

# In the Flamingo Lounge with RockbillyGreg

## Episode 16: Season 2 - Pauline

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Rockabilly Greg (RG)

Welcome to Season Two of *In the Flamingo Lounge with Rockabilly Greg* a podcast dedicated to telling the stories of musicians and music industry professionals from the Buffalo and the Western New York area.

First a little bit about me your host Rockabilly Greg. I'm a vocalist with old friends, a folk duo that I share with my best friend Steve Metivier. And I've also performed as a guest vocalist with *The Buffalo Dolls* and in a local musical theater productions. I have served on the board of the trustees of the Buffalo Music Hall of Fame, and I currently serve on the board of the Sportsman's Americana Music Foundation.

Buffalo and Western New York has a rich musical heritage and music history is my passion. Each week I will bring a new story from someone in the Western New York Region who has made or is making a musical impact. This week's guest is Buffalo's legendary queen of punk. From *Pauline and the Perils* *The Throbs*, *The Rain*, *The Promise*, and most recently *Perilous*, please welcome to the Flamingo Lounge, Pauline Digati.

Pauline (P)

Hey, how are you?

(RG) Great. How you doing Pauline?

(P) I'm doing fabulous. The sun is out. And I'm in a warm house. So it's all good.

(RG) There you go. I can't thank you enough. I know we've been going back and forth with schedules and all that trying to get you on and glad to have you here.

(P) So yeah, still here.

(RG) Absolutely and rockin' and rollin'. So, we'll get to a lot a lot of stuff. I most recently saw you (*Perilous*), I think it was in March (2022) down at the Town Ballroom at the Bruce Moser event.

(P) I think that was our first gig?



(RG) Yeah, I think so. It was fabulous. I love it. So I don't get out nearly as much as I can. I'm usually down here in the lounge editing and recording. So they don't let me out a lot.

So anyway, I always like to start, you know, with you musicians to tell your story in your words, as I like to say, and the best place to start is the beginning.

I know you've got a new project out called *Perilous*, but we will definitely get to that at the end. So, everybody who's waiting to hear about that, you have to listen to the whole podcast. So no moving forward. And there will be music at the end of the end of the podcast.

So, why don't we get started? I know when we started I had mentioned *Pauline and the Perils* and you said no, that's that wasn't my first band. So how did you get started before that happened?

(P) The first band I was in that played out at McVan's a lot, mostly at McVan's, was a band called *The Scooters*. 1979. And it was really the first punk band in Buffalo with a female singer. Back then, back in the day, there weren't many females in bands at all. I remember one other female band during that era was called L-E-G-X. So, I think it's Lex. They played all covers and I've always been a pretty anti-cover band, even though I love everyone. Yeah.

So that was a great band and I still have some stuff. I was just finding my voice and I was, Bill Moore was my drummer. You might know him because he's been out and around. Other people you probably wouldn't know, Bill Guercio played bass, he's a great bass player. But it was probably my first outwardly rebellious act.

(RG) All right

(P) A band called *The Scooters*.

(RG) Oh, that's cool. So did that, right after that, was that *Pauline and the Perils*, or was there anything in between?

(P) Yeah, no. Well, for a short time, I was a member of, well I was rehearsing with a band called *Joe Regular and the Guys*, but they fired me. But there was somebody that they thought could sing better. What do you think of that?

(RG) Oh, there you go.

(P) I was actually very glad that that happened, because things work out in ways that they're supposed to, I think, most of the time, and that's when Tim Switala, who was the drummer for *Pauline and the Perils*, approached me at McVan's and said, just right out asked me, if I wanted to join another band, and you know, sing with another band. Like, I didn't really have to audition for *The Perils*. It was just right.



(RG) That's cool. So you mentioned McVan's. I grew up a little south of here (Buffalo) in Fredonia (NY) and kind of missed those days. So what was the whole McVan's Scene like?

(P) Oh, my Gosh, it was our CBGBs. Buffalo, New York CBGBs. And, It was a dungeon. It was a castle originally. Actually, historically, people that played at McVan's, you know, like Jimi Hendrix, like Frank Sinatra, like those kinds of people. But it had kind of morphed into, not that. And Joe Terrose was the owner, and he pretty much let us do what we wanted. So, you know, before *Pauline and the Perils* there were bands like *Pegasus* around. And then he just started letting the punk bands in, so you know, *The Scooters*, *The Enemies*. And so, *The Jumpers* were around, though really not a punk band. But we loved, you know... very tight scene where another band is playing, you're playing next, but another band is playing, you get up and dance for that band. You cheer them on, and I still kind of do that. But, you know, that's what we did. So we're very close. And I still am a big *Enemies* fan. And we are playing with them, actually, December 3 (2022), even though...

(RG) For those listening, we'll have some links to Pauline so you can find out where she's playing. (<https://www.facebook.com/Perilousrocks>)

We are coming to you on New Year's Eve, 2022. So Holy crap, it's already a new year and we are going to rock in the new year with Pauline so.

