

NEW LONDON COUNTY • WINDHAM • MYSTIC • RHODE ISLAND

Sound Waves

Volume 24
Issue 6
March 2011

An
Interview
with

**STANLEY
CLARKE**

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE

A Southern New England
Entertainment
Guide Since 1990

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*Stash's is the
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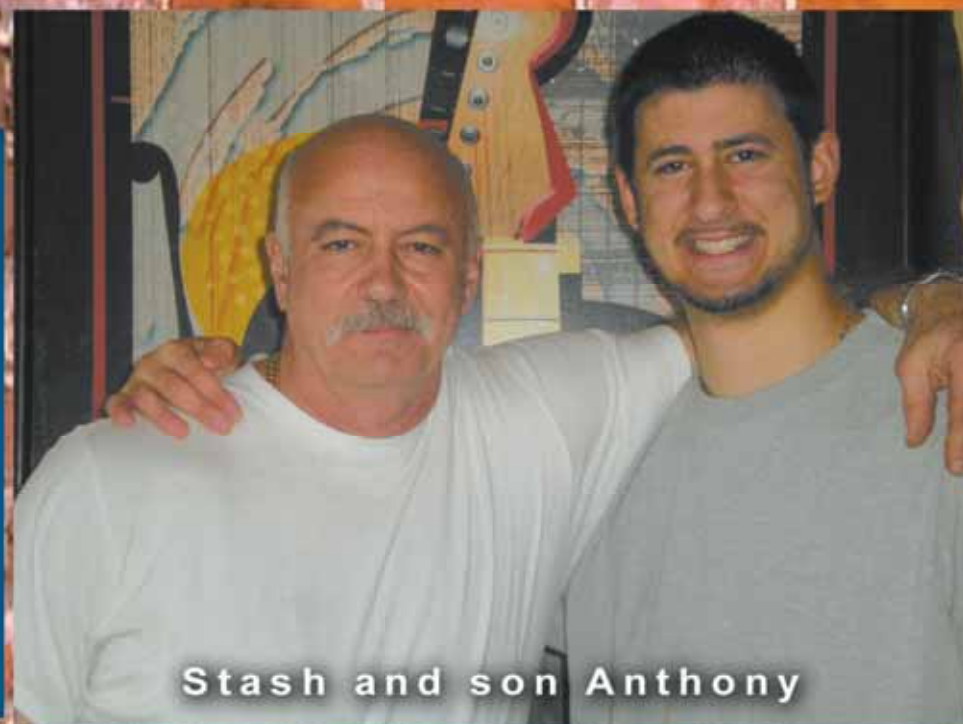


www.Stashs.com
www.myspace.com/stashs

Stash's Cafe would like
to announce that
"STASH IS BACK"!

Along with Stash, he will be
bringing his son Anthony
into the family business.

We are hoping to bring back
some of the past memories, but
will be taking this new venture
into the future.



Stash and son Anthony

Our goal at Stash's is to bring you a new and exciting experience.
We will be keeping a few of your old favorites and showcasing
new and up and coming bands to Stash's Cafe.

We will also be featuring DJ Nights
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Come in and check out our new menu.

We would like to thank all our customers over the past years,
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Remember.....What happens at Stash's Cafe...

Go to our web site for more info
www.Stashs.com

Friday March 11th



DARIK & THE FUNBAGS

Stash's Cafe
Happy Hour Friday
6-9pm

Friday 4th
**MIND, BODY
& SOUL**

Friday 11th
**JAY DEMPSEY
& HIGHWAY CALL**

Friday 18th
**VINCE
THOMPSON
& FRIENDS**

Friday 25th
**KARL KELLY
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THURSDAY ~ MARCH 17th
Corned Beef & Cabbage
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Karaoke ~ Sing your favorite
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MARCH MADNESS!
Come Early and Have Dinner!

INSIDE THE WAVE

Music Notes	pg. 6
Bar Fly Journals	pg. 8
Band Dates	pg. 10
Concert Dates	pg. 11
Cover Story	pg. 14
Hearing Aid	pg. 18
In Concert	pg. 20
Classifieds	pg. 22



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Sound

Waves

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11 SHAWN TAYLOR	12 SUE MENHART
18 BEN FRIERT	19 SHAWN TAYLOR
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afternoon
with



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Concert Hotline: 860-446-4129

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MUSIC NOTES



"Sing A Simple Song"

By Mark T. Gould

"Twinkle, twinkle, little star,
How I wonder what you are.
Up above the world so high,
Like a diamond in the sky.
Twinkle, twinkle, little star,
How I wonder what you are!"

When the blazing sun is gone,
When there's nothing he shines upon,
Then you show your little light,
Twinkle, twinkle, through the night.
Twinkle, twinkle, little star,
How I wonder what you are."

Isn't it amazing what a simple childlike sing-a-long rhyme can do to lift our spirits? We all know this song by heart, of course, and have sung it so many times, right? It just makes us feel good, and, perhaps, young again.

But, now, this wondrous ditty takes on added significance as a very, unfortunately, famous medical patient recites it as speech therapy in her road along a, thus far, miraculous recovery.

That patient, of course, would be Representative Gabrielle Giffords, the Arizona congresswoman who was shot in the head during a political event in her hometown of Tucson, Arizona in January.

With a group of friends and family reportedly acting as background singers and chorus, Rep. Giffords has been mouthing the lyrics to "Twinkle, Twinkle," as well as a few other songs as part of her therapy to recuperate from her wounds.

