final sound.

GJ: *The sound of the band creates a remarkable reaction to my ears. It's reminiscent of many other bands while retaining the JBB's own original sound and feel. This is very difficult to attain, have you heard this before from other people?*

GT: I am hearing this from fans a lot, especially lately. I am told we have a sound that is unique and our own. I believe that a band is a form of human alchemy. Each member brings their voice to the mix and if they are allowed to be heard, something unique is bound to occur. We have always played together this way since day one, and evidently, it shows. Roy really made this even better on these new recordings by doing all of engineering and producing. To this day he never ceases to amaze me.

JC: I think in general when people hear something new, they have a tendency to want to say that "this sounds like this or that". As an artist, it's usually our aim to create something that doesn't sound like someone else, but with so much great music from the past and present floating around in our subconscious, I suppose it's impossible for some of that influence not to leak out. I usually take it as a compliment... especially if the comparison is with someone who's awesome!

CY: Heard a fairly wide range of positive feedback – that sums it up.

MS: Not really sure on that one... no one talks to me... I'm a recluse.

RS: Thanks Mr. Interviewer... that's a nice thing to say. The sound is what it is... some people will dig it, others won't. The main thing I will say about this record is we never consciously tried to sound like anyone but ourselves.

GJ: *With all of this in mind, I'm curious about everyone's influences, can you fill me in?*

GT: This is a question that I always want to answer with not only bands and songwriters but also authors, and filmmakers. I am influenced by H.P. Lovecraft, Clark Ashton Smith, William S. Burroughs, Aleister Crowley, Kenneth Anger, Lou Reed, Patti Smith, Rocky Erickson, The Rolling Stones to mention just a few.

JC: I'm very influenced by great melodies and harmony. Masters like the Beatles, Brian Wilson and Elton John. I also love experimental and sonically interesting bands like Radiohead and anything Danger Mouse produces. Lately, a lot of the indie rock scene has been coming out with really adventurous and inspiring stuff.

CY: Well I have one: Quicksilver Messenger Service – all their guitar work – honorable mention to "Bo Diddley"... for the MOJO.

MS: I'm so old, there are too many bands to list... don't really sound like anyone person. Creation, Buddy Holly, Kinks, Gun Club... even ELP!!!

RS: I feel like Mark. One of the beautiful things about getting older is the amount of great people and art you come in contact with. You just get filled up with more and more. We grew up with the British invasion and even the late 50's music. Now I love classical music as well as the newest alternative stuff like Animal Collective, Beach House or Efterklang yet I still revisit the old. There is just soooo much great shit out there it is amazing. And of course it's not only music... literature, dance, visual art... it's mind-bogglingly beautiful. I just finished reading all of Cormac McCarthy's novels. While reading Blood Meridian I sometimes would read one of his sentences and put the novel down and say to myself, you gotta be fucking kidding me... the prose was that good. That kinda of stuff inspires you to create in whatever matter/medium you can.

GJ: *Desert island time guys, if you had to name three cds to have with you while stranded what would they be?*

GT: Wow, you play rock and roll hard ball. "Let It Bleed - Rolling Stones", "If You Want Evil - Ghosts Run Wild", "Loaded - The Velvet Underground". I sure hope I am stranded with the other four JBB's, I know I will survive well with their choices.

JC: Revolver - The Beatles, OK computer - Radiohead, Britney Spears' 2nd record.

CY: QMS - Happy Trails, Cramps - Psychedelic Jungle, NRBQ - Message for the Mess-age.

MS: Odyssey and Oracle - Zombies (or their box set), Fire of Love - Gun Club, Anything by Serge Gainsbourg.

RS: Well these guys got a lot of great music covered so I'll skip the Stones (I'm with Gary on Let it Bleed), Zombies and Radiohead and Cramps. For me I guess, Magical Mystery Tour (Beatles), the box set of the first 4 Procol Harum records and the box set of Burt Bacharach's stuff. (I'd probably try to smuggle in Pet Sounds, Ziggy Stardust and Beethoven's 9th also.)

GJ: *Out of all of the songs you have written, what is your favorite?*

GT: "Pipes of Pan", the new version. Roy and the band created and produced a sound on this recording that captures the lyrics perfectly. "Goes to other places and visits other lands" can be experienced there in the sounds and the performances. I cannot express how exhilarating this is as an artist when this perfect synchronicity occurs. Can you hear them now?

JC: A song called "Rush". For some reason, It seems to strike a chord with people who hear it, and to me personally, the marriage of melody, lyric, and harmony really seemed to encapsulate the right.

MS: Mojumbo Mojo.

RS: A song for a band the Atomic Swindlers... the tune was called Susan Jolie. Look up atomic swindlers on Myspace if you'd like to give it a listen.

GJ: *I always leave artists a space to ask themselves a question they always wanted to be asked but haven't been. This is it!*

RS: What's the best thing about being a musician?

Answer: the good, the bad and the ugly.

You've got to love a bunch of guys who have a solid grip on things. You have a fabulous chance to check out the band performing live at *lovin' cup* in Rochester on **April 23rd** at 9:00. They'll be doing a one-hour set prior to Mark Doyle and The Maniacs as co-headliners. (See accompanying article).



JET BLACK BERRIES

"POSTMODERN GHOSTS"

Postmodern Ghosts was recorded, mixed and produced by Roy Stein at GFI Studios in Ontario, NY with co-executive producer Tony Gross and mastered by Roger Lian at Masterdisk in NYC. The 2010 release

date belies the breadth of this release, it could easily fit any date tacked on it from three decades or more. It's hard to pin down, much like trying to define it's genre or kill a zombie, futility.

The opening track, "God With a Gun" has helped propel the band to a six-week stay at the top of Clear Channel's New Rock Artist to Watch list and ushers in the disc with a feel of foreboding. Johnny's vocal really sets the stage as the band drives under him pushing him to each chorus. "Ominous" solidifies the hook-laden intentions of the cd, solid stories punctuated with rave-up choruses and ringing guitars. Much like many bands, I cannot wait to see them bring this live, no restrictions of the studio to hold them back. "Pipes of Pan" allows Chris to flex a bit, his guitar work being quite the heart of the band. The rhythm section of Roy and Gary just rolls through each piece, colored and textured tastefully by Mark's keyboard flourishes. Switching gears JBB gets reflective on "Give It All Away", another example of the dexterity held within the songwriters of the band. The Beatles' influence rings solid as almost a tip of the hat to them and perhaps Oasis in the choruses. "Welcome To My World" could be on "The Best of Garbage" in homage to those legends of studio work and crushing radio singles.