I remember, I'm of an age when 97 Rock back in those days, was playing local radio, and you know, local music. And I remember hearing *The Perils* and *Talas*, and *Actor*, and all those great local bands that you just can't hear anymore, you know, just because of what's happened in the radio biz. And of course, I have the 97 rock compilations.

(P) I was going to ask you that?

(RG) Yes. Oh, absolutely. So, can't not have it.

(P) By the way, that gig was **legendary**. At Melody Fair. They had that a stage that turned around and there was 2,000 People there. Probably one of the biggest crowds *The Perils* ever had. And it was, just to give you a little fun story, is that *Pauline and the Perils* were a dance band, the end, that's just what we were. And you know, rhythmic everything. And so, when we started to play, people stood up and started to dance and the bouncers or whatever security would not let them do that. So, I went out into the audience, and I grabbed people like three people and brought them up on the stage and they danced there. Always close to my heart, that gig.

(RG) Oh, that's awesome. Now you mentioned you didn't do a lot of covers. So, you wrote a lot of your own stuff, collaborate on your own?

(P) Yeah, most of my musical career is originals. I do do some covers that I really want to do. It was back, you were talking about McVan's, because it started back there. There was kind of a scene, that is still kind of true. If you play cover music, you get more gigs, you make more money. And there are some really talented musicians, but I don't know who they are. They're playing other people's stuff. So



I've always been anti-that, even though I love the people. I'm anti, like the only cover situation that we have here still in Buffalo. Yeah, so yes, the answer is yes. I have had records out. CDs...

(RG) So now what's your, everyone always likes to ask me to talk to people about what their writing process is like, and, you know, kind of get into your head as to how you come up with a song and you know, like, what *The Perils* did you think, gotta have a good dance beat to it and then you put the lyrics to it, or...

(P) It was all live. Like we wrote songs live. Geoff Copp, the guitar player (for the Perils), would come to the band with a few ideas, and then we would play it over and over and then I'd write lyrics. And that's how that band works.

And I'm always, so through the years too, it may start out one way, but I feel as the singer even though I may not write the original chords, because I don't read music or anything like that, I write it because I'm in it. And it'd be something else with a different singer. So that was that band.

I've had quite a few other bands. Mostly the process was you know, we would just play together at rehearsals and write songs that way. The stuff I did with Bob James, who is a legendary person here in Buffalo, got a recording studio and stuff, and we're good friends still. He wrote the songs and I sang them. There's a band called *Promise* that we shopped around and *Big Happy Family*, (which I don't want to talk about LOL), we were in together but he was in *The Third Floor Strangers*, which was a really cool band and *The Restless*, which was another really cool band.

I'm writing today, 2022, almost to be 2023 with *Perilous*. It's very interesting because we all live in different cities. So like Bob Cat is from New York City, Renee, bass player, is Central New York, and then my unbelievable drummer, Paul Doherty, is from Syracuse. And he was in a great band called *The Trend*, which everybody should check out. Anyway, so how we write today is one person will come up with, usually it's Bob, will come up with some chord changes, and he'll have sometimes a melody possibility. And then he sends it to me and Renee. We add our parts and we record together. The final recording is together, but we can't be together a lot. So that's how we write these days. That's just my preference. My preference is to be in the same room.

(RG) I was going to ask, I asked everybody that because it seems like, you know, bands are now getting back together, whether, huddling around and getting more of that energy from each other, as opposed to all the multiple tracks. I know you can dump things in and all that kind of stuff. You know, you miss a chord or something like that, but, I'm kind of the school where imperfections make it better.

(P) Yeah. Oh, absolutely. Perfect.

(RG) I don't like it. Too polished. And, I will say my wife likes a new wave band from the 80s. We went to see them live. And, I'm not a huge fan of their recordings, because they're so over produced. And I'm like, man, if their record sounded like what they sounded live, I said, I'd buy every one of them. You know? Yeah. It's sad, Man, they're really, really dynamic.



(P) You don't want to tell us who it is?

(RG) No. You know, we try to keep a positive. but it's just, you know, the live (sound. I recently asked, when I had Jim Crean, on the podcast, I asked him the whole thing, you know, if you write, are you thinking about how are you going to perform the song live. But I know the way you're doing it, it certainly sounds like it's live right from the get-go. And there's not a lot of...

(P) Good. That's a good thing, because it's just like the seeds happen. That we put it together. And then the flower happens when we play together.

(RG) That's cool. You know, it's so interesting to me that, you know, everyone just has such a different approach. And, you know, lyrically and in rhythmically and how they come up with music, and, you know, that's, that's what makes sense. Variety is the spice of life, right?

So, when did the when did *The Perils* end? And what was after *The Perils*, and we'll try and take this chronologically

(P) So *The Perils* ended. Hmm. So, you're not asking me why, you're asking me when?

(RG) No. Yeah, but, I mean, when? Why? It's, I know, bands break up, and sometimes it's always not great.

