

NEW LONDON COUNTY - WINDHAM - MYSTIC - RHODE ISLAND

Sound Waves

Volume 22
Issue 1
October 2011



An
Interview
with

THE YARDBIRDS

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photo by Karsten Koch

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14 SHAWN TAYLOR	15 LEAD PAINT LICKERS
21 SUE MENHART	22 BEN FRIERT
28 LEAD PAINT LICKERS	29 RON DRAGO
4 MIKE LANE	5 SHAWN TAYLOR

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Arlo Guthrie

"Boys Night Out"

Thursday, November 10 • 7:30 pm

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TWO TICKETS*

1) 'LIKE' the Garde Arts Center,
Sound Waves Magazine and Arlo Guthrie
on FACEBOOK

2) TAG the Garde Arts Center,
Sound Waves Magazine and Arlo Guthrie
in a STATUS UPDATE with why you should
WIN TWO GARDE CIRCLE SEATS
to Arlo Guthrie "Boys Night Out"
at the Garde Arts Center.

*One lucky winner will be
announced via Facebook
on October 31, 2011



YOUNG@HEART™ Is Alive and Well

Friday, October 14 • 7:30 pm

Prepare to be entertained by the inspiring individuals of Young@Heart™, a New England senior citizens chorus that has delighted audiences worldwide with their covers of songs by everyone from Jimi Hendrix to Sonic Youth. As seen in the Stephen Walker's 2008 documentary, these retirees are out to prove that Rock 'n' Roll will never die.

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New London Plaza Hotel
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MY MOTHER'S ITALIAN, MY FATHER'S JEWISH & I'M STILL IN THERAPY

Sunday, October 23 • 3 pm

The comedy chaos continues in this critically acclaimed sequel to comedian's Steve Solomon's smash hit My Mother's Italian, My Father's Jewish & I'm in Therapy. Still in Therapy. The audience follows along in this wonderfully funny journey about growing up, mixed marriages, ex-wives, dieting and other side-splitting situations that we all relate to.

Sponsored by Mike Buscetto

Cost of Living: A Zom Rom Com

Thursday, October 27 • 8 pm

Romance. Political Satire. Zombies. From the creative mind of New London County native Daniel Lee White. Features pre-show live performance by band Waking Elliot.

Broadway at the Garde Series

IN THE HEIGHTS

Saturday, October 29 • 3 pm & 8 pm

The 2008 Tony award®-winner for best musical, best score, best choreography and best orchestrations, tells the story of a vibrant community in Manhattan's Washington Heights – a place where the coffee from the corner bodega is light and sweet, the windows are always open, and the breeze carries the rhythm of three generations of music.

Sponsored by People's United Bank & Jet Blue

Shangri-La Chinese Acrobats

Thursday, November 3 • 7:30 pm

"Incredible," "breathtaking," "stunning" and "quite unbelievable," are just a few quotes critics have used to describe this cultural masterpiece. Prepare to sit back, relax and be transported by these magnificent acrobats to the mystical land of "Shangri-La," where anything is possible and illusion becomes reality.

Arlo Guthrie "Boys Night Out"

Thursday, November 10 • 8 pm

Three generations of Guthries, one stage. Music legend Arlo Guthrie brings his hits to the Garde along with two fellow Guthries, son Abe Guthrie and grandson Krishna Guthrie.

An Evening with Sophie Milman

Oasis Room

Friday, November 18 • 8 pm

Sultry Russian-born, Israeli-raised, Toronto-based jazz singer Sophie Milman launches her latest album *In the Moonlight*. Includes pre-show Chat and Dine at 7pm.

Presented by Jazz@Garde Community Fund.

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Let's Renegotiate the Social Contract

Dear Occupiers and the 99%,

First of all, I am inspired by your courage and conviction and I thank you for the leadership that you are showing the nation.

I just read the Declaration of the Occupation of New York City passed by the NYC General Assembly. I agree with many of the critical statements made about our current financial and political system and I admire the comprehensive nature of the approach.

As we further develop our collective vision and political strategy, I submit for consideration, Franklin D. Roosevelt's Economic Bill of Rights proposed in his State of a Union speech in 1944, a year before his death.

Although never adopted as an official amendment to the US Constitution, the Economic Bill of Rights became the basis of the Universal Declaration of Human Rights, authored in part by his wife, Eleanor Roosevelt, and adopted by the UN General Assembly December 10, 1948. The United States voted in favor of the adoption.

Martin Luther King, Jr. attempted to advance a version of this in 1968 through the Poor People's Campaign before he was assassinated.

While we may need to revise it, it seems to me that the Economic Bill of Rights offers an orientation -- an intellectual, social and moral one -- that addresses many concerns that we all have as citizens and frames our rights as rights; not as "entitlements" for the elderly, the undeserving, or the underperforming.

The values and ideas expressed in the Economic Bill of Rights were embodied in the New Deal programs -- Roosevelt administration's response to the Great Depression -- one of which is our current Social Security program.

Insofar as the Economic Bill of Rights may appear to be unrealizable, this so-called conventional wisdom attests to just how far our current consciousness has departed from the lessons in humanity painfully learned during the Great Depression and World War II.

This departure is no accident; it is by design. In the last 30 years, we've moved away from Roosevelt's vision, and have been lured or bullied into accepting an entirely different social contract. Roosevelt wanted the Economic Bill of Rights to be the law of the land because he knew the "economic royalists" were nipping at the heels of social justice. He wanted to give us constitutional protection from their abuse of power. He spelled it out in 1936 in his speech "Rendezvous with History."

The hours men and women worked, the wages they received, the conditions of their labor - these had passed beyond the control of the people, and were imposed by this new industrial dictatorship. The savings of the average family, the capital of the small-businessmen, the investments set aside for old age - other people's money - these were tools which the new economic royalty used to dig itself in.

Without our consent, we have become enablers or cogs of a financial system that requires us to pay off the gambling debts of the "money guys" at the casino we call Wall St and maintain the system that benefits the 1%, the "economic royalists." Our political system is now fully co-dependent on this financial system, just too addicted to the enormous amounts of cash that flow into campaign coffers, and into bank accounts once our elected leaders leave office to join the private sector.

Because of these problems, and, our incomprehensible and unfair tax code,

6 SOUND WAVES

our country has an upward income redistribution system. In a sense, we have socialism, but only for the 1%. It bestows privileges to the wealthy for being wealthy and punishes the poor for being poor.

The current social contract tramples on our right to life, liberty and the pursuit of happiness. We need to thoroughly revisit and renegotiate this social contract. It is not too late to make a u-turn on the terrible policies of the last 30 years that led to the current recession, extreme economic inequality, and the corruption of our democracy, and return to a politics that recognizes our humanity.

Let's discuss the merits of the vision advanced by Franklin and Eleanor Roosevelt who praised compassion, and compare it to the vision advanced by Ayn Rand who praised selfishness instead. Let us decide as a nation which we prefer.

This brings me to my second request. Let's take the occupation to the voting booth. Let's take it to town halls, city halls, state capitols and the US Capitol. Let's Occupy the Voting Booth in 2012.