I can't over-emphasize how cool I find this disc to be, this band deserves to be heard on a far wider scale. Each song presents itself as not only an individual piece of art, but a part entwined with the others to create the broader piece.

"They Walk Among You" may be my favorite track, dirtier than Bowie, more melodic than Lou Reed, kinda Ian Hunter only more ghoulish. Especially the spooky kids in the background vocals, oh yea, Lou Reed! "Garden of Delight" is a complete blast, the guitars soaring over the top of the cascading, punctuating drum and bass lift the melody into the stratosphere. "Fast, Cheap, Out Of Control" changes personality like Sybil, tossing it's wanting and perception right into your face. Johnny's vocal on "Psychic Children of Doom" combined with Chris' diverse tonal structure slap The Stooges silly with melodic and sonic superiority while convincing the listener to believe. "Invocation" and "American Style" close out this offering strong, concluding the idea that guitar driven melodic rock can make you bounce, push and think all at once. This is what great rock and roll does, evokes thought and emotion, makes you press play again because you're sure you've missed something along the way. Congratulations JBB, you've got your hands on something special. Here's to a few more decades on the dark side. Thanks for taking us along for the ride, fear is never boring.

Jet Black Berries can be found on the web at www.myspace.com/jetblackberries and on facebook at www.facebook.com/Jet-Black-Berries/163668222382.

Don't sleep on this band, literally, you never know when they'll turn up.

[Words by Greg Jackson - Photo by Brian Sprouse]

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+CONCERT PREVIEW+

MARK DOYLE AND THE MANIACS &
JET BLACK BERRIES AT LOVIN' CUP

SbN Management and Media – www.sbn-studios.com in association with *lovin' cup bistro and brews* www.lovincup.com are proud to announce a very special concert event featuring the legendary *Mark Doyle and his band The Maniacs* for one night only at *lovin' cup*, 300 Park Point in Rochester. *Jet Black Berries* will be performing a one-hour set at 9:00pm followed by *The Maniacs* at 10:30pm on Saturday 4-23-11.

Mark's remarkable career is highlighted in his current band – www.markdoyleandthemaniacs.com. Keeping alive the tradition of the 60's era British Blues movement while adding his own twist to rock it American style, Mark's immeasurable six-string skills have been honed through decades of work – www.markdoyle.com/bio.html

His blistering style is reflected best in live concert performance and *The Maniacs* are his best platform ever. Mark has previously worked with the diverse likes of Meatloaf, as lead guitar player in Meat's heyday, Andy Pratt, Cindy Bullens, Bryan Adams, David Werner, Hall and Oates and all of Maurice Starr's acts including *New Kids On The Block* and *The Stylistics*. From his first band *Jukin' Bone* being signed to RCA while in his late teens, releasing two albums labeled as seminal classics in early '70s hard rock by *Creem Magazine*, to his solo releases and now *The Maniacs*, Mark Doyle's work as a musician, producer and arranger has garnered several gold and platinum records and worldwide critical acclaim.

Rochester's own *Jet Black Berries* www.myspace.com/jetblackberries are the co-headliners and will perform first. Their dark impressions of American rock and roll will make you move AND think! The *Jet Black Berries* gained ominous notoriety as one of the bands that contributed to the "Return of the Living Dead" soundtrack along with the *Cramps*, the *Damned* and the legendary *Roky Erickson*. The *Jet Black Berries* released 3 albums in the mid to late 80's on *Restless* and *Enigma Records*. The band broke up in 1989.....but zombies are hard to kill..... They're celebrating a resurgence onto the national scene with the popularity of their recent release "Postmodern Ghosts". It's receiving heavy airplay across the nation on Clear Channel's *New Rock Artist To Watch* list at www.iheartradio.com/new2/discover/index.html?format=193

This will be the rock show of the spring and the intimate surroundings at *lovin' cup* will only accentuate the energy levels!

[Words by Greg Jackson]

+VENUE PROFILE+

THE ONEONTA THEATRE

SHOWING ONEONTA A GOOD TIME SINCE 1897



A beautiful spring drive brought Sandra and I to The Oneonta Theatre located on Chestnut St. in Oneonta. Sandra noted that the city looked it was held up in mid-growth as if the main blood supply was cut off from the city at some point. Her observation keenly accurate as is true with many similar sized cities in the northeast. Whether previously fueled by coal, manufacturing or salt, each is frozen at a point in time. Some find a way to change, adapt and grow, others aren't so lucky, it all feels positive in Oneonta. The Oneonta Theatre is striving to write a better story along with the city itself, it's growing arts community and college town feel make it comfortable no matter what threshold you cross. A walk down Main St. will tell you just how inviting that can be.

MARK DOYLE
AND THE MANIACS

Jet Black Berries

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The theatre holds a place on The National Register of Historic Places, when you step into the room it's quite evident why. The original elegance and personality has been retained through years of renovations on all levels. Currently the foyer area and bar and bathrooms have been upgraded making the entry a multi-use box office/bar/meeting place so inviting people come by just to have a drink. Behind the scenes the dressing rooms and green room spaces have been given a freshening as well. Staging and sound as well as the projection system are top-notch reflecting attentiveness to the most important details.

Originally designed for opera and vaudeville, the building has evolved into two movie theatres. The grand main room now hosts everything from Broadway shows to rock shows and first run movie screenings, making full use of the timeless grandeur of the space. Upstairs the original balcony and bench seating have been converted into a second theatre that shows movies and hosts live music events in a more intimate, almost "theatre in the round" feeling space. Aptly named "The Balcony Ballroom" hosts post parties for larger scale productions handled in the main theatre.

Owners Tom Cormier and Jon Weiss have made a huge commitment to this project and only time will slow their vision. Bringing national music acts in stands to grow the regional appeal of the theatre. Having the likes of John Mayall, Hot Tuna, Dark Star Orchestra and Todd Rundgren only affirm the direction their efforts will take them. It's beautiful and impressive, buildings like these are what towns grow around and there's no doubt in my mind this clear vision will be brought to fruition gently with a stern eye on preservation.

UpstateLIVE Music Guide is proud to be mentioned as a participating sponsor of The Oneonta Theatre and we urge our readers to take the short ride to take in a show. UpstateLIVE will be sponsoring shows throughout the year beginning with "An Evening With Childhood's End – A Tribute to Pink Floyd" on May 21st, but there are many more events before that. Visit their website at www.oneontatheatre.com and check out their impressive calendar and read up on the fascinating history of the theatre. It's Americana growing in the 21st century.

[Words by Greg Jackson]

+ CD REVIEWS +



THE SHAKEDOWN
"WILD & FREE"

Syracuse's answer to The Band may well be right here. In no way do I wish to pigeon-hole The Shakedown, but there's a certain vibe they emanate.

