

MARK DOYLE AND THE MANIACS
"COMIN' HOME"



When an artist as acclaimed as Mark Doyle decides to focus his musical energy in one direction you'd anticipate a major force as the result and there's no disappointment here. The clarity of his focus on the British Blues era from the sixties that took him from concentration on jazz and classical piano to the electric guitar resonates deeply and drives The Maniacs.

With a stellar line-up featuring some of the areas most respected and accomplished musicians including *Frank DeFonda* on Drums/percussion, *Jack "Penetrator" Lipton* on vocals, *Michael P. Ryan* on bass/vocals and *Terry Quill* on Harmonica/2nd guitar and vocals, this outfit is downright armed and should be considered dangerous.

Mark's six string chops stand firmly beside his legendary peers, Beck, Green and Clapton to name a few. It's an absolute marvel to me his name isn't used as easily. His uncompromising fluidity changes gears from slow and easy to straight technical speed, fast as lightning, dirty and driven then clean and crisp. Together this band rocks, rolls, directs, produces, cajoles and flat out expects you to respond. They boldly take their place on a pedestal not many have the balls to assume and rightfully so, with their combined skills and Mark's colorful pedigree this combination is destined to fly beyond national restriction.

Each band member brings an immeasurable depth of talent to their respective position. Frank drives the rhythm section in metronome-like precision giving Michael a groove any bass player would love to ride over. Terry's solid 2nd guitar could easily take the lead in any other band and his harmonica speaks like a human, gritty and bluesy as a smoky club.

The individual qualities of each vocalist color each piece individually from Jack's blues-inflected punk snarl to Michael's

rich growls. Perhaps the one thing lacking is more of Mark's voice, distinct and individual as his guitar style, showcased here on Live Snakes. His unique breathy delivery lends itself perfectly to the style and in my humble opinion should be highlighted more often. When his guitar kicks in under his own voice this band rolls as an unstoppable force.

All or any of this should come as no surprise considering the diversity and levels of success that Mark has reached in his long career. From his early years in Free Will/ Jukin' Bone with Joe Whiting, another local luminary who Mark has collaborated with over the years locally, to national and international status playing lead guitar for the likes of Meatloaf, Andy Pratt and Cindy Bullens are just a part of his history. Mark has contributed session work with the likes of Hall and Oates, Judy Collins and Leo Sayer and provided his arrangement/vocal skills to the monster hit Straight From The Heart and the album Cuts Like A Knife by Bryan Adams. He's performed on Saturday Night Live, 5 nights at Wembley Stadium and the massive concerts at Castle Donnington with Meatloaf besides his bands touring with Savoy Brown, The Allman Brothers and Z Z Top. Mark's list of producer and arrangement credits looms as large as his performance list, notably his work with Maurice Starr, which brought more international acclaim with the huge success of New Kids on the Block and The Stylistics.

While the focus easily falls on his dynamic guitar playing, it's wise to remember he wrote or co-wrote most of the songs here, a departure from his two recent solo efforts Guitar Noir and Out Of The Past which are instrumental pieces. I previously used the word ubiquitous to describe Mark in a review of Michael P. Ryan's latest release Cashtown and it only becomes more apt as I learn more of his rich experience.

Our area has in this man a local, national and international legend that goes largely unknown through humility. I've seen many far less talented people blow their own horn like it's reveille when this man isn't quite sure where his bugle is.