The truth is, too many of us have been absent from the political process. Widespread public disengagement hurts our democracy as much if not more than greed and corruption. We cannot achieve changes in this country until We the People occupy the People's House and stay there.

In Egypt, the people demanded that a dictator step down. In a dictatorship, that can work: Hosni Mubarak stepped down and the people of Egypt embarked on a journey to constitute a new democratic society. But the United States is a representative democracy with a complex system of laws that must change. There is no one person who could step down, or step up, and solve our problems. The closest thing that we have to Mubarak is money. And the only ones who can step up are We the People. Perhaps the rally cry for the American people should be: Money out. People in.

Whichever solution or slogan we decide to advance as a people coming together in an unstoppable wave of energy to change our society, we cannot achieve our goals without the commitment to ongoing and fiercely persistent engagement from all of us. We need to take our jobs as citizens seriously and understand that our civic duty is really a civic gift from those who fought for and are still fighting for real democracy.

Finally, to my new friends at OccupyDC and to OccupyTogether, I invite you to join us on October 29th for a Citizens Intervention at the US Capitol. Let's speak for the 99% and take our concerns, stories, ideas and grievances directly to Congress. Let's initiate a civil, national dialog with all Americans in the spirit of out of many voices, one.

We need all Americans whether they are in Congress or not, to agree to have dialog about our future. As much as we may at times feel alienated from each other, we do share a common future and a common bond, the love of our country and its ideals.

I have no idea what the outcome of our struggle will be. I can offer my hope and these stirring words from Roosevelt.

To some generations much is given. Of other generations much is expected. This generation of Americans has a rendezvous with destiny... It is not alone a war against want and destitution and economic demoralization. It is more than that; it is a war for the survival of democracy. We are fighting to save a great and precious form of government for ourselves and for the world.

Let's move to protect our democracy for our fellow Americans and the rest of the world.

Sincerely,
Annabel Park

www.Swaves.com



Annabel is a writer, filmmaker and speaker who is known for her innovative work in netroots/grassroots activism. She has made numerous TV and radio appearances and has been invited to speak throughout the U.S. and also in Europe and Asia. Her writings have been published by cnn.com and the Washington Post.

She co-directed a ground-breaking documentary about America's culture war over immigration, 9500 Liberty, with Eric Byler. The critically acclaimed film has won three film festival awards and was released on cable by MTV.



She is the founder of the Coffee Party, a growing grassroots democracy movement with over 500,000 people in the network. The Coffee Party has been featured in stories by national and international media.

In 2007, she was the national coordinator for the 121 Coalition, organizing a historic grassroots effort to successfully pass US House Resolution 121, also known as the “comfort women” resolution. She is currently developing a documentary about

unresolved issues from WWII in Asia.

She studied philosophy at Boston University and political theory at Oxford University as a Marshall Scholar.

She was born in Seoul, South Korea and immigrated to Houston, TX when she was nine years old with her family. She grew up working at a truck diner owned by her parents.

annabel@coffeepartyusa.com

www.Swaves.com

Excerpt from President Roosevelt's January 11, 1944 message to the Congress of the United States on the State of the Union:

“It is our duty now to begin to lay the plans and determine the strategy for the winning of a lasting peace and the establishment of an American standard of living higher than ever before known. We cannot be content, no matter how high that general standard of living may be, if some fraction of our people—whether it be one-third or one-fifth or one-tenth—is ill-fed, ill-clothed, ill-housed, and insecure.

This Republic had its beginning, and grew to its present strength, under the protection of certain inalienable political rights—among them the right of free speech, free press, free worship, trial by jury, freedom from unreasonable searches and seizures. They were our rights to life and liberty.

As our nation has grown in size and stature, however—as our industrial economy expanded—these political rights proved inadequate to assure us equality in the pursuit of happiness.

We have come to a clear realization of the fact that true individual freedom cannot exist without economic security and independence. “Necessitous men are not free men.” People who are hungry and out of a job are the stuff of which dictatorships are made.

In our day these economic truths have become accepted as self-evident. We have accepted, so to speak, a second Bill of Rights under which a new basis of security and prosperity can be established for all—regardless of station, race, or creed.

Among these are:

The right to a useful and remunerative job in the industries or shops or farms or mines of the nation;

The right to earn enough to provide adequate food and clothing and recreation;

The right of every farmer to raise and sell his products at a return which will give him and his family a decent living;

The right of every businessman, large and small, to trade in an atmosphere of freedom from unfair competition and domination by monopolies at home or abroad;

The right of every family to a decent home;

The right to adequate medical care and the opportunity to achieve and enjoy good health;

The right to adequate protection from the economic fears of old age, sickness, accident, and unemployment;

The right to a good education.

All of these rights spell security. And after this war is won we must be prepared to move forward, in the implementation of these rights, to new goals of human happiness and well-being.

America's own rightful place in the world depends in large part upon how fully these and similar rights have been carried into practice for all our citizens.

For unless there is security here at home there cannot be lasting peace in the world.

MUSIC NOTES



“The Last Of The Delta Blues Singers”

By Mark T. Gould

He played with Robert Johnson and Charley Patton.

If you need to understand the length, breadth and influence of the great Delta bluesman David “Honeyboy” Edwards, that’s all you need to know.

He played with Robert Johnson and Charley Patton.

Edwards, who passed away in late August at the age of 96, is arguably the last in a long, seminal line of bluesmen who span the link from Johnson and Patton through Waters and the Kings, to Hammond and Mahal, to today’s young players who seek to emulate those towering giants.

Edwards, who was still playing shows as recently as last April and had a gig scheduled the day he died, knew and/or played with them all. As such, his career spanned nearly the entire recorded history of the blues, from its acoustic beginnings in the Mississippi Delta to its northern migration, and electrification, in Chicago. As a vital part of that growth of the blues genre, Edwards played with virtually every major figure in the business. Back in the 30s, Johnson and he traveled together, performed on street corners, at picnics and in drinking dives, dances and fish fries.

“We would walk through the country with our guitars on our shoulders, stop at people’s houses, play a little music, walk on,” Mr. Edwards said in an interview with the blues historian Robert Palmer, recalling his years with Johnson. “We could hitchhike, transfer from truck to truck, or, if we couldn’t catch one of them, we’d go to the train yard, ’cause the railroad was all through that part of the country then. Man, we played for a lot of peoples (sic).”

Edwards was reportedly present the night that Johnson was allegedly poisoned and murdered, and his recollection of the events of that night is now widely reported as the definitive one.

Edwards was raised in Shaw, Mississippi, in the cradle of the Delta. His parents, who worked as sharecroppers, gave him the nickname ‘Honey,’ which later became ‘Honeyboy.’ His mother played the guitar, and his father, a fiddler and guitarist, performed at local social events. Mr. Edwards’s father bought him his first guitar and taught him to play traditional folk ballads.