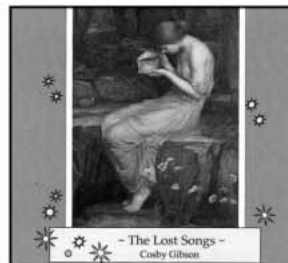
Shane Kelsen on Piano/Keyboards and Vocals, Susan Royal; Drums and Vocals, Sean Patrick Taylor; Guitars and Vocals and Matt Zych on Bass and Vocals make up the band whose Memphis/Delta groove is highlighted on their first full-length release. Perhaps re-

cording some of it in Memphis had its hand in the dish, but the feel is too natural to be transplanted, it comes from inside this musical melting pot.

While each voice comes to the front through the cd (which I love!), when they blend the combining souls of the unit join beautifully. Their stellar group of guests, plus sensitive hands on the production and engineering give "Wild and Free" all of the space it wants yet none it doesn't need.

The band eases from spiritual to sultry, bar-room bluesy to honky-tonk, not skipping a beat in between. Their own take on each reflecting the flexibility of the group, while keeping you guessing about where all of these personalities come from. There's absolutely no question left in the results, each song holds it own individually as well as being a piece in the bigger puzzle. From the spirituality of "Lost and Gone" to the sultry "EZ4U" through the wanting of "Dashboard Jesus" and the signature closer "Say Goodnight" poises The Shakedown right where they want to be. Easy to feel and move your feet to while reflecting the diversity of each member and the beautiful music they make together. Very nicely done y'all, very nice indeed.

[Words by Greg Jackson]



COSBY GIBSON
"THE LOST SONGS"

Upon receiving Cosby's package and hand written note it was very apparent that she cares deeply about each facet of her presentation. I didn't want to undo the hand wrapped cd that

came with a hand-written note, very nice touches for sure. It didn't surprise me to hear her lilting voice proclaim the chorus of "Trouble In The Hills" backed with her rhythmic staccato guitar playing. Conviction in her art was apparent before hearing a single note. Cosby has found inspiration in many singer/songwriters we've heard before, it's difficult ground to tread upon and even more of a challenge to profess individuality, but she pulls it off. "Silver Wolf" exudes a natural metaphor, but is it what she really means. Does she imply the hunter and the hunted or the simple dance of freedom through individuality? Most times it's best when the decision is left to the listener and she pulls this off gracefully. It's almost as if she composes from another time, simpler, more honest, more concise, without frivolous self-importance. At times wistful, then confident, always emotive, calm on the surface. Her reading of "Shipwrecks" echoes a quality of Annie Haslam in a traditional folksong way, stretching her vocal range and reflecting more lessons learned well.

If Judy Collins or Sarah McLaughlin catch your fancy, stop by www.cosbygibson.com and give her a listen. It won't be hard to follow her footsteps through the forest to a cabin with a stone fireplace, warm and inviting.

[Words by Greg Jackson]



SbN Management and Media is the culmination of Greg Jackson's 30 years experience in and around the music business. From basic band advice to complete career management, Greg personally handles each artist as if they were his only client.

Greg is Managing Editor and Staff Writer of UpstateLIVE Music Guide and Manager of Childhood's End - A Tribute to Pink Floyd and Mark Doyle and The Maniacs, booking agent of The Moho Collective.

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SbN Visual Design features the skills of Sandra Jackson, provider of UpstateLIVE Music Guide's lay-out and cover design.

Contact Sandra at:
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APR 22	Mark Doyle and The Maniacs Suzy's Tavern - Auburn NY
APR 23	Mark Doyle and The Maniacs Lovin' Cup - Rochester NY
APR 29	The Moho Collective The Other Side - Utica NY
APR 30	Childhood's End The Mauch Chunk Opera House - Jim Thorpe PA
APR 30	The Moho Collective Monty's Krown - Rochester NY
MAY 1	The Moho Collective Lovin' Cup - Rochester NY
MAY 14	Mark Doyle and The Maniacs The RedHouse - Syracuse NY
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ZION I & THE GROUCH

APRIL 19

95x4:20 PARTY!

BADFISH
a tribute to
SUBLIME

APRIL 20

EASY STAR ALL STARS

WITH SPECIAL GUESTS
John browns body AND CAS HALEY
HOUSE ON A SPRING

APRIL 22

RUBBLE BUCKET

with special guests
SUMMER PEOPLE PHANTOM CHEMISTRY

APRIL 23

GREENSKY BLUEGRASS

APRIL 28

SH*PONGE*

THE SH*PONGE* EXPERIMENT
RANDOM RAB

APRIL 29

JOHN POPPER
AND THE DUSKRAY TROUBADOURS

APRIL 30

SAM ADAMS

MAY 4

END OF THE SEMESTER PARTY

BAD RABBITS + CHEMICALS OF CREATION
GUY HARRISON + APACHE CHIEF
JAY FOSS & MANY MANY MORE!!

MAY 6

GIANT PANDA
GUERRILLA DUB SQUAD

MAY 7

JATOBA
CD RELEASE PARTY
FREE GRASS UNION
BOOTS N SHORTS

MAY 14

PORTUGAL THE MAN

WITH TELEKINESIS & UNKNOWN MORTAL ORCHESTRA

MAY 28

HOPE ROAD

A TRIBUTE TO BOB MARLEY AND THE WAILERS

JUNE 4

ROBIN TROWER

JUNE 5

FLUX PAVILION & DOCTOR P

JUNE 6

HOT DAY AT THE ZOO

JUNE 9

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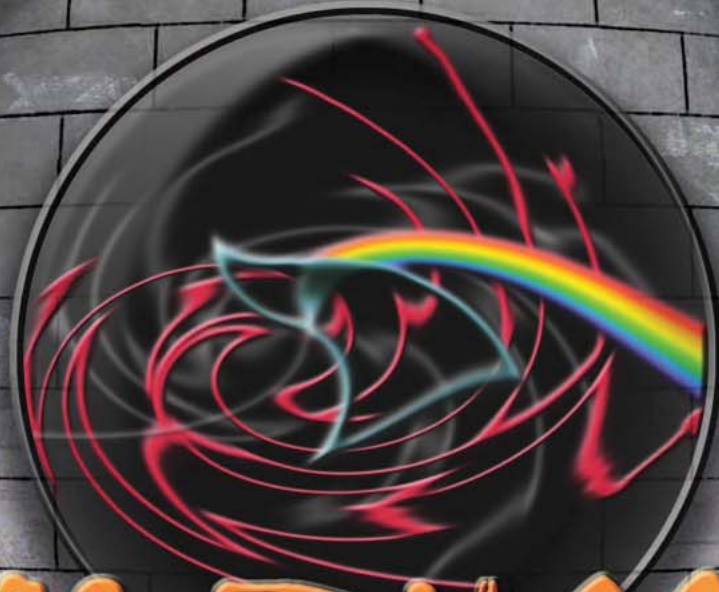
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+THE INNER VIEW+
**MATT MCGINLEY OF
GYM CLASS HEROES**