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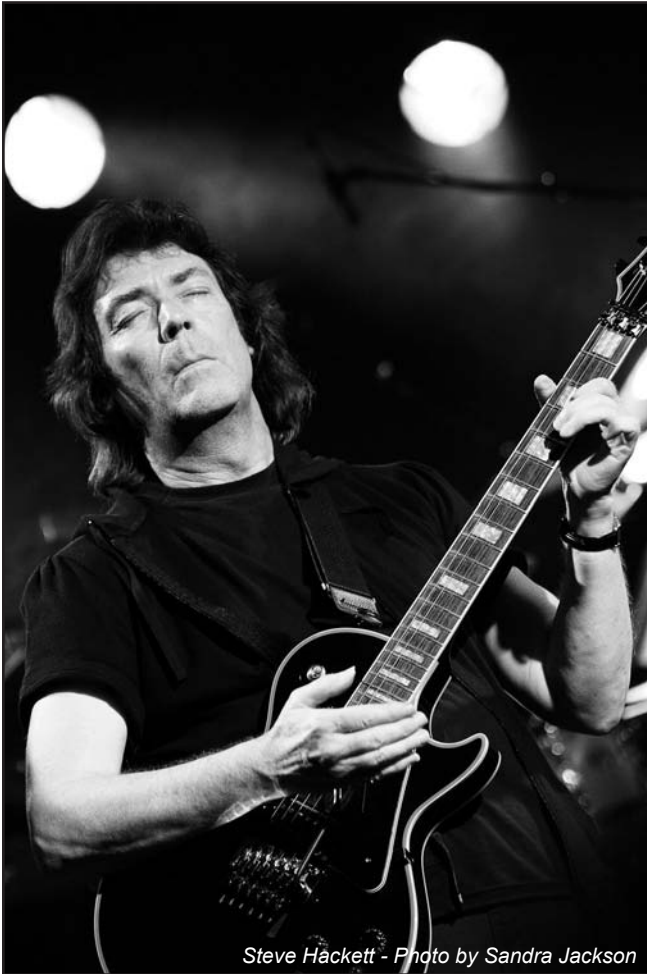
All of these qualities and years of experience blended with his multiple talents give basis to Mark Doyle and The Maniacs. With all of his musical energies focused clearly on this band I have no doubt that stratospheric success lies straight ahead.

Don't miss the opportunity to see the band live, full concert schedules are available at www.myspace.com/mdatm and check out Mark's huge discography and biography at www.markdoylemusic.com.

(Words by Greg Jackson)

STEVE HACKETT
WITH **RENAISSANCE**

THE WATER ST. MUSIC HALL - ROCHESTER, NY
JULY 2ND 2010



Steve Hackett - Photo by Sandra Jackson

With much anticipation we arrived at The Water St. for the show, my wife Sandra and life-long friend Steve Schad and I had been waiting for this show for weeks. Having recently completed an interview and conversation by e-mail with Steve combined with my decades long fanaticism for both groups the promise for a memorable show was palatable. Although the evening started on a sour note at the front door I decided unhappy micro-managers wouldn't have a detrimental effect on the show for us. After a few discussions with the security staff we forged ahead into the extremely warm venue. In retrospect I would've chosen to attend the next night's show at The Egg in Albany, a seated venue with air conditioning, but my attempt to promote the scene I work in remained pure at heart even if it fell on deaf ears.

The idea of Renaissance being an opening act was quite surreal to me, even if the bill was being shared. I first learned of them over 30 years ago, their influence seeded deep enough in me to direct my choice of guitar brand when purchasing my first quality instrument, an Ovation I still own to this day.

After all of these years Annie Haslam's voice still rings true through her huge vocal range, clear, crisp and accurate her soaring tones floated over the tight ensemble that is Renaissance. The return of Michael Dunford, the principal songwriter from the band's most popular line up paired with keyboardist Rave Tesar and bassist/vocalist David J. Keyes, both of whom were previous members of Renaissance and the Annie Haslam Band, plus keyboardist/vocalist Tom Brislin (Yes, Debbie Harry, Meat Loaf, Francis Dunnery) and drummer/percussionist Frank Pagano (Bruce Springsteen, Smashing Pumpkins, Bette Midler, Barry Manilow).

Their set of Renaissance classics and a couple of new songs only reinforced their position as one of the genres longest lasting groups, garnering long ovations from the audience.

Steve took over the stage with band mates Nick Beggs (bass/vocals), Amanda Lehmann (guitar/vocals), Roger King (keyboards), Gary O'Toole (drums/vocals) and Rob Townsend (winds), each a stellar talent and brilliant selections for this band.

The beauty of a show like this is the familiarity the crowd has with the material. It was remarkable to stand two rows back from the stage and listen to them sing along. Here's what they were treated to that evening. (Thanks Roger!)