Through it all, Edwards became an enormous influence on the next generations of blues layers. Ironically, he did not record commercially until after World War II; the lone, significant exception being the field recordings he made for the Library of Congress under the supervision of the folklorist Alan Lomax in 1942. Those recordings are generally regarded as the origin of the blues style that helped shape rhythm and blues and rock ‘n’ roll. Edwards later became known for his intricate finger picking and slashing bottleneck-slide guitar work, twin staples of the blues guitar tradition. He was also one of the first blues players to use a horn and percussion in his band.

Thankfully, the blues revival of the Sixties created a market for Edwards’ music. He appeared on record for one of the first times with fellow bluesmen Willie Dixon and Buddy Guy on sessions that resulted in the albums “Blues Jam in Chicago” by the British blues-rock band Fleetwood Mac.

Yes, that Fleetwood Mac.

The exposure did wonders for him, leading to a series of recordings and

a number of extensive tours. Mr. Edwards was elected to the Blues Hall of Fame in 1996 and named a National Heritage Fellow by the National Endowment for the Arts in 2002. He won a Grammy award in 2008 for the album “Last of the Great Mississippi Delta Bluesmen: Live in Dallas,” a collaboration with Henry Townsend, Pinetop Perkins and Robert Lockwood Jr., and was the recipient of a lifetime Grammy achievement award last year. He was still playing as many as 100 shows a year in 2008.

David “Honeyboy” Edwards’ influence on blues music was, and is, enormous. And, to understand it, you only need to know one thing.

He played with Robert Johnson and Charley Patton.



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BAND DATES

ALTER EGO

21 - Junes Pub, Killingworth, CT
29 - Christophers, Groton, CT

BOTTOM DRAWER

29 - Dodd Stadium, Norwich, CT day
29 - Sneekers Cafe, Groton, CT

THE CARTELLS

5 - Steak Loft, Mystic, CT 7pm
7, 28 - Latitude 41, Mystic, CT 7pm
8 - Aspen, Old Saybrook, CT 7pm
14 - Maugle Sierra, Ledyard, CT 5:30pm
16 - Festival, N. Stonington, CT noon
29 - Donahues, Madison, CT

CUCUMBER JONES

9 - Windjammer, Westerly, RI

DAN STEVENS

6 - Bubby's, Brooklyn, NY
7 - Coffee House, Princeton, MA
8 - Vanilla Bean, Pomfret, CT
9 - Delta Grill, New York, NY
13 - Perks & Corks, Westerly, RI
15 - First & Last Tavern, Avon, CT
19 - Red Lion Inn, Stockbridge, MA
21 - Manhattan Pub, Burlington, VT
22 - Gypsy Joynt, Great Barrington, MA
26 - Dolphin Striker, Portsmouth, NH
27 - Giuseppe's, Meredith, NH
28 - McSeagulls, Boothbay Harbor, ME
29 - York Harbor Inn, York Harbor, ME

DAN WATSON

6 - Shipyard Tavern, Mystic, CT 7pm
7,11,25 - Daniel Packer, Mystic, CT
13 - Bridge, Westerly, RI 8pm
19,23,24,30 - Harp n Hound, Mystic, CT

EIGHT TO THE BAR

7 - Maple Tree, Simsbury, CT
9 - Elks Club, Leominster, MA 7:30pm
15 - Uncas Ballroom, Uncasville, CT 6-11pm

FUSION

7 - Bank St. Cafe, New London, CT
9 - Sunset Ribs, Waterford, CT 3-7
14 - Sneekers, Groton, CT

10 SOUND WAVES

THE GOAT ROPE

8 - Bourne Park, Bourne, MA 7pm
15,21,29 - VFW, Taunton, MA 8-12
22 - Billy Club, Taunton, MA 8-12

GOPHERBROKE

14 - Bidwell Tavern, Coventry, CT
26 - Red Lion Inn, Stockbridge, MA
29 - Mango's, Branford, CT 7-10

GREEN TEA

13 - Voodoo Grill, Mystic, CT
14 - Wood River Inn, Hope Valley, RI
29 - Bridge, Westerly, RI

HOPE ROAD

8 - Rhino Bar, Newport, RI
15 - Ocean Mist, Matunuck, RI

JAMES HARRIS

4,11,18,25 - Harp & Hound, Mystic, CT
5,12,15,19,26,29 - Daniel Packer, Mystic, CT
7 - Maugle Vineyards, Ledyard, CT 5:30pm
8 - Pizzetta, Mystic, CT 5pm
13 - Steakloft, Mystic, CT 7pm
14,22 - Ancient Mariner, Mystic, CT
30 - Ancient Mariner, Mystic, CT 5pm

JAY DEMPSEY & HIGHWAY CALL

7 - Steak Loft, Mystic, CT 8pm

KEVIN MANZELLA & HEATHER LEPAGE

7 - Dog Watch, Stonington, CT
8 - 84 High St., Westerly, R.I. 8:30
12 - Ancient Mariner, Mystic, CT 8pm
15 - Boathouse, Mystic, CT 8pm
21 - Ancient Mariner, Mystic, CT
22 - W.B. Cody's, Westerly, R.I. 7pm
23 - Ancient Mariner, Mystic, CT 5pm
26 - Boathouse, Mystic, CT 7pm
27 - Savin Rock, Mystic, CT

kGb

14 - Dog Watch, Stonington, CT
26 - Steak Loft, Mystic, CT 7pm

MUNSELL BROTHERS BAND

7 - Christophers, Groton, CT
15,16 - Gazebo, Mystic, CT
28 - Black Sheep, Niantic, CT
29 - Ivory Pub, Deep River, CT

RED LIGHT

15 - Center Station Cafe, Berlin, CT
22 - Two Brothers, Voluntown, CT
29 - Music Lady, Plainfield, CT

SAM E. JAMES

13 - Savin Rock, Mystic, CT 8:30pm

STYFFY KITTY

7 - Sneekers, Groton, CT
22 - Windjammer, Misquamicut, RI

SUE MENHART BAND

7 - Holiday Bowl, Groton, CT 5-8pm
12 - Food Stroll, New London, CT 5:30
14 - Songbird Café, Old Lyme, CT 7-9pm
15 - Sneekers, Groton, CT
21 - Riverwalk, Mystic, CT 8pm
22 - Festival, New London, CT 12:30-1:30pm
29 - Jitters, Southington, CT 7-9pm

SUNDAY GRAVY

6 - Perks & Corks, Westerly, RI
27 - Rhino Bar, Newport, RI
28 - Dan's Place, W. Greenwich, RI

SWIM THE MIND

22 - Up or On the Rocks, Hartford, CT

2 CAT ZOO

10 - Bridge, Westerly, RI 5pm
20 - Voodoo Grill, Mystic, CT
22 - Black Sheep, Niantic, CT
27 - Bridge, Westerly, RI 8pm
28 - Dog Watch, Stonington, CT