Matt McGinley

Matt McGinley has been a member of Gym Class Heroes since the first time they rehearsed together some 14 years ago. As one of the two founding members, (along with Travis McCoy), Matt and company have given the Finger Lakes and Upstate New York something to be proud of. Being someone who was there for the ride, I am glad to be able to say I “saw them way back when.” For many who knew these gentlemen or had witnessed the power of one of their early performances, fame was not something that was ever out of question. When the self-released, “For The Kids,” album was dropped, it became even more clear that we could see them transcend into greatness on a national scale. I caught up with Matt recently to talk about what has been going on with him and the band over the last couple years.

Erik Jensen: *It has certainly been a long time since the G-Town days! I remember all the local shows and some of my favorite times, like those residency nights at Jellybeans! How was it making that initial transition from Upstate darlings to National touring machine. What were your favorite and least favorite things about jumping into the national circuit?*

Matt McGinley: I think playing shows around Upstate NY was a really important precursor to touring on a national scale for us. We spent so many years playing at bars, college venues and house parties that by the time we began touring we were already comfortable with how to engage audiences and give a compelling and memorable live performance. Traveling is a huge component to maintaining the growth of the band, so there are positive and negative aspects to the gig – it’s a great way to experience the rest of the world, the drawback is that close friends and family don’t fit easily into my humble 26” suitcase. Luckily, my band and crew members are all really stand up people whose company I enjoy – it’s a family of people with a common goal. Being in a band is a completely unique bond – unlike anything else I’ve experienced. So obviously for me, the positives of touring far outweigh the negatives.

EJ: *Jumping into something a tad unmusical! How was it becoming a father in the last year? It’s got to be tough sometimes being away from home!*

MM: Being a Dad is a trip – I realize that once we finish recording and begin a new album cycle I’ll be tied up with music for 18 months straight, so I’m soaking in as much time with my daughter, Zooey, as possible. I’m not the first Gym Class “daddy” though – Disashi’s got a little dude, Hero, who just turned 2 years old in February.

EJ: *With the addition of Disashi and Eric in the mid 2000’s, how did you handle the shift in band dynamics and the departure of your original band members?*

MM: For me, I’ve found that playing with new musicians is as much *social* as it is *musical*. If the chemistry is there, it’s a relationship that should develop over time. Getting familiar with one another on a personal level has really translated to a musical level – our vocalist, Travis, is a very spontaneous performer, so on stage there’s a lot of non-verbal communication that goes on between the band. Learning to read each other and take musical cues from one another is all part of the gig - but this is something we continue to develop even after years of playing together.

EJ: *If you don’t mind answering this, what happened during the “Free Matt,” time period? Believe it or not, there are quite a few people who still have no idea with what happened during that time period?*

MM: “Free Matt” was a shirt campaign my management coined after I spent a couple nights in the slammer down in Mexico while in Cancun to perform on MTV. Though my arrest was innocent enough, suffice it to say I had a few too many drinks – and as you can imagine, getting an American out of a Mexican jail can require a bit more paperwork than you’d think.

EJ: *Of all the accomplishments and accolades you have received as a band, and individually as a musician, what are you most proud of?*

MM: It’s cool and all to have MTV or the Recording Industry Association of America endow us with their idea of artistic achievement, but I can honestly say that I’m far more proud to have simply carved out a living for my family and myself by doing something that I’m passionate about. In the same respect, I feel great knowing that by my participation, I’ve allowed the 3 other guys in my band to do the same – it’s a mutually beneficial relationship.

EJ: *After the touring period for “The Quilt,” did the band have a plan to go out and do individual things? Or was it a very well planned break that just evolved into other things?*

MM: I never did feel like we had taken a “break”, in the sense that I would have free-time to go on vacations and kick around the house watching Netflix all day – granted I did both of those things, but we also wrote like 30 songs together during that time period too. Plus I ended up touring with Trav for 8 months when *Billionaire* started to really heat up – which allowed me to work with guys like Bruno Mars,

Patrick Stump and a lot of other really great musicians. But right after we released "The Quilt" I had began going back to school (just graduated from Boston University); so factor that in with having a newborn and you can pretty well imagine I've been staying busy since the last album.

EJ: *During the GCH vacation, you had projects you were working on, as well as the other members of the band. Can you tell me a little about how you reconvened work with Kill The Frontman?*

MM: Kill The Frontman is a rock band whose members range in name from Frank to Chris. Kellen (of the band *I Am The Avalanche*) and I also provide bass and beats, respectively. We have an album of songs that was put out independently in 2009 called "Songs From The Gameroom". Kids seem to dig it.

EJ: *I saw that you recently did some work with another great Upstate musician, Sam Ventura? What other projects did you dip into during your break from GCH?*

MM: Sam is an amazing talent from Geneva – the kid is a super prolific singer/songwriter who I've just watched develop into a star. He's like a young Jim Morrison with a subtle hip-hop sensibility! It's a project that I genuinely believe in, so I'm stoked to be in his corner. I spent some time last month working with Sam on his album at The Hit Factory in Miami – we've been cutting his songs in the rooms where Clapton recorded *Layla*, James Brown recorded *I Feel Good*, and Lil' Wayne recorded *Lollipop*. Expect very big things from Sam!

EJ: *I was highly excited when I heard you guys had gone back into the studio to work on demos? I was even more excited when I heard about the theme: Papercut 2? I have heard Travis say in the press, that this is a return to the earlier type work of The Heroes? In what ways, does it resemble the early works of the band?*

MM: We decided a while ago that we wanted this album to be *The Papercut Chronicles II* – so we basically just tried to recapture that same dark, moody vibe in this album, but with an entirely new batch of songs. We have a few songs that even revisit some lyrical and musical themes from the PCCI album – the references are brief, but the savvy listener will probably raise an eyebrow.

EJ: *How far are you guys along in the recording process, do you have a round about time frame for a drop date?*

MM: Because we were able to take our time with the song-writing portion of the album, the actual recording of it should happen relatively fast – the plan is to spend 4 weeks at The Hit Factory in Miami this Spring. No firm release date yet.

EJ: *Do you have any other projects that you are going to be working on?*

MM: I recently started a music production company, Fame-work Music Group, with Grammy Award winning producer/songwriter, Infamous – the idea is to assist and further the careers of up-and-coming artists that we think the world needs to know about.