(P) So, I've played again with some of *The Perils over the year*. I still love all of them. But, at a certain point, there was this. Okay, so this is the, like, at (19)81. Right. So, I was really young. And I was not... I wasn't just too happy in general in my life. And then Tim Switala and I would commiserate together, and we wouldn't be negative about the problems in the band, you know, whether they be, making mistakes on stage or whatever. So, I just felt like at that time... Tim left for the last couple of gigs. And then we had Jerry Augustyniak, from *10,000 Maniacs*, on drums.

The last *Perils Show* is available on YouTube, I think. At least some of it from the Continental.  
(<https://www.youtube.com/watch?v=FY9rMrJJjy8>)

And I decided I'd rather just like, quit-on-top, kind of thing. So rather than kind of watch it go down which is where I felt it was going. So that band ended. And I think our last gig was in 1982 - the original *Perils*. And I've had another version of *The Perils* for a short time, but not, wasn't really authentic. So that didn't last very long.

Then, I did some recording, I hope we're not skipping anything, with Bob James and Mark Lukich with a band called *The Promise*, which was a very slick recording, which I have copies of that if you want? We tried to shop it, and we went to all the labels and you know, heard, well, "I just I just don't hear the song". Even though they were very catchy songs. *The Promise* played at CBGBs and also at The Bottom Line in New York, which is a good thing to have done.



And then after *The Promise*, I had *The Throbs*, which was a vocal band, members of *The Beez* and also Adam Gearing from *The Riddlers* and nobody liked us, I thought we were great. But, it wasn't *The Perils* Right? We were like a vocal 60's band.

(RG) No, it's interesting that you say that, it's not *The Perils*. I mean, how do you, you know, not to not interrupt, but how do you kind of, like get out of being like typecast or, you know, or pigeon-holed?

(P) Thanks for bring that up. Because it's an interesting thing, Greg, it's... I'm, I love everyone. Okay. I love *The Perils*. But I felt we reached a certain point. And I wanted to just explore more vocally and, you know, and I'm a punk rocker. So, I wanted to do some of that. And people in Buffalo have a very difficult time transitioning, starting new things sometimes. So, my band *Perilous* has experienced a little bit of that, like, I thought, of course, there's Pauline fans that are gonna come see *Perilous*. And it's been an interesting vibe when we have played because there's people that are mad at me. Because I have a new band. I had 40 years ago, the most popular that I've been in so far. So people are still mad, like, why did you use the name *Perilous*? It's too close to *Pauline and the Perils*?

So the answer your question is, I just try and rise above it. And, you know, would *The Perils* ever play again, it would have to be the right conglomeration of people at the right time. But I wouldn't gig with them often. And I have done like reunions. Yeah. Which are fun.

(RG) Now, have you explored other types of vocals? You know, beyond punk, you know, like, maybe more harmony type stuff or melodic?

(P) Yeah, yeah. 100%. Well, the band I'm in now is very melodic. And the throbs, we're all like a vocal band, my favorite band of all time is *The Zombies*, 60's band, right? Because Colin Blunstone has the most amazing voice ever. But if you listen to those recordings, they're incredible harmonies.

And, I feel like I've been influenced by everyone I've ever heard and loved and primarily with harmonies. So, they're in there. They're definitely in there and they're in more to come. *Perilous* is just new. And, you know, we're all singing.

(RG) So, ya know, I'm always hung up on the concept of genre and talk to a lot of my guests about genre. So like, what makes punk, punk?

(P) It's an attitude.

(RG) Okay, I can get that.

(P) So it's an attitude. Because, you know, I was I was a punk since my first band, but I'm not a mean, punk. (LOL)

(RG) Oh, that's good.



(P) Like, I don't like dissing people.

But there are you know, there's kind of a stigma attached to that, unhappy, depressed, spitting on people, nasty, you know, FU and angry. And so, I've been angry in my life. And I've been able to channel that through my music and still... so that's as far as that makes me punk. I mean, there's probably like four chords and a melody. They're proud, like, you know, not really caring too much about perfection. Right? Okay. You know, but to me, it's more an attitude.

(RG) I know for me, obviously, Rockabilly Greg, I've always heard the adage that, you know, rockabilly is where punk rockers go to retire so...

(P) What? LOL. Well, not going there. But I do love Wanda Jackson.

(RG) Oh, Wanda is fabulous. I was very fortunate to see Wanda here in town at Sportsman's in 2010. Yes, she was absolutely it was it was incredible to see. It's like, Wow, what a legend. And you know, when this airs it'll be a couple months after, you know, Jerry Lee Lewis had passed away. But I saw a Facebook meme with her. She says, you know, I'm the last of the original 50's rockers left. Everybody else is gone. You know, but their music certainly isn't. You know, I mean, holy smokes.

(P) Wanda Jackson, people that have read my bio, are like Wanda Jackson, really and it's totally about an attitude. Was like of course a woman at a time when there wasn't a lot of women certainly doing rock and roll, certainly Caucasian doing rock and roll, right? She took care of herself. She wore red lipstick. She was a punk on the inside. That's how I am. You know, she had a great voice. But that's how I connect with Wanda Jackson.