After she finishes "Twinkle," Rep. Giffords is reportedly preparing a special performance for her husband, astronaut Capt. Mark E. Kelly, who is in Texas training for his command of the final voyage of the space shuttle in April.

"Happy Birthday to you
Happy Birthday to you,
Happy Birthday dear Mark
Happy Birthday to you
Happy birthday to you,
You live in a zoo
You look like a monkey (scratch arm pits)
Happy Birthday to you"

Talk about the power of music, indeed..

"It's not like she's speaking the way she spoke, but she is vocalizing and making progress every day," Pia Carusone, Ms. Giffords's chief of staff, told the media in an interview last month. "She's working very hard. She's determined. It's a tight schedule. A copy of it ("Happy Birthday") is hanging on her door."

According to specialists, despite the hopeful early signs, it is not uncommon for patients with a similar injury to have trouble communicating or undergo personality changes. Everything from ambition and concentration to short-term memory and social inhibitions can be affected, doctors say. Yet, it seems, partly through the use of song, Rep. Giffords has shown remarkable improvement.

With that in mind, she might try this one next:

"Many nights we've prayed
With no proof anyone could hear
In our hearts a hopeful song
We barely understood

Now we are not afraid
Although we know there's much to fear
We were moving mountains long
Before we knew we could

There can be miracles, when you believe
Though hope is frail, it's hard to kill
Who knows what miracles you can achieve
When you believe, somehow you will
You will when you believe..."

Words to live by. Literally.



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Too Much
To List



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for updates

Sat, Mar 12 • 9pm • \$18
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* Sat, Apr 2 *
Marcia Ball

* Sat, Apr 9 *
**The Duke Robillard
Band**

* Sat, Apr 16 *
Jonah Smith

* Sat, Apr 30 *
**The Beehive Queen
Christine Ohlman**



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SOUND WAVES 7

BAR FLY JOURNALS



By Stephanie Shawn

Hello, My Sweet BarFlies...Quite an exciting month, was short February, and I have alot to tell. First things first, though...A huge "Thank You" to EveryOne who helped out, either by volunteering their time, donating food or raffle prizes or simply by attending the wonderful Benefit we held for Little Red Rachael at the VFW in Pawcatuck. It was an unbelievable turnout, on a beautiful Sunday afternoon.

The Doug Woodard Band donated their time, along with DJ Dave Christina, to keep the crowd moving. The beautiful Miss Stacie and I called out the raffles for all those in attendance along with Little Ricky, Zack and Zach! Awesome gifts were won by many in attendance, including a trip to Aruba (thank you,

Barbara), gift certificates from many local restaurants including KITCHEN LITTLE, COVE FISH MARKET, GUYTANO'S and APPLEBEES.



Ms. Rachel

Also a big "Thank You" to Zack Genese owner of SKIN GRAPHIX for several awesome tattoo and piercing prizes! Everyone was after those babies!

The crew from TWO BROTHERS (Ron Sipski!!) and GATEHOUSE TAVERN came to show their support along with so many others (Nancy and Harry Roth, Annie Banannnie, Nurse Deb, Roy Patton, Dawn and Donny, Tommy and Kimmy, Darla!(Happy Birthday) and so many more. Our friends went above and beyond, creating gorgeous gift baskets,

scrumptious food and really going above and beyond the Call of Duty! Honestly, I know I've missed many of you and I apologize for that but, I am so proud of all of you for your help, thank you...Our Friends are Awesome!!

Onward, into the month..Had an exciting time at STASH'S recently! Sweet Jane and I went to see the Band, REWIND and I gotta tell you, REWIND Rocks! Seriously..I loved 'em! Classic rock, lotsa instruments, Band Guys working the crowd, fantastic vocals, what more could a Girl ask for? Got my invite via FaceBook from Bar Fly Fan, Larry Main for a Friday Happy Hour Show from 5:30 to 8:30 and was thrilled that I dragged my tired ass there!

REWIND played all the timeless songs from my youth, "Hold on Loosely", "Flirting with Disaster", songs by the Beatles, Chicago, and Billy Joel and my personal favorite, Three Dog Night with "Mama Told Me Not To Come". They had a Piano... they had a Saxophone... they had Bongos, for God's Sake.. Loved it! Pushing for a show at the KNICKERBOCKER...Patty?

We placed an order of nachos with a beautiful blonde waitress and were so pleased to have them made "special" by my favorite cook to the Stars, Steve!!!! He was hanging in the kitchen with STASH'S owner, Graham and we told them how happy we were to see REWIND and that we would be back soon! Can't wait for those Poker Runs! Thank you to everyone at Stash's for making it such a fun night and special "Hello" to Tony Walstra from FUSION, who also made the show and had me promise to see his band in the future!

Speaking of the KNICK, I was at the SAVAGE BROTHERS Show and saw the entire town of Westerly! The band was Fabulous with more wonderful classics like "Lay Down, Sally", and "Unchain My Heart". The dance floor completely packed and Jeal and John were the gentlemen of the evening! Had

a few Flashes from the Past when I saw Charlene Petrone and Gina Petrone Slafkovsky (both looking Fantastic) and old schoolmate, handsome Rod Ackley. Wow...hadn't seen any of them in years and

I think we are still holding it together, right guys? Thaaaa's right!