EJ: *In Upstate New York right now, there are a couple of bands that are most definitely an extension of the ground GCH broke as an organic hip hop band? Subsoil from Rochester, The Goonies and Sophistafunk from Syracuse stick out to me? The music scene in general has gained much attention since your signing to a major label. They are all doing well, as well as the scene! Have you heard any of these bands, and how do you feel about directly being one of the reasons that this has become a place that people are talking about?*

MM: Well, it's simple - Upstate New York is a pretty inspiring place, for better or for worse. Naturally that's going to produce lots of creative and interesting people. We really looked up to bands like John Brown's Body (Ithaca) and Snapcase (Buffalo) – kinda adopting that same grassroots style approach to touring and promotion. And by promotion I basically mean "stickering" every gas station bathroom between Albany and Fredonia". The local scene remains alive, but it's by no means a direct result of GCH's success. Including Subsoil and those you mentioned - bands like Filthy Funk, Polar Bear Club, Ra Ra Riot, Tallahassee, Such Gold, and Every Time I Die (to name a few) are just as responsible for keeping a national spotlight on the Upstate New York music scene. Even in the graphic art world, Syracuse's *Dan Dippel*, Binghamton's *Steve "Sie One" Decker*, and Geneva's *Gary Ventura* are consistently producing substantially amazing work. And if you really want to take it there, I'll even go so far as to praise the Finger Lakes region for it's quality of wine – which, lets face it, is kind of an art too, right?

EJ: *I know you are a Jersey guy now, but you have always remained loyal to your roots here in Upstate New York! What do you miss most about the area?*

MM: Look, I'll be honest. I love living here, only a short bike ride away from the ocean and in a nice house that I share with a couple Jersey girls – but they wouldn't know the first thing about a proper Buffalo wing and they damn sure wouldn't know there way around a garbage plate, ya' smell me? But I have family and family-like-friends in Geneva and around Upstate – so I'm always coming back, especially when the weather eases up. Travis and I have been talking about building a cabin on Seneca Lake someday – kind of a pipe dream, but who knows?

EJ: *Let me ask you this, when you think back on the goals of your youth and your ascension to where you are today, is there anything you have not accomplished yet? Also, did you think it would pan out the way that it has today?*

MM: I'm 28 right now, but I was 14 when we started the band – which is blowing my mind to even think that I've been doing this for half my life now. But when I was a kid I used to imagine that our band would take off and have worldwide success – I guess I just never thought that it could actually happen.

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 [Words by Erik Jensen]

†THE INNER VIEW†
**JACK BROWN OF
SOPHISTAFUNK**



Sophistafunk has become one of the great Upstate acts to graduate to the National touring circuit. They are a fan favorite at local clubs and festivals in Upstate New York! This year, they will bring their funk driven hip hop to a much larger base of new faces around the country. I recently caught up with the highly skilled MC and vocalist, Jack Brown to discuss all things Sophistafunk! What I got out of this, was

one of the most impressively thorough interviews in the history of this rag! Enjoy!

Erik Jensen: Who are your biggest influences in art and music?

Jack Brown: In music: old school Motown, soul, funk, R&B, early rock 'n roll... This is a common link between the SOPHISTAFUNK crew. All three of us come from musical families, so it was natural to grow up listening to our parents' crates of old records. From there, I began to respect the creativity of musical renegades like John Lennon, Marvin Gaye, Bob Marley, Bob Dylan, Gil-Scott Heron & Fela Kuti. When I discovered Hip Hop in the early 1990s, it was all about KRS-One, Tupac, Biggie, Snoop, Busta, Wu-Tang, OutKast, A Tribe Called Quest... the classics. I worked in Brooklyn for 7 years, and it was basically Hip Hop school for me. At the time, I was a writer and poet. The first books I wrote were about Native American mythology, civil rights, and world history. When I was very young, my mother would take me to Native American festivals, where I was greatly influenced by the art, music, and customs. By third grade, I was already fully aware that the real story was not in our regurgitated history textbooks. Today I am inspired by writers like Hunter S. Thompson, Alan Watts, and Joseph Campbell as well as current lyricists like Lupe Fiasco, Black Thought, Slug (from Atmosphere), and Erykah Badu. It wasn't until 2006 that I started really getting into the live electronic scene, blending it with my knowledge of Hip Hop and spoken word poetry ~ my music career has been an ocean current ever since. I am constantly seeking out new music, art, and ways of thinking. My lyrics and music reflect that desire to ask questions & challenge so-called 'popular' mindsets. We shouldn't be afraid to be different. For me, music is an analogy for LIFE >> a journey, a work in progress. If you'd like more insight into my creative background: watch *The Matrix*, *Fight Club*, *Star Wars*, *The Simpsons*, and check Salvador Dali.

EJ: I know that you have always been a writer, but what led to your original foray into music with your production of *The Higher Concept's* material?

JB: I met The Higher Concept at Syracuse University in the fall of 2004. By this point, I was producing beats pretty much nonstop since '03 and had notebooks full of verses from middle school, high school, and college. I played trumpet and piano since childhood and learned about utilizing computers for music production from some friends in high school. I showed up as a freshman at SU to be a journalist, but I would spend my nights rocking a cheap electric keyboard and producing beats on *FLStudio4*. I spent hours a day listening to the wide variety of music that I love and began to create my own production style. When I first met IB, Matty J, and Tekst [of ThC], they were impressed by my instrumentals, and even more surprised to hear my written lyrics. In 2005, we recorded songs together over a few of my beats and they became popular around SU. A year later, we opened for Method Man in Syracuse. It was then that I decided to pursue a music career, and not to fear any obstacle. But I still thought it would be as a music producer...

EJ: What led to your eventual graduation to performance, specifically spoken word and then music?

JB: The Method Man show was a huge step. That was the first time I had ever performed more than a few songs or poems. The next show we played was with a live funk band comprised of SU seniors called 'The Flavor.' At the end of their set, the band unexpectedly called up the emcees of The Higher Concept for some Hip Hop / Funk fusion. I stepped to the mic-- *live drumset pumping, the horns blaring, guitar chords chopping the beat like a Ginsu knife, crowd going nuts...* the rest is history. I would spend the last months of my college career in an attic on Ackerman Street soaking up everything I could about live music.

EJ: How did SOPHISTAFUNK come together to become a band?