VINCE THOMPSON & FRIENDS

8 - A. J's Cafe, Meriden, CT
22 - Sneekers Cafe, Groton, CT
7:30pm

WICKED PEACH

8 - Legends, Gales Ferry, CT
15 - One Pelham East, Newport, RI

WILSON KANE

6,20 - Savin Rock, Mystic, CT 8pm
7,14,28 - Flander's Fish, E. Lyme, CT 7pm
8 - Penny Lane, Old Saybrook, CT 7pm
9 - Chamard Vineyard, Clinton, CT 3pm
9,16,23,30 - Malted Barley, Westerly, RI 7pm
13,27 - Ancient Mariner, Mystic, CT 8pm
15 - La Vita Gustosa, E. Haddam, CT 8pm
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7 - Black-Eyed Sally's, Hartford, CT

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13 - Kate Center, Old Saybrook, CT

Smashing Pumpkins

19 - Lupo's, Providence, RI

Steve Broderick

17 - Voodoo Grill, Mystic, CT 7pm

Stephen Stills

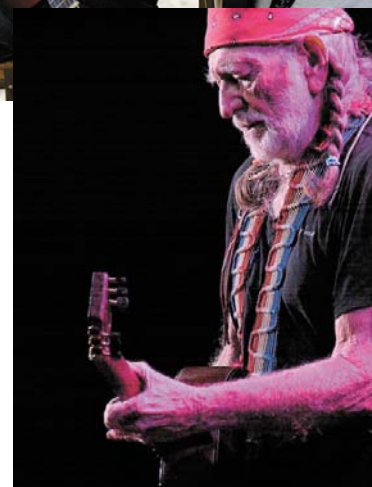
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BAR FLY JOURNALS



By Stephanie Shawn

Hello, My Sweet Barflies.. I just returned from a fantastic evening at the WINDJAMMER in Misquamicut. The 7th Annual BREWS AND BLUES, starring the Greater Westerly-Pawcatuck Chamber of Commerce, many local Beer and Wine Distributors and our area's finest local restaurants, along with Blues Man Karl Kelly, made this a Night to Remember!

My friends came out to support this event for me, along with so many other beautiful townspeople! The food was absolutely phenomenal (I just have to

mention a few...SENOR FLACOS with their teeny tiny margarita samples (salted rims, no less), BEHAN FAMILY FARMS with an absolutely scrumptious fresh oyster bar, and KIT KAT'S BARBECUE with awesome pulled pork, corn bread and potato salad). And about twenty more!! Barbara Stillman...You Are Amazing! We couldn't have done it without you! The KARL KELLY BAND provided us with amazing Blues and the crowd danced the night away!

From there, we hot-footed it over to SANDY'S LIGHTHOUSE further down the Misquamicut Strip, where the GREG HODDE band was playing...heard a rousing rendition of one of my favorites "Jumpin' Jack Flash" (sounded fab!) and slid across the moonlit street to..woooooooooo (insert spooky noise) we came upon THE BATES HAUNTED MOTEL!

My friend, Sharon White is in charge of this spookyooky House of Horrors, and with the surf pounding behind you, the freakyeeeky mood is instantly set! You are greeted by the Scary Ghostly Pirates from a shipwreck of long ago and as you walk (creep) through the entire hotel, which has been transformed into a true Chamber of Horrors various zombies, ghosts and demented, torn souls are shown in different rooms of the Motel. The womb was my favorite (guess u gotta be there!) and I was transfixed by the 3D area...very scary, folks! Check out their website for days and hours of operation... BATESHAUNTEDMOTEL.COM.

Big "Shout Out" to SOUND WAVES MAGAZINE (and Hopefully Bar Fly) Super Fan Gary Gidman out in East Lyme. Formerly of local band the TIRE BITERS, and brother of my friend Jen Bogue. I hear he is an avid reader of the magazine. "Hello! And Thank You for reading"! Also a "Shout Out to new reader Donna Raistrick and Peanut from STONINGTON MOTEL! Can I get a WooWoo! And a Special Hello to the HIPPIE, haven't seen you in a bit...hope all is well! I want to say "Thank You" to all the BarFly Fans! You're a Fabulous, Loyal Bunch!!

Well, it's that time of year again!....Dancing with Mr. Mayor..Stonington's own First Selectman Ed Haberek at Stonington High School's "Dancing With the Stonington Stars". Cripes! We are practically a Traveling Vaudeville Act!

Stop by and watch us on November 5 at the High School. There is some



Mitch Benefit 2012

fierce competition at this event with returning competitor Todd Cambio dancing with the school psychologist Lori Ligor, Captain Jerry Desmond dancing with his beautiful wife, Jackie and Connecticut State Rep. Diana Urban dancing with my friend, Dave Tranchida! Tickets are \$20 and proceeds will provide the Stonington Senior Class with a Graduation Party they will always remember! Drug and Alcohol Free! Can't waiiittt!

Onward... I took a road trip with my peeps this month Ronnie, Lina, Jimmy, Barbette and Dave. We made our first stop at RIVERWALK in Mystic for lunch. My friend Jimmy and I shared lunches of a Lobster BLT (yummy) and a Chicken Sandwich on focaccia bread, that was seriously one of the best sandwiches I've ever had! Simply Fabulous!

We then tripped our way over to SNEEKERS to visit with the always gorgeous Rhonda and just so happened to stumble into a benefit for Desiree Phillips from Uncasville, who lost her husband in a terrible crash. Luckily though, for us the NORTHERN RENEGADES were right in the middle of a set, and they were Fantastic!! Awesome band...loved 'em, but then the "BLUESDOG" LeRoy Falconi came out with his harmonica and Lit The Crowd Up! Apparently the BluesDog has quite a following and offered me this insight, while we were lounging against my Street Rod for a photo shoot

"I'm in the -- Blues Hall of Fame both as a harmonica player & is the Blues Ambassador for the State of CT. And I also own all copyrights to "FAMOUS SINCE DAY 1" & THE BLUESDOG ENTERPRISE LLC. and also known/ dubbed/called - The Known Unknown, by Mr BO DIDDLEY! for my harmonica work and dedication to the music!" The Bluesdog.com On the bar, off the bar....dancing around with the females in the crowd, back up on the bar...very high energy performance...Loved It!

Get ready to be berry, berry ascarded this month!! It's Fall and Halloween is right around the corner. Our ginormously scary Halloween Party on Sep.

29 at the HANDLEBAR CAFE promises to be the Best One Yet! Freakish beasts and all sorts of shenanigans will be a happening on this very special evening! Wear your bestest, scariest, sexiest, most unique costume and win our \$100 prize! Party starts at 7, with judging at 9!

VOODOO GRILL has a special surprise with Steve Broderick from the TRANS-SIBERIAN ORCHESTRA playing Mondays for a month from Oct. 17 on. Heard he's trying out some new stuff....Cool!! And I am determined to see THE BUZZ this month at STASH'S in New London..... please help me!! Also, PICTURE DAY at the HANDLEBAR CAFE...past and present (possibly future?) patrons are gonna be in the movies...gonna try and film a short commercial along with a group photo on Sunday, Oc-



Bob & Jim Christina



Sugar Ray & Jerry Portnoy

tober 23!! Please be there around 2...looking fabulous!! Ya know.. almost like the Kardashians, only minus the money...and the Kardashians's.