I wanted to let everyone know about my dueling birthday parties that I attended on the same night. Dino's 50th at SANDY'S LIGHTHOUSE and Wendy's at THE ANDREA. Can't begin to tell you how absolutely wonderful they both were. Dino had ERIC NARWHAL AND THE MANATEES hobbling around the dance floor in a specially made walker (for Aging Dino), singing a song just for Dino....DaDaDaDaDaDa Dino..can't get it outta my head! Was with my wonderful friend, Damien and we couldn't stop singing! Fabulous!

Then off to the ANDREA with a special Egyptian Theme, (yes, Wendy came home from her dream vacation ONE DAY before all Hell broke loose!) She had Bev Gray doing Karaoke, but the Hit of the Party was MARCO, with his DJing debut, spinning dance songs to keep that sparkly crowd hopping on that dance floor! (can anyone say AppleBottom Jeans, Boots with the Fur?) And the Photo Booth with props? Who does that?.. Wendy!! It was Fantastic!

NEXT!! Kathy Gay's house for a Stripper Pole Dance Party with the Girl's!... Hello?, can you say Fabulous? Of course you can! We were celebrating Miss Marilyn Burnett's Birthday and it was Definitely a Blast! Good Food, Cold Cocktails and a room full of sexily clad women (ok...some were in heavy sweaters, but those came off after a couple cocktails) learning to swing on a stripper pole. What a wonderful life I lead, huh?



The tiny girl (with the large chest) teaching us, was certainly a professional and led us all through the stripper steps that apparently, if taught one step at a time could have us all dancing professionally, in no time. Shoulda been a fly on the wall, people..a Blast! Again, thank you, Wendy and Kathy!

Seriously, that's not the half of it, but this isn't a novel, so I hafta wrap it up...So much in March to tell you about. Not only are Betsy, Arthur and myself all celebrating our birthday again (see my FaceBook Page (Bar Fly) for more Party Info...looking like St. Patrick's Day..March 17 at the HANDLEBAR CAFE for the big shindig!). I am also heading to Daytona Beach again for Bike Week. Wow...that's gonna be a Blast! I also wanna apologize to Steven Slosberg for saying the names of my same friends over and over again....I promise I will put some new ones in! (see? "Steven Slosberg"...new one right there!)

Love you all...it was a great month! My friends are wonderful and so much going on in the future! Little Secret .. (ssshhh..apparently my dance dreams will be coming true in the next couple months) I will be dancing at a Benefit on May 1 at VENICE RESTAURANT in Misquamicut..more details to follow in next month's issue so stayed tuned at swaves.com or Bar Fly on FaceBook for the exciting details! I need YOU!! Also, disappointingly, Girl's Night at COCO'S SALON is put off until March 31..so those lurid details will hafta wait! Ciao for now, My Sweet Flies!



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17 	18 LEAD PAINT LICKERS
24 KEVIN & GREG	25 2 CAT ZOO
31 CHRIS BONKOWSKI	1 MYSTIC HORNS

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FRI. March 4th
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SUN. 6th - DRYE & DRYE
 Takes the stage Brian Drye-Trombone
 Howard Drye-Sax ~ Jeff Hermanson-Trumpet
 Mike McGinnis-Clarinet/Sax
 Vinnie Sperrazza-Drums ~ Dan Fabricatore-Bass

THURS. 17th - Kerry's Birthday
 St Patrick would have drank beer at Hootie's
 and so Should you!

Monday - \$2 Domestic
 ~ 16oz Drafts all Night!
Tuesday - \$1.00 Margarita's
 gettin primed up for Cinco De Mayo!
Wednesday - Wii Game Night
 Drop in Pool League come play to win!
Thursday - **FREE POOL**
 \$2 Domestic ~ 16oz Drafts
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Fridays - Happy Hour 4-6
 D.J. DANCE PARTY! \$2 drinks til 12,
 Food til 1:30!
Saturday - **LADIES NIGHT!**
 The All New Ticket Madness
 (Get your 3!!)
 D.J. Dance Party ~ Food til 1:30

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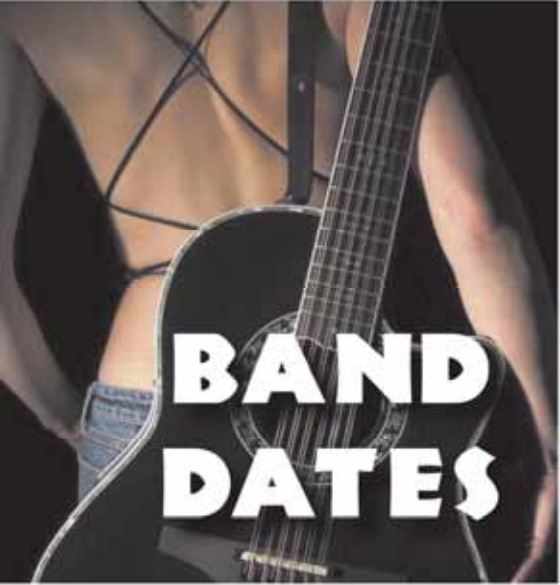
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MARCH 12th
 Betsy ~ Stephanie
 Artie & all other
 March Babies
 Birthday Bash

Thursday 17th
St. Patrick's Day
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Saturday 26th
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BAND DATES