Every Day
Emerald and Ash
Fire On The Moon
Ace Of Wands
Serpentine Song
Spectral Mornings
Acoustic guitar solo
Blood On The Rooftops
Fly On A Windshield
Unquiet Slumbers for the Sleepers
Still Waters
Los Endos
---encore---
Firth Of Fifth

A fantastic list highlighting each period of Steve's long career, from Genesis to his massive solo discography. I had a similar experience 30 some years ago, standing in almost the same position as I did this night, slack-jawed in awe of the musician-ship, poise and humility exhibited on stage. Not that much had changed thank goodness, the grateful smiles, the acknowledging glances, the knowing eye contacts, each so telling of the spirit and soul we witnessed as the band expressed themselves through living art. The kind that grows harder and harder to find these days.

My heartfelt thanks to each member of the band who not only gifted us from the stage, but joined us in the venue after the show to chat, take photos and sign autographs making it a most memorable night of music and kinship.

(Words by Greg Jackson - Photo by Sandra Jackson)

ROOTSCOLLIDER
 "THE FUTURE IS HISTORY NOW"



Drum and Bass colored with funky keys, rhythm that rolls, rocks and dares you to keep up with it. Sweeping solos fueled with distorted syncopation exulting the audience then space inflected jamming to marionette their heads. Music you feel through your frame without a distracting vocal line, allowing you to

sense the next direction, but ultimately you'll be wrong. Only RootsCollider instinctively knows where they're going next.

Bill Smith's keyboard colors are easily painted across time-keeper Jimmy Gallo's driving beats all reinforced and bottom driven by Wil McKenna's bass lines. It's as if each is soloing in perfect arrangement, one moves forward, two move back, sliding from tempo to tempo in unison. Ubiquitous and oblique, driven by forces us mere humans may not understand besides the automatic kinship with the force of the groove.

It's easy to picture these guys whipping a late-night festival crowd into a frenzy. Add a well thought out video/light show and this is a massive presentation live, directing the audience to follow because resistance is futile. RootsCollider's uncanny knack of changing texture, tone and time precisely when you don't expect it leaves their audiences in anticipation and satisfaction. Attempt to keep up with them through their Myspace page at www.myspace.com/RootsCollider and see them live, it's not for the faint of heart or soul.

(Words by Greg Jackson)

J-SAN AND THE ANALOGUE SONS
 "ONE SOUND"



From the first horn blast of One Sound you can feel the authenticity flow from Ithaca's reggae sons. Their instinctive ability to relate a struggle in melodic ways runs through this whole cd. Whether it's the staccato guitar chops, rich organ swells, dub samples, funk-up bass lines,

flowing horns or driving beats that make you move, it's the heart-felt vocal deliveries that make the emotions rise. Simply put the music makes you want to dance and the voices want you to cry along with them. Mix all of these with true dub-rock and soul elements to just begin the description of the band. When you think you have the band pegged they'll come straight at you from another direction with upbeat, danceable,

full on grooves. They're infectious, relentless and endlessly smooth, spacey, and defying genrefication.

Each member of this collective is strong individually, but the true strength of The Analogue Sons lies deep in brotherhood. Like soldiers who would just as soon go to battle together for their beliefs, JATAS takes the classic musical armaments of their brothers before them.

Marley, Toots, Cliff and Isaacs each left elements for the next generation to find and build on. Modern technology opens doors to possibilities their predecessors never imagined and JATAS embraces and shows love for each, retaining the soul and fire of their fore-fathers while embracing the potential of electronic nuance without losing the origins fight.

This is a must listen for lovers of authenticity and originality. If you can listen to this and not feel your head and hips move, you may be beyond help, and when the ethereal voices ring out the ethos you may just convened with the heavens.

Each musical piece and musician melds seamlessly into a living work of art, living, breathing, raising a fist of resistance and the open arms of resolution. Much love to all involved in this project! Learn more about JATAS at www.jsanmusic.net, check for tour dates and see them live, I defy you to stand still.
(Words by Greg Jackson)

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 DR. JAH & THE LOVE PROPHETS - I YAHN I ARKESTRA - SUB SOIL - THE BLIND SPOTS
 MATT HOFFMAN & THE BLUEGRASS DISCIPLES - THE LOBSTER QUADRILLE
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