JB: We met at Funk 'n Waffles in Syracuse, New York -- a very cool place to eat or play music. One of the members of The Flavor - Jack Taylor - played in a few college bands with the funk man himself -- *Adam Gold*. Adam and his friend Kyle Corea had just opened the venue in early '07 and it did not take long to become popular. I played there with The Flavor and Adam sat in with his vintage Hohner Clavinet. The next thing I knew, Adam -- in the middle of a crazy funk riff -- flipped the top of the clav open and began to play ambient scratching sounds on the bare strings. I thought to myself, "This dude is from another planet." A week later, he called Matty from The Higher Concept and said he would be practicing later in the week at Funk 'n Waffles with Taylor on trumpet and well-known local drummer *Emanuel Washington*. Matty brought me to the session and we played music into the early morning. After a few more practices, we decided to form a band. Jack Taylor soon moved to San Diego; and after one year, Matty moved to New York City to play music with The Higher Concept full-time. We began playing festivals in the summer of 2008, and made a name for SOPHISTAFUNK at events like *The Musefest*, *The New York State Fair*, and

the *SU Block Party* [at the Carrier Dome with Fergie & Sean Kingston]. But it wasn't until the next summer at *Sterling Folk-fest* and *Last Daze of Summer* that we became a real presence on the Upstate scene.

EJ: What is it that makes you guys so cohesive as a band? What is it about your bandmates that helps fuel your fire to create?

JB: First of all, we all love traveling, meeting new people, eating food from across the country, and playing *real* music. I am honored to share the stage with two unbelievably talented musicians. Adam Gold is out there playing 4 keyboards (sometimes more) while syncopating fat bass grooves with smooth keys, singing, and beat-boxing at the same time. That is flat-out incredible. The music he writes simultaneously conjures memories of all-time greats like Sly & The Family Stone and James Brown as well as modern hitmakers Daft Punk and Jamiroquai. Eman Washington is the tightest drummer I have ever known. He makes it look so easy and natural, but don't be fooled: that is the result of countless years of hard work perfecting his craft. He's also extremely underrated as a vocalist, providing harmonies, ad-libs, and the occasional verse or solo to every set. When playing in front of large crowds, all three of us respond in the same way: we raise our game. The bigger the crowd, the larger the sound, the more comfortable we are. To me, that is a sign of being a true entertainer. The two of them help me think outside the box musically and give me their insight about live performance. We all bring something different to the table, and the resulting sound is a crazy combination of our taste and backgrounds.

EJ: In 2010, you performed at the Westcott in Syracuse in the Big Break? How important was that to you as a band to win that? Do you think this was a precursor to the quick spreading word around the state?

JB: Prior to the Big Break Contest, SOPHISTAFUNK was more well-known in New York City and Ithaca than we were in our home city of Syracuse. The contest changed all of that. We were now embraced by the local music community, and that was a confirmation of all the work we had been doing behind the scenes. I currently live in the Westcott neighborhood, which is a very close knit family. We've played at The Westcott since the very beginning, including shows with Soulive (twice); Ra Ra Riot; The Budos Band; Trombone Shorty & Orleans Avenue; Eric Krasno & Chapter 2; Rubblebucket; Asher Roth; Thunderbody; and many others. Much love to Dan, Sam, Alex, Justin, Courtney, Brian, and everyone who has been there through the years. Long before the Westcott, Dan booked me for the Method Man show back in '06 and jump-started my career. Years later, the Big Break would do the same for SOPHISTAFUNK.

EJ: In the beginning stages of the band, you did the Upstate thing and played heavily in the festival circuit of New York. What were some of the defining moments that made you decide that you were going to start touring regionally and nationally?

JB: House Parties! There's an indescribable atmosphere

playing to a packed house. Dim Lights. People everywhere. Loud music. *Pure pandemonium...* until the cops show up, of course. We actually got our record contract [with Marshall Street Records] after an all-night house party. Besides that, our first road gigs in NYC and Ithaca gave us the confidence early on to bring our sound to any region across the country. A big show for me personally was when we played with KRS-One at *Rock the Resort 1*, and KRS handed me the mic during his set. Unforgettable. Another one of the best moments ever was our first show at *Sterling Folk Fest*. Sinatra Stage, 1:30 am. Three hour set. Epic.

EJ: You are working with our friend Gabe and In The Pocket. How did you make the choice to go with his firm for help?

JB: Gabe had his eye on SOPHISTAFUNK for a few years, but it was up to us to show & prove on our own that we were serious about touring and becoming a national presence. Our good friends Rubblebucket were already working with Gabe, as well as a few other bands that we are close with. Our first gig with In The Pocket for the *Park Ave Fest* in Rochester, opening up for Rubblebucket. That turned out to be a major show for us (Don't sleep on Roc City, secretly one of the best music scenes in the state). We decided to go with In The Pocket because the timing was right for us to start expanding the touring radius across the country. Gabe has worked with Adam for years, and has a real solid reputation around the area -- it really felt like the best choice for us. In only a few months since we signed with ITPA, we've booked large East Coast gigs & have already made it out to Colorado! And that's just the beginning...

EJ: I know you went out West recently and played some shows with the wonderful Thunderbody? How was the experience? Any highlights that stick out in your mind?

JB: We just hit Michigan, Iowa, Chicago IL, and five cities in Colorado [Breckenridge, Telluride, Steamboat Springs, Denver, Fort Collins] with Thunderbody. The vibe out in Colorado is inspiring -- real peaceful, conscious, positive -- and the music scene is off the chain! There are lots of young people, many great venues, and good souls of all ages that have a special appreciation for music. Traveling with Thunderbody was a blessing. They are experienced musicians with a passionate message, and it was incredible to learn from them every night on the road. Our first night in Colorado, we met a Thunderbody fan from Germany who discovered the band online and flew to Colorado to follow the tour. He came along for the ride with us to the next six concerts! Big shouts to Matt, Rachel, Dennis, Jeremiah, Brian, and the entire Thunderbody crew -- (including the hilarious antics of videographer Peter Schafer). It is crazy to know that music fans thousands of miles away can get down to our unique style. We can't wait to go back.

EJ: I understand that you have a new CD that is dropping in the next month? How did things go during the recording session, and what can we expect from this record?

JB: BIG sound - top notch production - 12 tracks - a remix of 'Colors' - a studio version of fan-favorite 'Same Mistakes'

ERIK JENSEN

- never-before heard songs. Plus, finally some official recordings of our most well-known tracks 'Gimme Some Space' 'Wild Out' and 'Lyrical Guide.' We worked with Jocko from MoreSound, who has recorded some of our favorite bands like John Brown's Body, GPGDS, Thunderbody, and Rubblebucket. Jocko is the man! He's a pure musician, technical genius & most importantly, a genuine human being. He's talented and confident, yet humble and open-minded. Nothing but good things to say about that dude. The name of the album will be: 'twentyeleven'

We want this album to represent the past, present, and future. In a literal sense, the future of music. But in a broader context, the future of consciousness. It's 2011 already! ...time for us as a culture to stop being afraid of the hard questions in life.