(RG) Yeah. She had those great, great outfits and everything and I love that she had this pink guitar and it was custom made for her. It was kind of it was dipped really in the middle. She says, Ladies, you gotta get one like this because your boobs just fit right underneath. I was Like, that's, that's awesome.

(P) That's true. (LOL)

(RG) Yeah. She said, You know, here you go. And that was it. And I know that was right at the time when she was recording with Jack White. And he did some really cool stuff with her.

(P) Speaking of Jack White, I just want to say he's totally incredible. I just saw him.

(RG) At the Art Park show this summer (2022)? Yeah, yeah, my wife and I were at that show. That show was just amazing. I mean, his energy.

(P) He reminds me of Mark Freeland in way too. Did you know Mark?

(RG) I did not. I was not honored enough to meet Mark.



(P) So that, you know, the creativity is so out there. Jack White also has really good chops, really good skills... I digress.

(RG) It's so funny, I think it was like the early 2000s and I had no idea who *The White Stripes* were, and my son was learning to play guitar. And he, you know, he comes upstairs with his guitar, doo, doo doo, doo, doo, doo, doo. And I'm like, What's that? That was cool. And it seems like everybody learns *Seven Nation Army*, either on the bass or the guitar as one of their first tunes now. Which, as you know, and to write something like that? You go to games, and everyone's chanting it at the stadiums. How cool is that? How music really seeps into our consciousness. Think about life without music.

(P) I can't. I really can't, no, I can't, I don't know what that would be like.

(RG) I know, it'd be so bland and plain. I have a friend of mine who does horror movies here in town. And he's a film producer, director, writer. And I talked to him about how he uses music in his movies. And, if you think about, turn the sound off on a movie and think about the mood and how the music really helps to structure the movie and put you in a certain way of life...

(P) It's necessary part of life. It's a huge blessing. And I know for me, you know, it's kept me sane over the years, so...

(RGF) Oh, gosh, yes. Yeah. And, it's when you hear a certain song, it brings you right back to a place, a time, you know. It's amazing how that can do it. And, you know, I've been very fortunate with my folk duo, the (Buffalo) Music Hall of Fame had a program that was called Musician Medics. And now Robin Grandin runs it and it is called Music to Remember. And she brings, people (musicians) out to Assisted Living Homes and Adult Daycares and the VA. So, we perform for the people that are there, and, you know, some people of course, are fighting Alzheimer's. And, you know, Robin's mom, unfortunately passed from Alzheimer's as well as both my parents did. It's nice to see, when you start to sing the older tunes, that it really brings them back and it just, you know...

(P) You know, it gets in their head, right? That's why, you know, I can't remember where my keys are, but I know *Perils* songs. It's really wild. It's a different part of your brain.

(RG) Yeah, it's, um, I'm terrible with remembering lyrics, but boy, I can remember the melodies and the refrains and stuff like that. My wife, she can listen to a song once and know all the doggone lyrics. How do you do that?

(P) Can she? She;' talented

(RG) Yeah, I'm like, Man, I gotta sing it over and over and over and over to get it into my head. But I guess you know, I don't do it enough make it rote.

I have here in front of me some recordings. And an album that I love is *The Rain*.

(P) Oh, really? *The Channel*?



(RG) Yeah, *The Channel*. I really enjoy it. As a matter of fact, I had two copies of it. And I gave one to a former coworker; young girl. She said, I'm just getting into vinyl, and I asked her what she liked. And I said, you know what? I'm gonna give you this record. And you tell me if you like it. And she's only, early 20s.

(P) Awesome. Tell her to come right over. It's like pre-Evanescence. That's what *The Rain* was, like pre-Evanescence. Melodic songs. You know Bob James was in that band. Howard Wilson, Mike Szkowny, and at times we had some other players but yeah. Thanks for mentioning that that particular record. The lyrics are horrible, so I apologize. They're just embarrassing. But other than that, that record is, you know, it was a really well produced record. We put everything we had into it, you know, with Maxwell records, and stuff like that.

There is, and I would love to get this to you, or anybody that you know who really wants to hear it. I have a cassette tape that I just got made into an mp3 of *The Rain* live that it was called *Burning Down the Barn*. It was recorded in my backyard. We lived on Lexington, we had a soundproof rehearsal space and Robby produced it; Robby Takac from the Goo Goo Dolls. And that's the best *Rain* recording in my opinion.

(RG) Oh, cool. that would be awesome to hear. When I started with the (Buffalo Music) Hall of Fame and started to learn so much about (local music) because I tell everybody that in the 90s I was raising kids so you know, I was lucky if I got to listen to the radio. I didn't get out and do much until the mid 2000s. The kids were old enough and got out of the house so now I could start having some fun and I joined the Hall of Fame board and just was just mesmerized with how many folks... you know growing up and all that but it's like wow, the talent around here... I'm a collector so now I just kind of start... Oh, I gotta get this record and now I've gone down the rabbit hole. I'm nuts, so. I'm trying to collect at least one copy of everybody around town and getting there is not an easy task. Because, boy there's a lot of great recordings Yeah, and you know some are CD's and I'm not one of these you know, total vinyl snobs. I mean, I do like my vinyl but you know not a lot of folks weren't making vinyl in the 90s

(P) It's really hard to get vinyl now let me just say. *Perlious* record I wanted to come out on vinyl but I'm sure we'll have CD first because it takes forever to get the vinyl.