Anyways...watching my most favorite concert movie "The Song Remains the Same" with my most favoritest band, LED ZEPPELIN. God, Robert Plant was so sexy and hot! Uh, Oh yeah...had a fabulous month, met some wonderful people and was blessed enough to

make it to another month, what more could a girl ask for? Anything you need me to know? Contact me at Bar Fly on FaceBook....Ciao for now, my Sweet Flies!

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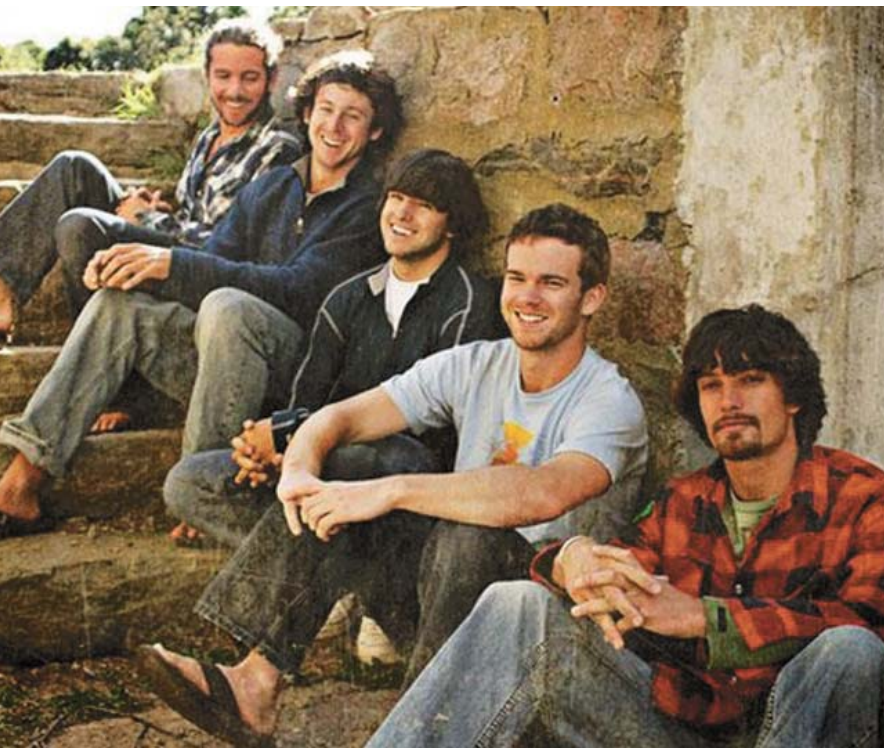
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Members of Barefoot Truth: Andy Wrba, Garrett Duffy, Jay Driscoll, Wayno, Will Evans



Local Band Reaches Top Ten On iTunes Rock Chart Barefoot Truth Grows Up

By Bree Shirvell

www.stonington.patch.com

Mystic band Barefoot Truth released their newest album at the beginning of September and quickly made it to number 10 on the iTunes Top Rock Album Chart.

"We were AMPED," Will Evans said. "Our previous record, "Threads" hit number 21 only for a brief moment, so it was very encouraging to hit the top ten and stay there for several days. Proof that growth is happening."

Evans and the other members of Barefoot Truth, Andy Wrba, Garrett Duffy, Jay Driscoll and Wayno weren't there only ones ecstatic by the band's success.

Within hours of the release of Barefoot Truth's newest album, fans started tracking the progress of "Carry Us On" on iTunes Top Rock Album Chart. The band's Facebook page filled up with congratulation messages as the album reached number 21, number 19, number 17, number 14, number 10.

That use of social media by the band's fans it's a big part of Barefoot Truth's success.

"The power of a grass-roots movement is pretty remarkable," Evans said. "We've always encouraged free trading of our music, in hopes that in exchange those people might come support us live someday."

Barefoot Truth started as the acoustic duo of Driscoll and Evans. They played throughout the summer of 2003 and recorded their first full-length album, "Changes in the Weather," in 2004. Since then the acoustic duo expanded to include Duffy, Wrba and Wayno.

Now seven years since that first album the group has clearly grown up. Many of the songs on "Carry Us On," will sound familiar to long-time fans. They were previously recorded but when the band was only an acoustic duo and were 19-years-old.

Evans said the inspiration for "Carry Us On," comes from the nearly seven years they've put into the band and their desire to take it level where they can realistically play and write music for a full-time living.

At times their unique career-path has proved challenging. As the group expanded Evans said they had to figure out everyone's role in the group and learn when to step up and pull the others along and when to step back.

"I constantly battle the emotions of not knowing whether this is the right path," Evans said. "It is difficult when everyone else's normal life schedules pretty much couldn't be any more different than my own."

But Evans, who grew up in Mystic, said his family couldn't be more supportive and the fans keep them going.

"Hearing from fans about how a song or concert really changed their lives somehow or another," Evans said. "When we hear about some of the ways our music makes its way into people's lives, it really makes it all worth it."

After performing at the Life is Good Festival in Massachusetts over the weekend Barefoot Truth is off Virginia, New York and the Midwest to tour. They'll be back in southeastern Connecticut for Thanksgiving performing at the Garde Arts Center in New London on November 26.

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Chris Dreja and Jim McCarty, two of the original founding members of the British Rock Band The Yardbirds. A blues-based band that broadened its range into pop and rock, Famous for songs "For Your Love", "Over Under Sideways Down" and "Heart Full of Soul". The Yardbirds were pioneers in guitar innovations of the '60s: fuzz tone, feedback, distortion, backwards echo, improved amplification, etc. Pat Pemberton, writing for Spinner, holds that the Yardbirds were "the most impressive guitar band in rock music". After the Yardbirds broke up in 1968, their current lead guitarist Jimmy Page founded what became Led Zeppelin. I met with them before their show on Friday September 2, in Norfolk Connecticut on their first stop on a world tour. Being that these guys are a few of the founders of modern rock music, I was a little intimidated by them. I could not help but think about the guitar players that they had played alongside: Jeff Beck, Eric Clapton and Jimmy Page.

They were very forthcoming and easy to talk to. Despite the fact they were watching the US Open tennis tournament with one eye and the other one on me. They were very relaxed and unpretentious.

Great to meet you. I am honored to get a chance to talk with you guys about your current tour and your long history in music. I have never met members of the Music Hall of Fame. You guys helped shape much of the music I grew up with. You really made a great impact on me as a teenager. I thank you

Chris: Well sorry about that.

No without your music my teen years would have been much harder.

C: That's very nice of you to say that.

I would like to start off with something light by asking you, if you have had that one Spinal Tap moment? Or have you had several?

C: Oh my God!

So I guess many?

C: Oh several.

Jim: Well there is one that I told someone else. I don't know whether it still counts. We were playing on an ice rink and we had to walk out across the ice. When we walked across the ice, all these girls jumped on us and all over and were grabbing us and it was crazy.

Jim: In the mad old days.

Was that in the UK?