ALAN SEMENOVICH

2 - Indie Theater, Mystic, CT 7pm
6,17 - Brickhouse, Willimantic, CT

ALTER EGO

5 - City Sports, Groton, CT
25 - Dan's, W. Greenwich, RI

BOTTOM DRAWER

11 - Richoni's, Groton, CT
26 - Brown Derby, Uncasville, CT

BRANDED

5 - Legends, Gales Ferry, CT
12 - Illusions, Wolcott, CT

DAN STEVENS

3 - Latitude 41°, Mystic, CT 7pm
4 - C. C.'s, Southington, CT 7:30
5 - Jeff's Cuisine, S. Norwalk, CT
6 - Delta Grill, NYC, NY Brunch
9 - Steak Loft, Mystic, CT 8pm
10 - Perks & Corks, Westerly, RI
11 - Rhinecliff Hotel, Rhinebeck, NY
12 - Vanilla Bean, Pomfret, CT
15 - Dolphin Striker, Portsmouth, NH
16 - Giuseppe's, Meredith, NH 5pm
18 - Suds Pub, Bethel, ME 7:30
19 - Harbor Inn, York Harbor, ME
24 - Parima, Burlington, VT
25,26 - Manhattan Pizza, Burlington, VT

DAN WATSON

6,20 - Harp n Hound, Mystic, CT
10,31 - Latitudes 41, Mystic, CT 7pm
15,29 - Daniel Packer, Mystic, CT
24 - Bridge Rest., Westerly, RI 8pm

KUNG FU

12 - Sully's, Hartford, CT

THE GOAT ROPERS

5 - Waterstreet Café, Fall River, MA 6-12
12,18 - V.F.W., Taunton, MA 8-12
13 - Holy Ghost Hall, E. Taunton, MA 2-6

10 SOUND WAVES

26 - House of Bud's, Hyannis, MA

GOPHERBROKE

5 - JD Cooper's, Putnam, CT
19 - McKinnon's, Hartford, CT
24 - Red Lion Inn, Stockbridge, MA 8-11
25 - Hub Bar, Canton, CT 8:30-12
26 - Bidwell Tavern, Coventry, CT

HOPE ROAD

12 - Tammany Hall, Worcester, MA
26 - Brickhouse, Dover, NH

JAMES HARRIS

3 - Steak Loft, Mystic, CT 7pm
4,18 - Bridge, Westerly, RI
5,9,16,19,23,30 - Daniel Packer, Mystic, CT
8,15,22,29 - Harp & Hound, Mystic, CT
13,26 - Ancient Mariner, Mystic, CT 4pm
20 - Salt Water Farm, Stonington, CT 3pm
25 - Perks & Corks, Westerly, RI

JAY DEMPSEY & HIGHWAY CALL

4 - Sneaker's Cafe, Groton, CT
11 - Stash's, New London, CT 5:30

KEVIN MANZELLA & GREG D

5,19 - Boathouse, Mystic, CT
13 - Salt Water Farm, Stonington, CT 3-5
18 - Ancient Mariner, Mystic, CT
24 - Voodoo Grill, Mystic, CT
26 - Dog Watch Cafe, Stonington, CT
27 - Harp & Hound, Mystic, CT

kGb

18 - Dog Watch, Stonington, CT

RED LIGHT

5 - Uncle Kranky's, Jewett City, CT
11 - Hard Rock Cafe, Foxwoods, CT
26 - The Music Lady, Plainfield, CT

REWIND

5 - Music Lady, Plainfield, CT
19 - Brown Derby, Uncasville, CT
26 - Amer. Legion, Webster, MA

RIVERGODS

4 - Bank St. Cafe, New London, CT
26 - O'Neill Theater, Waterford, CT

SEX & CANDY

31 - Christy's, New Haven, CT

SUE MENHART BAND

4 - Holiday Bowl, Groton, CT 5-8pm

11 - Cafe on Main, Colchester, CT
12 - Riverwalk, Mystic, CT 8pm

SUNDAY GRAVY

3 - Perks & Corks, Westerly, RI
11 - Voodoo Grille, Mystic, CT
18 - Wood River Inn, Richmond, RI
19 - Black Sheep, Niantic, CT
25 - Hanafin's, New London, CT

VINCE THOMPSON & FRIENDS

16 - Steak Loft, Mystic, CT 7pm
18 - Stash's, New London, CT 5:30
31 - Sneakers Cafe, Groton, CT 7pm

WILSON KANE

3,17,31 - Ancient Mariner, Mystic, CT 8pm
4,11,18,25 - Capt Pizza, New London, CT 12pm
4 - Cafe On Main, Colchester, CT
10 - Steak Loft, Mystic, CT 7pm
11 - Flander's Fish, E. Lyme, CT 7pm
12,26 - Boathouse, Mystic, CT 8pm
13 - No Where Cafe, New London, CT 6pm
18 - June's, Killingworth, CT 8pm
19 - Mews Tavern, Wakefield, RI
20 - Boathouse, Mystic, CT 3pm
24 - Airport Rd Cafe, Hartford, CT 6pm
25 - Bridge, Westerly, RI 8pm
27 - Salwater Farms, Stonington, CT 3pm