(RG) Yeah. When I was we when I was on the Hall board we did a compilation record. And I think it was 2016 and fortunately that it still took us a good, I think, six-seven months to get it pressed and done. But I know now that's at least what a year so. it's just crazy. Yeah.

And I know, talking Jack White, I mean he actually had brand new record pressing machines made for his Detroit facility because all those old machines were just ripped apart for scrap.

(P) Can you call him up please and ask him if we could just press a record?



(RG) Hey Jack, buddy. Sweetheart. We got some records to press. He comes out with all kinds of crazy wacky stuff. And then again the collector in me is like, oh come on you came up with eight different versions on different colored vinyl and there's a different picture on the front and you're killing me here filling my wallet but... LOL

But it's fun stuff. I like doing it more for the history of it. Like I said, I'm a big history fan of music and once you really go into it and go wow, this happened in Buffalo. I've talked recently to some folks and it's like all anyone ever talks about are the Sabres and the Bills, which is awesome. I won't begrudge any sports fans. But yeah, but you know, go Bills and go Sabres and let's get some championships. There's other great stuff going around, you know, theatrically and musically...

(P) ...And weird how buffalo still is overlooked. Yeah, you know, musically I mean, you can say you want to do something musical you have to leave Buffalo, right? Yeah. And it's so stupid because there's so much giftedness here and all different genres. And you know the thing about it being really cold? It actually hasn't been. It used to be much colder. I'm like an underdog person. So that to me is all the more reason to freakin' go out there and play my brains out you know, singing my brains out.

(RG) So let's get to now and talk a little bit about *Perilous*. So how did *Perilous* start and what made you say "hey, I'm gonna start a *new* band now".

(P) Yeah, so, I did a gig with *The Isolators* at Music is Art about a year ago (2021). And that's when I had met Bob Cat. He gave me a bunch of his recordings because he has history in music. And let me know that he really liked my singing and it just kind of... we had conversations to kind of morph into... well let's do a band. So really, he and I, and then he knew Paul Doherty from *The Trend*, and he knew Renee, bass player extraordinaire.

And it just kind of came together. Like minded, like, I want to say, you know, like hearted, H-E-A-R-T-E-D. Like minded like attitude, people. He had a huge appreciation for, you know, 60s, 70s, 80s, 90s music and 2000s music. Yeah. So it's when you find people that are of like-mind, like if you had some rockabilly people, you're doing something, right? We're gonna do something. Yeah. You want to so much. So I'm really very happy with this band. It's a lot of fun. I get to do what I want and hang out with some people that are really good appreciators of good music.

(RG) Yeah. Yeah. And I think, I can't remember if I mentioned this off or on the air when we were talking. But I saw you (*Perilous*) at the Town Ballroom, I think it was in March (2022) at your first gig for Bruce Moser. You know, the concert where the late great Could be Moser was honored. And you guys were on stage. It was it was fabulous. I love this. And the energy. It's like, yeah, that, you know, that's entertainment. You know, it's good music and you're dancing.

(P) Isn't it so much about the energy?

(RG) Absolutely.



(P) *Perilous* has a song called energy. And it's about that, you know, it's so much about the energy. You know, Pauline and the Perils... I'm just gonna go back for one second and just say that we were not good musicians. I was not singing the best I was a long time ago. And it wasn't about that it was about the energy. I think that's what people connect with. So that's where I'm at.

(RG) Yeah. And again, getting to the kind of overproduced stuff, it kind of smooths out all that connection.

(P) Yeah, it sucks part of the life out of it sometimes.

(RG) Yeah. I mean, it's different, you know, if you're making a dance track, or you're making something that has to be kind of really, you know, correct and all that. That's great, but it's a different thing.

(P) You know, it's not human. And I don't want to diss anything again, I'm just that for me to listen to. Humanity.

(RG) Yeah. Well, it's, it's one of those things when I see someone live and like what I hear, you know, I hope the record kind of sounds, like what I've seen live. Because, I want to listen to at home and, you know, of course, nothing's better than live music.

(P) That's really sounding good. I'm just gonna say that, you know, it really is really sounding good. And next, well, it'll be in the past when this airs, but next week, I'm going in with my band to great studio in Syracuse called Moletrax, to finish some recording. So we should have a full-length album out, I'm hoping by the time this airs. It won't be on vinyl.

(RG) Yeah. Oh, well, hey, CD is just as good. And quite honestly, I had Anthony Casuccio, the Buffalo Music Hall of Fame president on the podcast not too long ago, and we talked about CD versus vinyl. Because I've had that discussion with him many times. And he likes CD. You know, he's like, the sound is actually better on CD. He had all the technical stuff...