Jim: No it was in New York I think.

Chris: Oh does that bring back some old memories.

Chris: Remember that time we were barred from Disneyland? And they would not let Khrushchev in either. He was there at the same time.

I guess a crazy English rock band was too much for them?

Chris: You laugh (but) to be honest with (you), you're talking about Spinal tap. I think that was based a lot on us in the band at that time.

There seems to be a strong similarity to Jeff Beck (Christopher Guest's character, Nigel Tufnell, has a strong resemblance to Jeff Beck. Beck denied any similarities. He only admitted he inspired his hair style)

Chris: He is based on that I think.

The thing is when we first toured in America, Um; we used to do these shows where we would play here, there and everywhere. What seemed to happen was the band on before us would play all our numbers before we went on stage. Then we would have to go and do it (play the same songs) again. And we had to rent all of our equipment which was always going out the window because it used to blow up. So Jeff used to throw it out the window.

Jim: Oh no Jack kicked an amp out the window once and it was on the first floor. It was quite big and if it had fallen on anyone it would have killed them.

So what was it about that time when you guys were forming that was happening in London that really set the stage for all modern rock?

Chris: Well I would say this is true. Things were very black and white

for us in England. You know the war and everything. There was not much for young kids to do. The establishment as we called it still ruled. That would be like everybody, Colonels and Majors, all from the Air force and everything. Youngsters were really seen and not heard. Then Jim and Top (Anthony Topham – founding guitarist for the group) and I were in art school together and so was Eric (Clapton). He was a little more up than us(higher grade). We just heard this great ... you know your great American black blues music. And it just turned us totally on. We had very manufactured music at that time you know. This stuff had real soul and color and emotion. Um, that was it. We were fairly entrepreneurial and we merged together with Paul Samwell Smith



By Michael Keegan

and Keith (Relf). And they started to find little back rooms and clubs and pubs and it just snowballed quickly didn't it Jim?

Jim: Yeah we used to go see the Stones (Rolling Stones). They played near us in Richmond.

Was it always a crazy scene.

Jim: Yeah

Drinking, partying and girls?

Chris: Well there was a lot of interaction with the audience and band

Jim: The Stones would play in the club Eel Pie Island. When people danced, the floor boards would go up and down. Just crazy really

Chris: Yeah that was just young people getting out their anal repression. We were providing the sound track. We then took over the Crawdaddy Club after the Stones went on tour so their crowd became our crowd. And then we played like eight times a week around (and) at the Marquee Club. It happened very fast.

Do you think that American audiences were just not ready for the black American music. I mean you had Elvis and some of that but the British rockers like you really brought that music home.

Jim: Well, what I didn't realize when we came over and played it, that the Americans didn't know it was their own music.

Chris: And we didn't know there was all that segregation and such going on. It's a real irony.

Jim: We were the imposters. We were just playing their music.

Chris: Like Jim so rightly said at the induction into the Rock and Roll Hall of Fame, I want to thank you for copying your music and bringing it back to you. But that was a classic statement.

When we started to tour America extensively we were able to jam with people like Buddy Guy and get down to the south side (American South) but it was terribly segregated. Your country to us, in our black and white phase, (referring to the very class structured British social structure) just seemed so glamorous and extraordinary...full of things like 77 Sunset Strip. Just the land of plenty and it was... but we had no idea just that our idols actually lived in little shacks on the outskirts of town. You know. One couldn't use the same toilet.

Jim: I went to a gospel show once. (People) said oh that guy in the bar will kill you. But we didn't experience that.

Chris: Didn't we used to go to the Apollo Club up in Harlem. But Chicago was quite different. It was the start of the Electric Blues sort of thing. But our music was very based in the blues. But you know some Wag (slang for Wives or Girlfriends) called it the Surry Delta (referring to English blues music)... But in the process we put our stamp on our own music.

Yes, when I listen to your music I do not hear strictly the blues. I don't hear just a cycle of sevenths played over by a minor pentatonic. I hear you really branching out with the psychedelic and the pop songs. What was your inspiration for moving away from the blues form?

Jim: We did move off and we were trying to do something different.

Chris: Everyone in the band had great ideas and a lot of energy. Jim, Paul, and Paul Samwell-Smith and Keith Ralf were kind of natural composers. The Irony, some of the things we did then were considered ground breaking because everyone does it. But the sort of sounds we were attempting to do... well you couldn't just go to the BBC. If you went to BBC they would refuse to record them. "Distortion come - on please"

What did you guys do to get that early distortion?

Chris: We just turned them up to number 59.

Jim: We just had to turn it up to get the sound you know. If you don't turn it up you couldn't get that...

Chris: We also had the best amps which we still use now; The Vox AC30 Top Boost. It is a sweet amp if it is not the Chinese one. The original amp is just fantastic.

Do you think there was anything in the class structure in Britain at that time that drove you guys to do what you did?

Jim: That is the thing about the sixties all the classes broke down. It was like a revolution so...

Chris: During that time Jim lived of Fulham Road... and had all these friends with titles didn't you Jim?

Jim: Yeah Yeah.

Chris: Didn't one of them drive our van.

All: (Laughs.)

Chris: The whole world is gone crazy. Now Mick Jagger is a Sir. Jeff (Beck) is a Doctor of music.

Did Eric Clapton really quit the band because you were successful?

Jim: Yeah but that thing was really involved. Because the main thing is he thought we had sold out.

Chris: But (edit) in his background with (edit) (dealing) his Illegitimacy, which now is all common knowledge, he really identified with people who had really suffered, like Robert Johnson. He was very much a purist at that

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Continued Page 26



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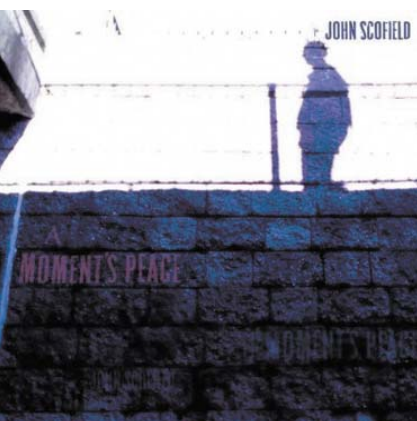
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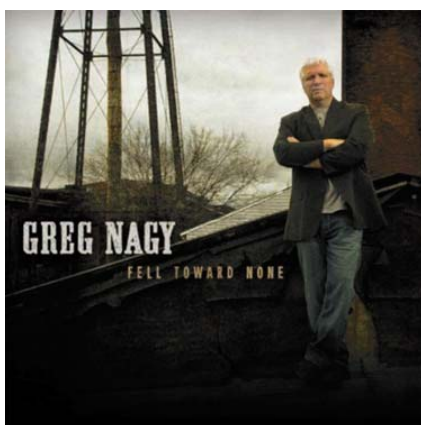
JOHN SCOFIELD "A Moment's Peace" Concord Records