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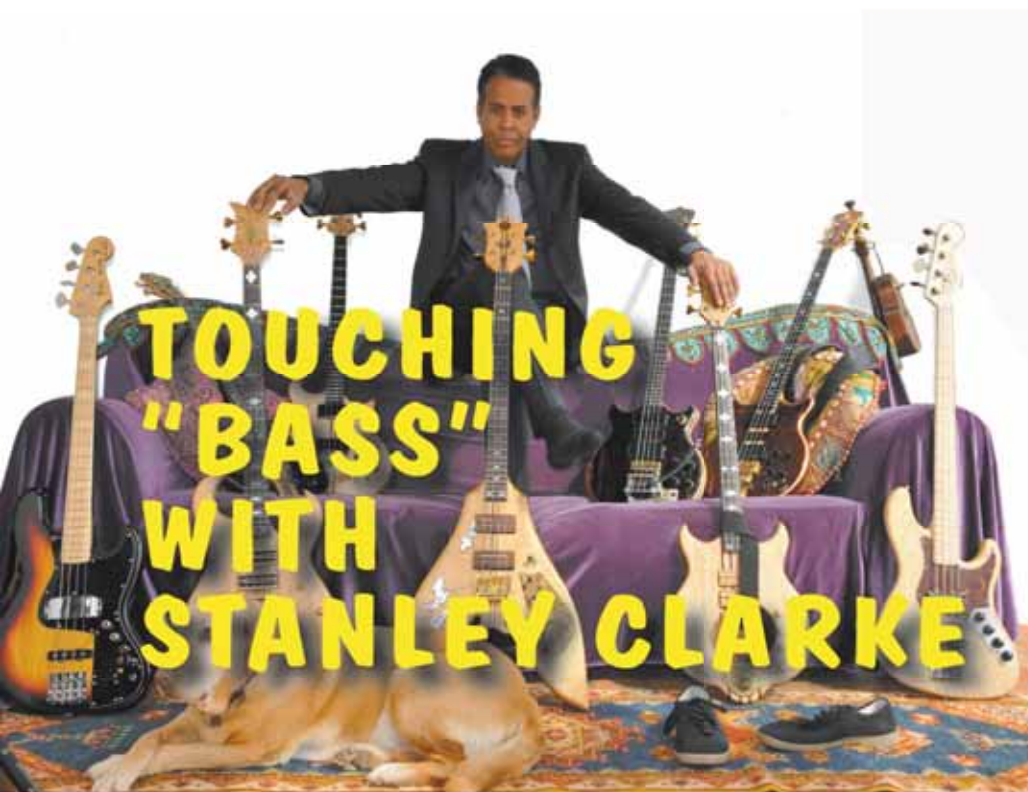
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By Walter Modliszewski

Jazz bass legend Stanley Clarke has been dazzling music fans with his ferocious technique and brilliant songwriting for over forty years. His forty albums and sixty film scores have made him one of the most respected artists in contemporary music. This year is off to an exciting start for Stanley Clarke, as he has just taken home the Grammy® Award in the Best Contemporary Jazz Album category for his latest recording "The Stanley Clarke Band." The record also received a Grammy® nomination in the Best Pop Instrumental Performance category for the song "No Mystery," but that award went to Jeff Beck for "Nessun Dorma."

Stanley was the first bassist in history to double on acoustic and electric bass with equal virtuosity. Not only is he an expert at crafting bass lines in the traditional backup role, he has also used his sense of melody to propel the bass into a viable lead soloist role. Although he is fluent in several different music genres, he is best known for his electric jazz-rock fusion work in the early seventies. This work included the seminal fusion band Return to Forever as well as his solo recordings.

Stanley's latest recording marks a return to his classic fusion sound, and he has assembled a group of young firebrand musicians that effectively updates this exciting style of music. For example, "No Mystery" is a modern remake of a classic Return to Forever tune, and the album includes a tribute to the jazz-rock fusion era that is humorously titled "Larry Has Traveled 11 Miles and Waited a Lifetime for the Return of Vishnu's Report." This title is a reference to the pioneers of the fusion genre: Larry Coryell & the Eleventh House, Miles Davis, Tony Williams Lifetime, Return to Forever, the Mahavishnu Orchestra, and Weather Report. The new record features keyboardist Ruslan Sirota, guitarist Charles Altura, pianist Hiromi Uehara, and drummer Ronald Bruner, Jr.

Stanley Clarke arrived in the jazz world in 1971 as a teenager from the Philadelphia Musical Academy. He would frequently travel to New York City where he landed jobs with famous bandleaders such as Horace Silver, Art Blakey, Dexter Gordon, Joe Henderson, Pharoah Saunders, Gil Evans, and Stan Getz. During this period, Stanley met up with a budding young pianist and composer named Chick Corea, and the two of them formed the seminal jazz-rock fusion band Return to Forever.

The original version of Return to Forever was primarily an acoustic band featuring flute and horns, and the band recorded two albums before mak-

ing a drastic change to its sound. The second version of the band was an electric jazz-rock powerhouse quartet featuring Stanley Clarke, Chick Corea, drummer Lenny White, and an explosive young rock oriented guitarist named Billy Connors. This lineup released the record that shook the world in 1973. This record was titled "Hymn of the Seventh Galaxy," and it stunned fans and musicians alike with its artistic jazz played at rock band volume levels. The music featured the highest levels of instrumental technique in the service of very deep compositions, all highlighted by the daredevil improvisations of the four band members. This ambitious record was very well received by the public, and it was certified gold.

After the band had completed a lengthy world tour, guitarist Billy Connors decided to leave the band to focus on studio session work. For his replacement, the band recruited a teenage guitar prodigy named Al DiMeola to form what is now considered to be the classic Return to Forever lineup. This lineup released more groundbreaking albums that cemented the band's reputation as a dynamic collection of brilliant musicians. For example, "No Mystery" won the Grammy® Award for Best Jazz Album in 1975, and "Romantic Warrior" was certified gold. Released in 1976, "Romantic Warrior" is considered by many to be the best jazz-rock fusion record of all time. Unfortunately, this was also the final recording by this version of Return to Forever. After the dissolution of this lineup, all four band members have maintained successful music careers that continue to this day.