EJ: Obviously, the spread out touring has started for you this year. What are the plans for the band during the next year?

JB: We're looking forward to releasing this album, playing a full slate of festivals this summer, returning to Colorado, and possibly a West Coast trip in the very near future. We'll also be at the legendary BLUE NOTE JAZZ CLUB in New York City on May 21st. "We are also honored to announce that we'll be performing Friday night at *Sterling Festival Ameribeat* on July 15th." The ultimate goals are to spread globally to music scenes in Canada, Europe, South America, and Asia. Our name is spreading like wild fire around the national scene, and now is the time to make the most of this opportunity. The album will be available online (iTunes, CDBaby, etc) in the next month. Please spread the word about us to anyone who appreciates good music. *Check us out online on Facebook, Twitter, MySpace, ReverbNation, SonicBids, Youtube, or www.SOPHISTAFUNKband.com*

JB: Any Shout outs?

Check out The Higher Concept, Joe Driscoll, Matt Beillis, Tim Herron Corporation, Subsoil (Laz & Mooney are wanted criminals), Thunderbody, Dutch Bucket System, Rubblebucket, House on a Spring, Brownskin, Filthy Funk, The Alchemystics, The Groovement, Cappy Franti, The Problemaddicts, Roots Collider, AudiInflux, The Gunpoets, Giant Panda Guerrilla Dub Squad, John Brown's Body, Tatanka, Jeff Bujak, Jatoba, Mosaic Foundation, Roots of Creation, Hot Day at the Zoo, Dumpstaphunk, Northbound TMJB, The Salt City Ramblers, The Buddhi, Big Mean Sound Machine, Electric Relaxation, Michel Aubertin, Joy Telepathy Project, Akuma Roots, Free Grass Union, Gadabout, Blue Sky Mission Club, Solstice, Mu-Tron Warriors, DJ R-Source, Hank & Cupcakes, Positive Mental Trip, Charley Orlando Band, and any LIVE MUSIC. To all aspiring musicians, keep following your dreams. Never stop! Positive energy...

Thanks to the Creator; Mom; Dad; Grandma; my whole family; Farrell, Jones, Prez, Pat; Matty, IB, Tekst, Cash, Brockett, Paulie, Wu, Melissa & everyone @HOUSE OF DREAMS; Deep Run crew; the Rat Pack; OBHS; Syracuse University (the True Gentlemen, Box of Bros, MSR); Selena,

Kelly, Nate & the Groovelink; HERBY!!!! (and the kids of course); Sara, Kp, JStod, Jess Marley & Tamaralee; Cleanheart Hoop troop (+ hoopers across the world); Jocko at MoreSound315; Kyle, JB, Stone, Miranda, PatScan & the Funk n Waffles staff; The Westcott (yes, even you Alex ~ aka Mr Belding); Westcott Nation; the entire STERLING family (what's up Scoot, Andy, Mama S??); sound guys all over the world (Tim Brackett, Sean, Andy B to name a few); Brian + the security squad; Anthony Gentile, Ken Golden, all our peeps in NYC; GWEX the T-Rex; Anti-FRAC activists; Whiskey Hollow Road; Fluff Tribe; Gnarfel Radio; The Syracuse Center for Peace and Social Justice (+ anyone working for peace & awareness); our fans in Colorado, Chicago, Oswego, Rochester, Northampton, Burlington, Boston, Hornell NY, Arlington VA, Portland ME, and especially EVERYONE who has supported SOPHISTAFUNK since the very beginning!

RIP to Leonard Stevens, GRC, Phil Alcott, Scott Schojan, and everyone that we have lost. We are all here for a reason.

And to the wolves out there: AWOOO!

Writer's Note: *The May 21st performance at the Blue Note Jazz Club has been re-scheduled due to a scheduling conflict.*

[Words by Erik Jensen]

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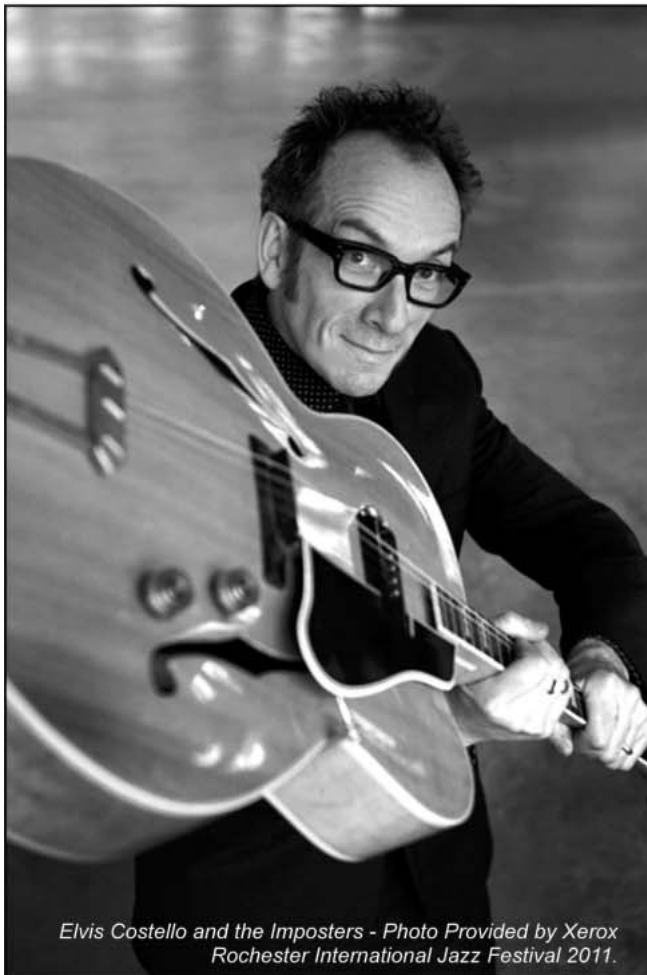
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XEROX ROCHESTER INTERNATIONAL JAZZ FESTIVAL 6/10-18/2011



Elvis Costello and the Imposters - Photo Provided by Xerox Rochester International Jazz Festival 2011.