On *A Moment's Peace*, Scofield keeps it simple. Nixing horns or vocals, he's backed up by a solid jazz rhythm section, featuring pianist Larry Goldings, bassist Scott Colley, and drummer Brian Blade. This isn't the first time Scofield's worked in a quartet such as this. But unlike the dirty funk-blues that Medeski, Martin and Wood brought on *A Go Go*, the guitarist goes for a more jazz-oriented, soft sound with his new backup band. The disc features mostly covers, some of the most adventurous including the atmospheric, almost sci-fi sounding rendition of "I Loves You Porgy", and the pop-gospel take on Paul McCartney's "I Will". Just when you're getting settled in the jazz feel, Scofield will throw a little surprise out at you from left field, that makes your ears perk up. *A Moment's Peace* is definitely mellow, and as the title suggests, peaceful. But jazz fans have no need to fear that this album will be bland. Rest assured, the album is far from being of "cocktail music" status, and contains none of the smooth jazz clichés that make Coltrane and Miles Davis aficionados cringe. With the softness of the songs, Scofield has vast room to be expressive in his playing, which has a real enticing effect on the listener. Scofield's delicate bends, string scratches, and snarly close-to-the-bridge runs are amplified (but not too much) and complemented by a very dynamic rhythm section. Clearly less volume does not equal less intensity, because Scofield does not hold back. He demonstrates plenty of technical ability in a sophisticated way, always staying melodic but knowing when to push the boundaries. None of this is new for him, of course. It's business as usual for the master

24 SOUND WAVES

guitarist. This time, though, he's got a new crew by his side, and is honing in a little more on having a tranquil sound. And he pulls it off perfectly. Avid fans of Scofield will feel right at home on *A Moment's Peace*, but they'll still be drawn in by the album's unique focus on sounding peaceful yet enticing.

***** - Jeff Howard



GREG NAGY "Fell Toward None" Vizztone /Big-O-Records

Greg Nagy continues to gain notoriety as a singer, songwriter, and guitar player, delivering a soulful blend of rock, blues, gospel, and roots music. Following his 2009 effort "Walk That Fine Thin Line", Nagy's second solo effort, "Fell Toward None", further exemplifies a fresh vibe that is both creative and personalized. Blues music fans won't be disappointed.

Nagy is a Michigan native that grew up surrounded with the Motown sound in his backyard and later incorporated the influences of Muddy Waters and Albert King to create his own unique musical contribution to the band Root Doctor, a group Nagy performed with for years prior to releasing his two solo efforts. "Fell Toward None" is a well-produced musical offering jam packed with soulful, smoky vocals and supported with the perfect accompaniment of guitar, keyboards, and horns reminiscent of fellow contemporaries Jimmy Thackery, Corey Stevens, Boz Scaggs, Rick Danko, and John Hiatt. The 11 track offering opens with a well-chosen cover of Freddie King's "Pack It Up", remaining faithful to the original and suiting Nagy's musical style to perfection. The jazzy "For A Broken Heart"

further expands Nagy's boundaries as a musician, changing gears throughout and supported by a strong foundation of musicians that click on all cylinders. Nagy and company seem to feel right at home, whether playing up-tempo swing and blues heard on tracks like "Wishing Well" or "Here Comes My Baby" as well as slower, more soulful and shaded offerings like "Be With You" and "I'll Know I'm Ready".

Radio stations and reviewers have already begun to pay Greg Nagy the attention his music deserves. "Fell Toward None" is a contemporary blues album that is more than worthy of the recognition to come.

***** - Don Sikorski



Willie "Big Eyes" Smith 1/19/36 - 9/16/11

Though some may be able to argue otherwise, there was something very magic about The Muddy Waters Band that I met for the first time in 1976. We blues fans know that there were many notable musicians in the band before and after then, but, I have a special place in my heart for those particular band members. Those men were not only highly credible blues musicians, but some of the nicest, down to earth kind of people you'd ever want to meet! We (the blues community) lost Muddy On April 30th, 1983, then bassist Calvin "Fuzz" Jones passed away on August 9th, 2010 and just this past March 21st, 2011, we lost Joe Willie "Pinetop" Perkins, but yet another has passed on from that lineup, Willie "Big Eyes" Smith! Willie was best



known as Muddy Waters' drummer for around 15 years, but he was also quite an accomplished harmonica player, (Willie played the harmonica on the Bo Diddley classic "Diddy Wah Diddy") songwriter and vocalist and recently won a Grammy for "Best Traditional Blues Album, 2010" for "Joined At The Hip" that he recorded with long time friend and band mate Pinetop Perkins.

Beyond the blues association I enjoyed with Willie, he was a great friend! I loved talking with him. He was such a great talker and listener, too! I also had the pleasure of sitting in with him many times before and after The Muddy Waters Band and he always made me feel like I was part of "the family" backstage, before and after the shows. The

last time I saw him (with Pinetop and Bob Stroger) was around May, 2010 at a show in NY at a college. We hung around in the green room before the show. We all laughed, ate, and caught up on things that had happened since we last spoke. I remember telling him that every time I saw them, I hoped it wouldn't be the last time. At that time I was most concerned with Pinetop passing on...which he did. I never thought we'd lose him, too! I'm still having trouble wrapping my mind around him being gone, but, thanks to some really sweet memories and all the wonderful recordings he left behind, he will never be forgotten. R.I.P. dear friend!

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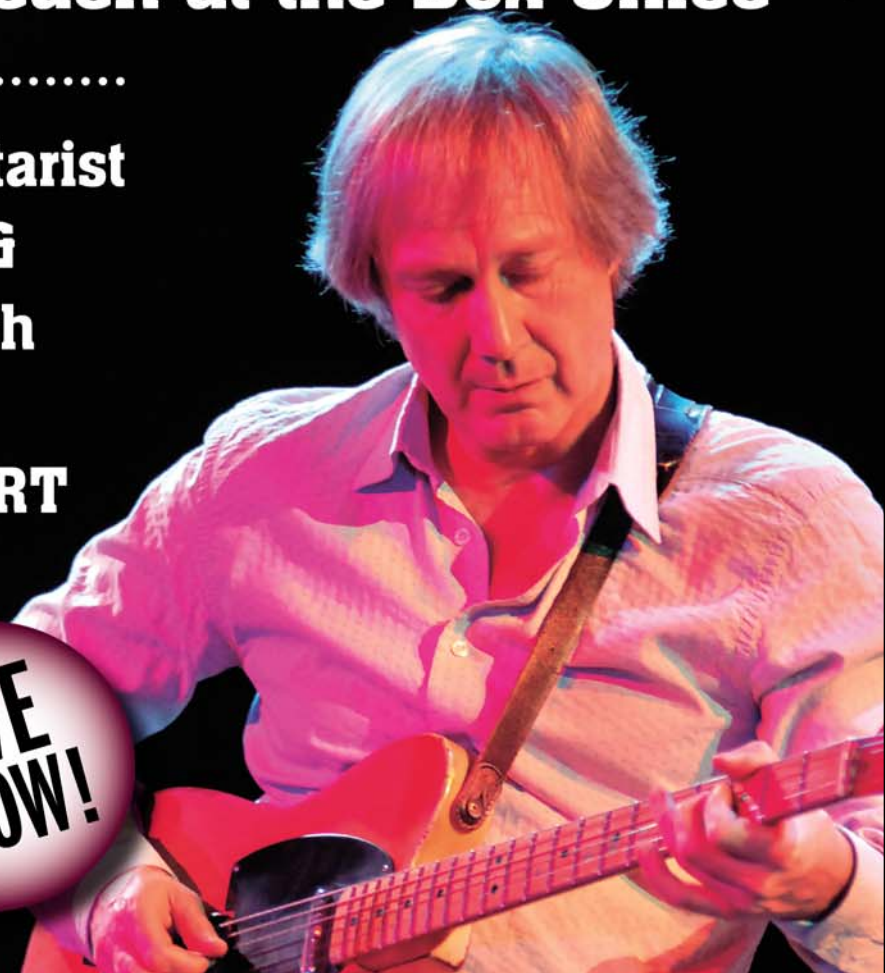
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Cover Story Continued