(P) ...but I don't know if I like that all the time. LOL

(RG) Well, in there, yes. Sometimes, you know that that kind of warming the sound and kind of softening the edges on vinyl is but... and I have to say, as a graphic designer, your *Perilous* logo is perfect.

(P) You're welcome. Jo Ellen Harvey, people, Jo Ellen Harvey. She's local, and she's wonderful. Thanks for bringing that up.

(RG) Oh my gosh, it's perfect. It's like, you talk about attitude. That logo has attitude. Oh, yeah. You know, and it's just, it's simple. And I'm like, yeah, that's, that's how you do it. So kudos to her. So, yeah. And I've seen some different treatments and stuff.

(P) I think you're talking about this one with the circle and...



(RG) No. Actually, I'm talking about the one with the big glasses. And the lips.

(P) Yeah, we are grateful for that, and she did a great simple job and it's the essence of the band, I think.

(RG) Yeah. For me it has that attitude. I can just I can just feel that, you know, all you need is some Go Go boots on the bottom. And I think you're...

(P) Well, I have some. LOL Actually on the circle logo. See that?

(RG) There. Yes. Go Go boots. Yeah, that's perfect. So at the end of the podcast, here, we are going to play a song off of the *Perilous* EP called *Rock + Roll Kiss*. So why don't you talk a little bit about *Rock + Roll Kiss*

(P) Yeah, so again. It was a song that Bob Cat had for a while and sent it to me. And I had, I put some, I put Pauline into it. Then we recorded it in Syracuse. And, I mean, *Rock + Roll Kiss* is a song about I mean, we're talking about energy. Right? So, a song about that first kiss, and then subsequent kisses that are, that have that energy, and have that arc and have that like, whoa, what was that? Yeah. Because there's kisses and then there's rock'n'roll kisses. Right? So, that's kind of what that song is about.

(RG) Yeah. It reminds me of the movie, *That Thing You Do*. And one of my favorite things is Liv Tyler, when she asks "how many really good kisses have you ever had?" That's like, yeah. I love that part. My wife always looks at me and says "you're such a sap" and like, "Yes, I am." But yeah, there's a kiss. And then there's the kiss.

(P) That song is about rock and roll.

(RG) Yes. That's awesome. Well. Hang on until the end of the podcast, kids. We're gonna play that for you at the end of the show

(P) I might might have another one for you, too, if you wanted to play?

(RG) Oh, absolutely. I've had more people say "stop talking and we want to hear some music". So...

(P) I may even have some old stuff if you want to, you know.

(RG) Yeah, As long as we have rights to it. We can we can put it on.

(P) Oh, I have rights.



(RG) Perfect. Yeah. So we're not doing anything illegal here, kids. We're doing stuff on the up-and-up and following the rules. So I like to follow the rules. I've never been good at asking for forgiveness. I always ask for permission. I always got caught trying to do something wrong.

(P) I like that though. if you ask for permission, there isn't really a lot of room to have to have forgiveness. Right?

(RG) Exactly. So, it's the right.... I was very proud to. The last Gala that I was part of what the Hall of Fame we inducted Imhotep, Gary Bird in like an hour before the show. Tom Lorentz comes to me and says "hey, Stevie Wonder just got off the phone with us. And he wants to send a video, you know, congratulating Gary Bird because Gary did some stuff on *Songs in the Key of Life* and some other things, you know, with him", and I'm like, Oh, man. So technology wise, we had you know... and Gary's our second inductee. So I only have like, an hour to get this thing up. And, and we ended up getting it up. So we had the video and all that, But I reached out to Stevie Wonder's people afterwards and said, "Hey, can I have permission to put this up on our website?" And they're like, "You know, what? You're like, one of the first people that's ever asked, thank you very much". They sent me a little piece of paper to, you know, to make it all official and all that and said, Rock on. So I'm like, That's the way to do it. You know, I just, I can sleep better at night.

Yeah, I don't need to get that call to say, Hey, you got to take your podcast down. Because you put something up there you're not supposed to or, whatever. I know YouTube's really strict on some stuff. And there's some artists out there too, that are like, yeah... I've heard Bob Dylan's got a whole group of people that are like, ya no covers, and takes them right down. I can appreciate that as an artist, as someone who creates things. Yeah, that's your baby. You know, you want to have the control of that.

(P) So, my podcast you mentioned, so I'll just mention it: <https://paulineandthepodcast.com/> I haven't done one in a while, but there is some really cool rock and roll history on it. Like *The Enemies* and talk about early Buffalo music. You know, Mark Freeland and then one of the last ones I did was with Robby (Takac) talking about early days. So anyway...