Stanley Clarke launched his solo career in 1973 while he was still active with Return to Forever, and he further established the electric bass as a viable solo instrument. In 1974 he released his eponymous solo album which featured a hit 45 rpm "single" titled "Lopsy Lu." He then released the "shot heard around the world" with his 1976 album "School Days," of which the title track is now a bona fide bass anthem. The song features a funky bass introduction, a catchy melody, and an explosive bass solo that is still considered to be the standard for which all bass solos are measured against. Stanley Clarke has since continued to release one excellent record after another, and he has also composed numerous scores for movies and television.

In 2008, the classic Return to Forever lineup (Corea, Clarke, DiMeola, and White) reunited for a world tour. The band delighted their legions of fans with explosive performances of their classic material, and the tour was without a doubt the jazz event of the year. The excitement of the tour was captured on film for the DVD "Return to Forever Returns - Live at Montreux 2008." The concerts certainly left many fans hoping that they wouldn't have to wait too long for another reunion.

With his new band, Stanley has once again recaptured the excitement of the seventies fusion era. The Stanley Clarke Band is currently on tour to support the new record, and they will be performing at the Royale in Boston on March 24 (www.royaleboston.com) and at the BB King Blues Club & Grill in New York City on March 25 (www.bbkingblues.com).

I spoke with Stanley shortly before his latest Grammy® win, and our conversation is detailed as follows:

WM: Your new record has introduced a lot of "new talent" to the jazz community. Please tell me about some of these young musicians.

SC: The core members of the new band, excluding myself, include a Ukrainian-born keyboardist whose family has now moved to Israel, and his name is Ruslan Sirota. I met him five or six years ago, and he was right out of Berklee. He's kind of a child prodigy, and a very serious musician. He's actually working on his own solo record that should be coming out in the next month or two. His new record is a really good example of a young jazz musician of today. Young jazz musicians admire what we did, and also what guys who came before us did, but they have their own generational ideas and styles within their music. They like hip hop and the pop music of today. It's all that stuff mixed into one, and it's really refreshing. So that's Ruslan.

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The other core member of the band is an amazing drummer named Ronald Bruner, Jr. The only way I can describe him is that he's kind of a force of nature. He's out of the Tony Williams and Billy Cobham school of drumming. He's very technical but has a tremendous feel. He also has a solo record that will be released this year. He also plays with a rock band called Suicidal Tendencies. He's really creative, and what I love about him is that he does a lot of different things.

Also on the record is a guest of the band, and her name is Hiromi. She is the number one instrumental jazz artist in Japan today. She's about thirty years old, and she's an extremely serious musician. So last year, the Stanley Clarke Band played the whole year together through the summer and fall, and we had a lot of fun. Hiromi and I also sometimes play some duet music that we put together, and we played together at various performance arts centers. The duet music is very serious, and it's quite nice. I really enjoy playing with all of these musicians.

WM: Your new record reminds me of your work in the early seventies with Return to Forever as well as your own records from that time. Was that the intent of this record?

SC: Yes. It was a very rich period musically for me, and these guys all grew up listening to this music. When I was their age, I was into guys like Freddie Hubbard, Art Blakey, and Dexter Gordon - the guys that came before me. These guys all listened to Return to Forever records, and I kind of had no choice. This is what they wanted to do, and this is what they love to do. I kind of just joined the party, and it's a very nice thing to play with people that are younger than me and that love something that I did.

Out of all the music in the world, I think that jazz music is the only music like this. For example, when I started playing in jazz bands when I was in my early twenties, I always played with people that were much older than me. It's a music that gets passed down. The leader is usually the oldest guy, and he hires a bunch of young guys. They learn things and get trained, and when they get older they hire young people. That's a tradition in jazz. You don't see that so much in rock and roll or pop music. Usually with those types of music, everyone in the band will be about the same age. I think that it is something that is unique to jazz music, and I think that's why the music keeps being passed down and it keeps going and going. It's really a cool thing.

WM: Going back to the beginning, what originally made you want to learn how to play the bass?

SC: When I started out in school, I went into the music room to pick out an instrument. I showed up late, and the only thing that was left was an acoustic bass in the corner. So that's what I picked up and that was that.

WM: How much did you practice when you first started?

SC: Some of my friends would say that I was like an animal with practicing. I would go eight hours straight in practice. I spent a lot of time practicing the bass. I approached it as if I were training to be a football player or a baseball player. I really got into it musically, physically, and spiritually - the whole thing. I literally became the bass.

WM: Please tell me about your experience at the Philadelphia Musical Academy

SC: I went there after I finished high school. While I was in high school, I had already made up my mind that I wanted to be a musician and that was the only thing that I was interested in. The Philadelphia Musical Academy was a private school, and it was a beautiful place. It's now called the University of the Arts, and it's a much bigger school. It was a tremendous school that I

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went to.

WM: What was your first "big break" as a professional musician?

SC: I went to New York and I joined a band with Horace Silver. It was called the Horace Silver quintet, and I then began working as a traveling musician. It was nice because I entered this unusual, unique club of jazz musicians. I walked in the door and joined this club, and I never came out.

WM: When did you take up the electric bass?

SC: I started playing the electric bass when I was about fifteen or sixteen. It's funny, during my early years playing the electric bass, I would play it and then put it down for a long time. It all depended on who I was playing with and what their needs were. When I played with Horace Silver, I played electric bass. After that I played with Stan Getz and Joe Henderson, and that was all acoustic bass. Then when Chick and I started playing together, initially it was just acoustic bass. But then the band added this whole electric thing to our scene, and I started playing electric bass again. It really depended on what the needs were.