point in his life... but in those days to break out of the London scene you had to have a hit. But until then we never broke past the top fifty, until we did a song (called) "For Your Love" and that changed history for us.

Jim: We were quite desperate then. Because all the other bands had hits and the only way we could get on was with a hit.

Chris: Eric was such a perfectionist he would spend the whole weekend practicing a blues lick in front of a mirror. But that was not the route we wanted to go in and I am glad we did. Otherwise we have been just another cover band playing the blues.

How did the whole psychedelic thing come about?

Chris: Well there were no rules then. Then Jimmy joined the band. We had already experimented with world music.

Jim: A lot of that had to do with Jeff and all the sounds. He liked all sorts of different sounds. He had fuzz boxes and wah- wah pedals and things.

Chris: Then Jimmy came in and kind of took over and took that on

Jim: It was something we liked. Kind –a (of) wacky you know.

Chris: When we playing those West Coast Clubs that eventually became psychedelic ... we were not high or anything. The audience was, but we could not play if we were. We got high off the audience. My self personally did not drink or smoke until years after the Yardbirds.

Would you say that Jimmy was more of a business guy? I get that impression reading about the history of the band?

Chris: Yes he is one of those unique guys who can do both. Well he did have a lot of experience in that... having worked for Grey Engineers and Producers. There is some funny stories... our co-manager Simon Napier-Bell said to Peter Grant. They are a bit moody bunch the lot of them. Especially watch one who keeps asking too many question about the money (meaning Jimmy Page) Yes a very brilliant producer. But he does have a business brain. I loved Jimmy he is an amazing guy. He learned a lot from Peter Grant... (edit) who really changed the business. ... (edit) So by the time he was ready to carry on playing live he was very astute.

Well thank you very much for your time. I appreciate you openness.



The Yardbirds, 1966. Clockwise from left: Jeff Beck, Jimmy Page, Keith Relf, Jim McCarty, and Chris Dreja.



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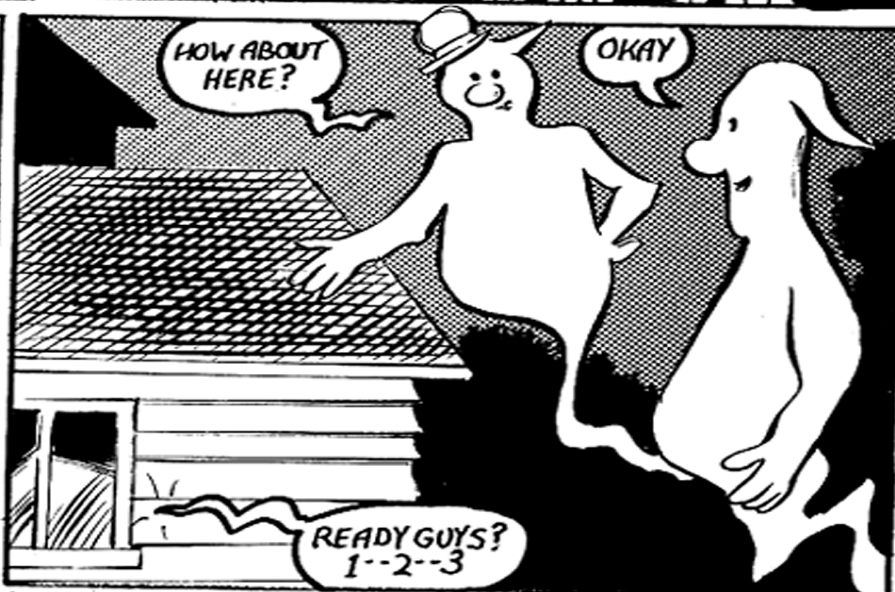
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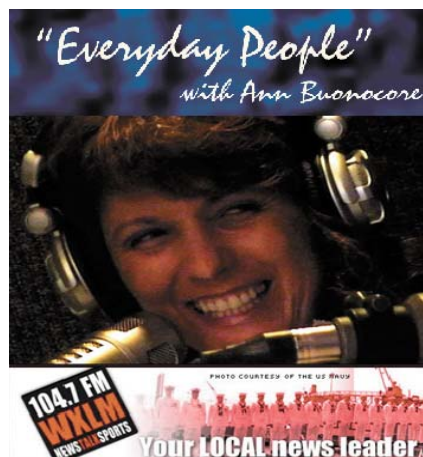
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Fri Oct 7th - Fryeburg Fair - Fryeburg, ME - 8pm

Saturday Oct 8th - Black-Eyed Sally's - Hartford, CT - 9pm

**Friday Oct 14th - Charitable Foundation Auditorium
Manchester Community College - 8pm**

Saturday Oct 15th - Blue Ocean Music Hall - Salisbury, MA - 8:30pm

**Sunday Oct 16th - Mohegan Sun Casino - Wolf Den - 7pm
(as the Mohegan Sun All-Stars)**

ENOUGH IS ENOUGH RALLY A CITIZENS INTERVENTION



We the People

WHEN

OCTOBER 29, 2011 • 12 NOON

WHERE

U.S. CAPITOL WEST FRONT LAWN

WHY

DEMOCRACY WILL NOT DIE ON OUR WATCH



[WWW.CITIZENSINTERVENTION.COM](http://www.citizensintervention.com)

Hundreds of Americans are signing up to take part in a "free speech open mic" event at the U.S. Capitol on 10/29/2011 to announce our determination to rescue Congress from hyper-partisanship and the corrupting influence of money in politics.

Digital cameras, television, and web videos are already amplifying a chorus of personal expression beginning with these words: "I love my country, that's why I'm here. But the problems in Washington have affected my life in the following ways...." Satellite events are being planned across the country.

Check out <http://www.meetup.com/enoughisenough/> to find or create one near you.

Citizens Intervention will grow into an on-going lobbying campaign — a non-partisan volunteer organization based in Washington DC, coordinating with every-day people around the U.S. to emerge as a counter-weight to partisanship, extreme tactics, and the corrupting influence of money in politics.