(RG) Yeah, That's awesome. Because that's what I'm all about is the history of what's happened here in Buffalo. And it's great. As I said, there's enough room for all of us in the sandbox to do what we're doing. And I know when I announced this, Elmer Ploetz, who you know very well, says: Pauline's doing a podcast, don't do what she's doing. I said, "Don't worry. We're, all doing different stuff." But it's all good to have the stuff recorded, you know, in everyone's words. And, like I said, you can write a book, but you can record the stuff and put your interpretation to what someone said in written verse in this way, it's just, you listen to it, and it is what it is. And if I've learned anything, you can talk to five different band members from the same band that performed on the same stage at the same time, and they have five different stories. You know, how about what happens?

(P) That's relationships in general.



(RG) Oh, gosh, yes. Yeah. How many sitcoms, if they had your version, my version, then the real version? You know?

(P) Yeah, that's great. So a horror movie? Is it?

(RG) Is it a real perm? Is it a Tony? So I really don't date myself there. So yes, you did mention you're in the studio. And we are recording here at the end of October here in 2022. With the idea to put this podcast at the end of the year, so everyone can really rock out the new year and have some good stuff. And hopefully, you know, the new album will be ready on CD, or we'll let you know, via links, where you can get that but we'll really be looking forward to that, Pauline.

(P) Yeah. I'm looking forward to it too. I think it's gonna be fun. And it'll be rockin, and I'm looking forward to playing more. Because we're all in different cities at this point. But I'm looking forward to going out actually out of buffalo to play. That's In the works, yeah.

(RG) Oh, that's great. I was gonna ask you, as far as, you can, you know, there's a lot of great clubs here around buffalo that you can play. But, you know, you're pretty much playing to a lot of the same audience. So, you know, how tough is it? And what's, what's the difference now, between like, touring as it may have been, you know, 40 years ago is

(P) so it's a lot. Information travels a lot quicker. Because 40 years ago, you're sending things by mail, you're calling people, you're leaving messages on their answering machine that they may or may not, you know, right, and then days later and so nowadays, you know, if you're going to tour, you put your schedule up on social media, and people love that. If they want to hear you and check you out before the gig, they can do that. So I think it's, it's, uh, that's the difference in terms of touring, like I haven't really toured with *Perilous*, but with other bands that I toured with, it was actually before social media that I actually toured so. But it just took longer.

(RG) Yeah, yes. And I talk a lot about marketing, and, you know, the business side of music, which, unfortunately, you know, there is it's not all fun and games, right?

(P) No, in fact, I would so love to have somebody that was interested in people talk about maybe booking us, which would be a huge blessing? But, also, you know, manager is a weird word, but you know, somebody that would, because I'm not really, I don't feel like I'm really good at promoting myself, right? No, I just do it. But a social media person, somebody to, you know, take that over that loved you so much. They had to do it.

(RG) You know, I can't remember who I was talking to. But it is that. I think that the difference now is that you're kind of expected to be your own promoter. Whereas back, you know, before social media, you had people that did that. And I know, I've asked some folks to be on the podcast and are like, you know, Greg, it's just, I, it's not my thing. I don't like to talk about myself. And I said, Well, it's not really you know, you're not being egotistical. You're telling your story.



(P) And you know, you're well, you asked, right, yeah, and it's all about information and being friendly. You're a friendly guy and you're into it for the right reasons.

(RG) Yeah. You know, and, but, but I can get it and I think that's the thing is, you're trying to write music, you're trying to rehearse your music and then now all of a sudden, now you got to get your graphic designers together, and you gotta get your social media and you've got to get posters done and you know, and all that stuff, and it's like, man, you're wearing so many different hats nowadays, and, and it's a crowded space right. There's a lot of noise out there on social and you know

(P) Yeah, but no, it's yeah, it's a crowded space. It is a crowded space because there's so much. But I would just say to that *Perilous* does have a Facebook page. We have an Instagram, but honestly, it's not monitored really not very well. But you can hear, and we have Bandcamp, we're available on Bandcamp so you can hear us and see us there is a video of *Rock'n'Roll Kiss* actually on our social media.

(RG) We will have that video on *RockabillyGreg.com*. So, yeah, so it will have all those, we'll have all those links to be in camp and Facebook. So if you are listening to this, and you want to get more information about *Perilous* and *Pauline*, we'll have all of her links to everywhere you can find her, and make sure you go see her on tour. And if you're here in the Buffalo area, to you know, catch all of our local shows.

So I know in between the recording and in the end of the year, you're going to be out gigging, doing doing some fun stuff. Hopefully, if you were able to see those up until this point, great. If not, make sure you're checking out because they are a great live rock band test to see and really enjoy. So now, kind of looking really far down the road, you know, past touring, are you looking to do any anything else in the in the music area? Or...

(P) You know, I'm a huge fan. And I've always been a huge fan. So I would continue to be a huge fan. I can't see... I don't... if someone came up to me and said, I'd really like you to be involved in this. You know, I have to be open, right? Bobcat calls himself like a guitar player gypsy, or something like that.

And I don't want to be that, but I always want to be open. I want to be the person. But, I mean, I really love what I'm doing right now.