You see I am really an acoustic bass player - that's what I am. The electric bass is kind of a side thing for me. I won't say that it's a hobby, but it's something that's second to the acoustic bass. Within the music business I'm mainly known as an electric bass player, and I got a large amount of my success from what people think of me as an electric bass player - and that's totally fine. But what I truly am is an acoustic bass player. In my time, when I was younger, there weren't any schools to go and learn how to play the electric bass. It was just something that I picked up, but I did all my studies with the acoustic bass. So that's the story there.

WM: Before you took up the electric bass, I don't believe that there were too many jazz electric bass players. Who were your influences on this instrument?

SC: You're right. There weren't too many, especially guys that were really noticed. I played the electric bass, and so did my buddy Jaco Pastorius. He was mainly an electric bass player - I don't think he knew how to play the acoustic bass much. To be quite honest, it was really the early stages of this whole new electric bass thing. When I started out, I mentioned Jaco and there were a few other guys like Miroslav Vitous and Alphonso Johnson. We were kind of the guys that were taking the electric bass and injecting that thing into the jazz world. So it was kind of a paradigm shift in the electric bass world.

Right before that you had Larry Graham, Paul McCartney, and James Jamerson. These were bass players that mainly played pop, rock, and soul music. What we did is we took some of that stuff - because I'm personally influenced by all those guys that I mentioned to you. What I personally did is take whatever influence landed on me, and I then coupled that with my knowledge of jazz music, harmony, classical music, and all that. That's what laid the grounds for this new way of playing the electric bass. So we went forward with that.

It was a new thing. Education on the electric bass - that was not there at all. You couldn't go to a school and learn how to play the electric bass. There was maybe this one book that was written by a woman named Carol Kaye, and I was also influenced by her. She played on a lot of those Motown records along with James Jamerson. Nowadays people can go to schools to learn how to play the electric bass, and it's fascinating to me.

WM: For the Return to Forever record "Hymn of the Seventh Galaxy," you guys made a real drastic shift in your sound. What inspired you to make that leap?

SC: Well, we added an electric guitarist and Billy Connors was his name. We were really interested in playing louder, playing for more people, and having a bigger explosion out there. So we took our way of composing - which if you really listen to that music or look at those charts - it's like classical music. An orchestra can play that stuff. What we did is we got really loud - we turned that equipment up and just played. It was great! We were young and we were trying a bunch of different things. We just went for it because it was a lot of fun. That was a great time period for me - I really enjoyed it.

WM: What made you decide to launch a solo career while Return to Forever was still active?

SC: It was only natural. Return to Forever was pretty much Chick's band, and I was kind of his right hand man for lack of a better term. I was right there with Chick all the time. I was very supportive of him, but like anyone else I had my own ideas about things. Much of my early solo records had more to do with promoting the bass as a solo instrument. If you really listen to those records and listen to what else was going on at the time, you would see how weird those records really were. And if you looked at my shows, I was a bass player standing in front of a band. Typically at that time you would see a singer, or maybe a guitar player, leading a band. I just felt: "So what? I'm a bass player and I'm going to stand in front of a band and make my own music and that's that!" The records reflected that, and that's really the only way that it could have been done.

It couldn't have been done in Return to Forever because that band had too many voices. Return to Forever was pretty much a keyboard and guitar oriented band that was supported by bass and drums. My solo records were bass records. I've been very lucky to hear some kids tell me that "School Days" is a bass anthem. Of everything that I've ever done, I'm most proud of my first few solo records. They shifted how people think about bass. Then when Jaco Pastorius came along, he took it even further. It was really a cool time!

The first few records weren't even about making money. If I wanted to make money, I would have done something else. Although those records did sell and I made a lot of money, the initial thought was to do something that was really different. I didn't even know whether those records would sell. If I really wanted to make money I would have worn some gold lamé, put some oranges in my crotch, got an even bigger afro, get really really funky, and have a singer out there. But if you listen to those records carefully, it's really a celebration of the bass. That's what I'm most proud of - that I had an idea and I did it!

WM: Moving back into the present, are you planning on taking The Stanley Clarke Band on tour?

SC: Oh yeah. I'm always taking that band on the road. We have a long tour in March, and we have some dates in May. We're teaming up with another bass player and his band - Victor Wooten, and we're playing all around the country.

We were nominated for two Grammy® Awards for our latest album. We're hoping that we get at least one win there. If not, we're very happy just to be nominated. Of all the albums that were made last year, we have a lot of gratitude that we were at least nominated. It's a very nice thing. We have a cool band with some very nice people in it.

WM: After this tour is finished, what's next for Stanley Clarke?

SC: We're putting a new version of Return to Forever together for a major world tour this summer. The band will consist of me, Chick Corea, Lenny White, Jean-Luc Ponty on violin, and Frank Gambale on guitar. We're in Australia right now playing a few dates, and we're going to tour the world starting in June. The tour will continue until the end of the year. We came to

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Australia to start it up, and we had some rehearsals in New York. So that's what we'll be doing.

WM: Will Return to Forever release any new music?

SC: I don't think we're going to have the time. For lack of a better word, this tour is going to be a celebration of the entire history of Return to Forever. It's a pretty long show. This is the fourth version of Return to Forever, and we'll be performing all the different things we've done since 1972. The band has a long history, and a lot of good people have come through the band. We've made some pretty significant records in the world of jazz, and so we're going to celebrate that. I think it's going to be a good thing for our fans.