Yes indeed, it is that time of year again. The event that has solidified Rochester as a serious music-loving destination, returns for its tenth year. This festival has become an international sensation and has even joined the ranks of some of the world's best. This year's version may just be the best edition yet. Marc Iacona, John Nugent and their friends at Xerox have gone to great lengths to deliver a highly diverse line-up within the jazz world and beyond. Quite simply, every year they have done their best to please the "music fan," not just the jazz buff. In 2011, the same can be said! With that being said, the headliners announced some time ago definitely are diverse musically, but share that great star power that the festival continues to deliver. In an official statement delivered by Producer and Artistic director, John Nugent, back in January, he elaborated on the decision making process and how the line-up is chosen. He said, "I've learned over the past nine years producing our festival with Marc Iacona that our Rochester audiences are wonderful listeners. When an audience's ears and hearts are wide open, the process of delivering talent here for our annual artistic feast becomes a rite of passion. Our amazing headliners this year are all Grammy winners, trailblazers in so many ways! We've

received more than 1,300 artist submissions to consider for very limited space in this year's 10th Anniversary Edition. It's a testament to our fantastic patrons that artists from around the globe have such a strong desire to perform at our jazz festival. This June will be a music celebration like no other!" Executive director Marc Iacona added, "While achieving personal milestones is always wonderful, being part of an event that delivers a milestone for a community is even more rewarding for me. John and I are honored and blessed to be involved in an international collaboration of music that provides memories lasting months after each festival. Jazz in June and it's not who you know...it's who you don't know. For the past nine years, attendees have come to enjoy high quality programming, a growth in the number of concerts, venues and series, and music from around the world. We are grateful to our corporate and government sponsors, attendees, talented musicians, volunteers and our dedicated festival team for driving this success during our 10-year journey.

HEADLINING ACTS OF THE R.I.J.F.

All of the headliners will be playing at Kodak Hall at the Eastman Theatre. Tickets for all of these shows have been available for some time. Ticket prices range anywhere from \$35-\$125 plus a service charge at all Ticketmaster outlets. If you want to save on the service charge, you will only pay one dollar if you purchase your tickets at the RBTL office at the Auditorium Theater. Also check out www.rochesterjazz.com to buy your tickets.

June 10th - **Natalie Cole**
June 11th - **The Fab Faux**
June 14th - **Bela Fleck and The Flecktones**
June 16th - **k.d. lang**
June 17th - **Elvis Costello and the Imposters**

One of the great highlights of the festival every year, is the free entertainment that takes place at the two outdoor main stages. They are conveniently located roughly two miles apart at the intersection of East Avenue at Chestnut and East Avenue at Alexander. It is the party atmosphere meshed with a great choice of Regional and National acts that brings the R.I.J.F. full circle at these two stages. In the past, the team at R.I.J.F., have brought some serious acts to these two stages, and this year is also no exception.

EAST/CHESTNUT STAGE

June 11th - **Southside Johnny and The Asbury Jukes**
June 17th - **Trombone Shorty** (late)
June 17th - **Slavic Soul Party** (early)
June 18th - **38 Special** (late)
June 18th - **Chris Beard Band** (early)

EAST/ALEXANDER STAGE

June 18th - **G. Love and Special Sauce** (late)
June 18th - **Tinted Image** (early)



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The Club Pass which is the coveted laminate which grants access to all Club shows within the event, has sold out. However, you are still able to attend these events. The ticket prices for each of these individual shows range anywhere between \$20-25 dollars. This year, like in the past, there are many that stand out. Below is a list of recommended shows that you may want to take in. For a complete artist line-up,

you can check out the festival's website, rochesterjazz.com

RECOMMENDED CLUB PASS AND OUTDOOR SHOWS
(EXCLUDES WEEKEND OUTDOOR SHOWS AT
EAST/ALEXANDER, EAST/CHESTNUT)

June 10th

Bob Sneider and Friends - Verizon Big Tent
Mingo Fishtrap - Jazz St. Stage
Tia Fuller - Max at Eastman
Kevin Eubanks - Kilbourn Hall
Billy Bang Group - Xerox Auditorium
Filthy Funk - RGE/Xerox Stage

June 11th

Black 47 - Abilene Stage
Blues Caravan - Jazz St. Stage
Davell Crawford - Max at Eastman
Lucky Peterson - Harro East

June 12th

Stephanie Wrembel Trio - Jazz St. Stage
The Jazz Passengers - Kilbourn Hall
Whitey Morgan and the 78 - Abilene Stage

June 13th

TRIODES - Montage
Rick Holland's U.S.J.O. - Jazz St. Stage
Professor Louie and The Crowmatix - Abilene Stage

June 14th

Bonerama - Verizon Big Tent
Curtis Stigers - Kilbourn Hall
The Trio of OZ - Harro East

June 15th

Chris Botti - Kodak Hall
Babik Jazz - RGE/Xerox Stage
Shuffle Demons - Verizon Big Tent

June 16th

Pee Wee Ellis Funk Assembly - Harro East
Soul Stew - Jazz St. Stage
Bill Frisell's Beautiful Dreamers - Kilbourn Hall
Gap Mangione Quartet - The Rochester Club

June 17th

Ryan Shaw Band - Verizon Big Tent
Prime Time Funk - Jazz St. Stage
Tonbruket - Nordic Jazz Now

June 18th

Po Boys Brass Band - Jazz St. Stage
Supersilent - Montage
Regina Carter's Reverse Thread - Kilbourn Hall

To properly give a preview of an event of this size and magnitude would require a five hundred page book with several indexes. However, we at Upstate Live are all about this kind of event taking place in Rochester every year, and try to give you an idea of some of the acts that will be gracing the stages of this fine festival. Once again, for more information, check out www.rochesterjazz.com. There you will find in depth bios and show times for each and every act appearing. If you have not got to Rochester for this monster of a good time, you should make time for it this year! I assure you, it will become a yearly trek every year!

[Words by Erik Jensen/Photos provided by Xerox Rochester International Jazz Festival 2011.]

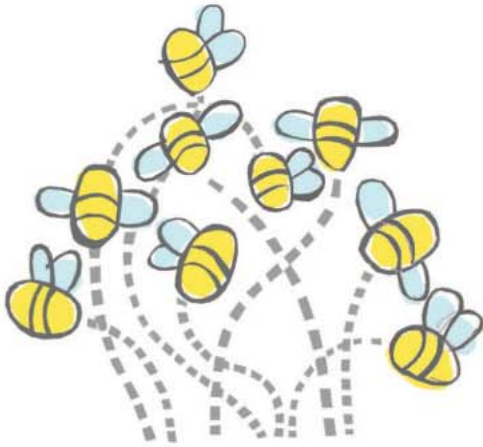


Bela Fleck and The Flecktones - Photo Provided by Xerox Rochester International Jazz Festival 2011.



Ryan Shaw Band - Photo Provided by Xerox Rochester International Jazz Festival 2011.

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