(RG) So that's fabulous. And I know, it's kind of not fair. It's like, yeah, give you the crystal ball. And you know, what are you gonna be doing five years from now? But, it's great that you have had a 40 year career. I mean, that's, that's awesome.

(P) Well, it's not like... so the only time I didn't sing very much was when I had kids.

You can't gig until 4:00 and come home at 6:00 and then do the mother thing.

(RG) Exactly. Make a peanut butter sandwich and get them off to school.



(P) Right. So yeah you're right. So that's when I stopped. You know, I stopped because I wanted to focus on that. But I always listened to music and so it's kind of like, you can't not do it. And be yourself. Okay, I'll speak for myself. It's not like I can stop and be fully who I am. So that's for that.

(RG) *That's cool. You mentioned listening to music. Who do you listen to?*

(P) New or Old?

(RG) Let's go old first.

(P) Okay, so *Underground Garage* is my favorite station. They play a lot of old stuff. Oh, you know, I love *The Zombies*. I love certain *Beatles* songs. Harmonies are my thing. There's a band called *The Rooks* that I was listening to from the 80s recently. They're super great. I heard *Chesterfield Kings* today. They're awesome. You know? And then, what's on my turntable right now? A variety of things. *Amyl and The Sniffers*. I've been listening to. What else did I buy? I love the *Televisionaries* record. I'm trying to get new stuff. What I really love that's new? And I love it when I see it. But I don't always buy it. I would say.

(RG) I end up buying stuff. And it's like, I'll hear one song and then it's like, okay...

(P) Yeah. I've bought for one song before, that's for sure. Yeah.

(RG) You know, and that's the other thing too. You can pretty much hear a full record without having to go by it and go, Okay. And, you know, it's got to hurt on the wallet when, you know...

(P) Oh yeah that's why you buy merchandise at gigs, people, you really want to support us, come see us and merchandise. We have great T-shirts that we all have signed, and we got a swag bag with all kinds of cool stuff in it... buttons. So that's how people make money. It's not a record contract that's working for them.

(RG) Yeah, when I got my EP (of *Perilous*) I got all kinds of neat little stickers and you even put a nice little note in there which was awesome.

(P) What was it? What did the note say

(RG) It just says "Thanks, Greg enjoy" and it's got a little smiley face on it, but my gosh,

(P) Did I write that? Oh my gosh!

(RG) But, that's, you know, but as a fan, I think that's awesome to have the connection, you know between... because to me there's nothing worse than like meeting a hero of yours, musically. And they're not a fun person, you know, just... I understand like, for example, I got to meet, one of my guitar heroes is Brian Setzer from *Stray Cats*.



Oh Yeah.

(RG) I've seen the Orchestra more. I've seen *the (Stray) Cats* once at Jones Beach, but I was fortunate enough... a friend of mine worked at Atlantic Records and worked with *Surfdog (Records)*. So, he was able to get us backstage at a (*Brian*) *Setzer Orchestra* show. And I got to meet Brian and the band and his wife who is one of his vixens and he's a wonderful, wonderful guy. And you know, it's before a concert and I know, performers sometimes... you're in that zone before the show, and you don't want to be bothered glad-handing and kissing babies and all that kind of stuff. And, he was just so gracious. And you know, that's something that I just take to heart because he could have just been like, yeah, sorry, dude. Um, you know, come see me after the show. But he was a really, really a great guy. And I'm glad to hear that.

And then on the opposite side, one of my favorite ones was... I paid some extra money to see *Harry Connick Jr.*, gosh, probably 15/16 years ago in Rochester and, my ex-wife at the time, she loved him. I said I would (pay the money) and I'll do the meet and greet. He was giving all the money to one of the VH1 charities, and he was on *Will and Grace* at the time. And so, this lady in the audience kept yelling out "Leo, Leo", who was his character. And you could tell it was really starting to get to him during the show. And then afterwards (at the meet and Greet), he's just got his head down. He signed for people and it was like the soup-Nazi line, you know, just get out. And I got up. My ex-wife got her *When Harry Met Sally* CD signed and they whisked her out the door. And I'm like, "You know what? I just paid \$120 bucks for this." So I put my hand on his shoulder. And I said "Harry", and he looked up at me shocked and I said, "I just want to let you know, that because of you. I'm getting lucky tonight."

(P) LOL

(RG) And he smiled at me he said "Glad I could help out".

So at least I got a good story for my \$120 bucks, and it put a smile on his face too. So that was fun.

And we are now at the top of the hour, so before we leave we are going to play for you a song off of the perilous EP called *Rock and Roll Kiss*.

<https://www.youtube.com/watch?v=JmzIPY5NW5M>

(RG) Pauline, I can't thank you enough for taking time out of your day to talk to me and talk music. It's just so much fun. So, on behalf of me, Rockabilly Greg, and

(P) Pauline from *Perilous*

(RG) Thank you for listening and we'll see you next week. Bye bye.

Tune in every Saturday at 9 AM to hear the latest session. We'll see you next week at <https://rockabillygreg.com/> where it's all about the music!