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The Rivergods "Signs"

Recorded by Eddie Shea

There is a difference between soul music and music with soul. When one thinks about soul music, they would probably think Aretha Franklin, Michael Jackson, Sam Cook. However, these guys have no more soul than New London's own The Rivergods. Consisting of an interesting array of rock, blue grass, country, and latin rhythms, the Rivergods are slowly building a solid foundation of fans throughout southern New England. This five-piece band is still going strong after starting their career in 1997, putting out several albums along the way. Throughout their career, the band has always wrote about the good things in life, about the ideal life. Now, as the Rivergods release their latest album "Signs," they are ready to keep the band moving, potentially taking it one step further.

Lead guitarist and front man for the band, Ben Parent is the mastermind behind the lyrical and melodic beauty of most of their music. As confessed in a video article, Parent gets a lot of his inspiration from seeing aspects of life and nature as they should be, compared to how society and culture projects them. In this day in age, it is difficult to maintain an individualistic view on life, to perceive the world as you wish. The world is constructed of so many distractions, so much media influence that it is bewildering to try to see things as they actually are. Ben Parent does just that when thinking about his ideas for tunes.

Naturally, working with a band so co-operative and just as passionate about music as himself, the Rivergods create this incredible chemistry that, in turn, produces this incredible music. Perhaps what makes the band so close is the apparent friendship and connection that the members share. Listening to the music, you can hear that they are playing for simply the love of the music, for the love of playing. The band is made up of the standard drums, guitar, bass, all of which play an incredible role in the band. However, to stir up the norm a little, there is also the addition of an incredible Hammond organ and a pedal steel guitar, played by Nancy Parent.

The Rivergods have such a unique style
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to their music that it is difficult to put a finger down on their exact genre. They pull together aspects from the southern rock feel to the country bluegrass feel. Perhaps it is the lyrical strength that Ben Parent contributes, or maybe it is the soothing voice that embodies tunes featuring Nancy Parent. Perhaps it is the groove put down by drummer Trevor Chandonnait and bassist Mike Palazollo. But really, when looked at as a whole, all one would see of the Rivergods is a group of people who have a strong fire burning inside them to make and feel the music with no regard to who's listening or what comes of it.

The new album "Signs" comes out on March 26th. That Saturday night they are holding a CD release party at the O'Neil theater in Waterford, if you can get a chance head down there to check it out. These guys put on some sweet tunes, it's definitely something worth checking out and having a few drinks to on a Saturday night. Easy listening, but enough talent and energy to make a night out of it. Catch the Rivergods on their website, therivergods.wordpress.com for updates on shows and news regarding new work!

**** 1/2 - David Fidrych

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IN CONCERT

Robert Plant and The Band of Joy

MGM Grand
Mashantucket, CT

1-28-2011

By Bill George

Robert Plant's Band of Joy hit the stage at 9:00 pm at The MGM and never looked back...or did they? The Band of Joy is really Robert's vehicle to continue to communicate with his audience on his own terms and in his own way. The band is made up of five world class musicians who's roster reads like the "who's who" of bluegrass, folk, and country music. The band features Patty Griffin on vocals; Buddy Miller on guitar and vocals; Darrell Scott on an array of stringed instruments and vocals; Byron House on bass; and Marco Giovino on drums. The band was exceptionally tight and enabled Robert to highlight his vocals in a broad array of musical genres. From the moment they hit the stage to the last curtain call, they pushed the limits and brought the house down calling for more.

The audience started out with a very warm welcome for Robert Plant and his band. Many in the audience wanted to see a Led Zeppelin show, but they would have to wait until the sixth song to hear "Houses of the Holy" from Led Zeppelin's "Physical Graffiti" album. The five songs that came prior to this were all exceptionally well done, and they truly drew the audience into the show. The band opened with "Angel Dance," and Robert was dressed in his signature garb, consisting of reptile boots, jeans, and an untucked elaborate shirt. He was extremely patient with the audience, who for the first 20 minutes screamed for Led Zeppelin songs. He was very respectful to the audience, only once showing some annoyance with the crowd and waiving his finger, saying "not yet." Robert is a real professional without an ego, and he showed this by sharing the stage equally with his band-mates. He even moved to the back of the stage on several occasions to enable the others to have their time in the spotlight.

The band played a great two hour set that consisted of more than 20 songs that spanned his entire professional career. The show featured many high points throughout the evening, and the high points were equal regardless of what era they were from. Each song offered something really different, and this blend of music created a mystical journey. The Led Zeppelin material featured throughout the show covered several different periods of that band's history. The songs from the Led Zeppelin acoustic repertoire included "Tangerine," "Ramble On," and "Gallows Pole." These acoustic songs were actually made for the Band of Joy. In fact, the acoustic Led Zeppelin songs were much more of a reach for the original Led Zeppelin line-up, as the instrumentation required for these songs is much more suitable to the musicians in the Band of Joy. This point came through clearly throughout the performance, and the band adapted these songs and took them to another level.

Songs from Robert's solo career included "Tall Cool One" and "I'm In The Mood," and these were very well executed and received. While the country/folk music stylings of the Band of Joy were fascinating and enjoyable to listen to, the audience took off to some other place in time whenever the band dropped something else in the mix. It must be very hard to resist the urge to simply go to the old standbys to get that type of adoration and reinforcement. The Band of Joy is an exceptional vehicle for Robert to reach his audience with new and old music, while enabling him to be in a place where he is obviously very happy.



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