

NEW LONDON COUNTY - WINDHAM - MYSTIC - RHODE ISLAND

Sound Waves

Volume 22
Issue 2
November 2011

An
Interview
with

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE

GREG
PICCOLO

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4

BRANDED

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11 **JOHN
FRIES
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18 **DARIK
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25

TBA
Call for info

2 **WILD
CYPRESS**

No Cover

Sat

5 **DRAW
BRIDGE
BAND**

No Cover

12 **FLOWERS
&
KAIN**

19 **DJ
DANCE
PARTY**

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26

FUSION

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3 **REWIND**

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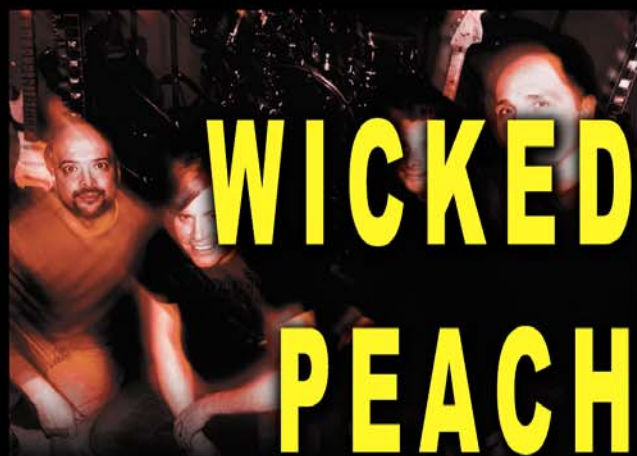
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Saturday 12th

FLOWERS



Wednesday 23rd
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M-F 4-7

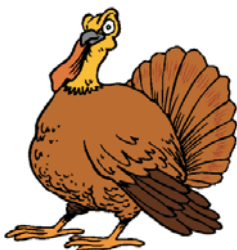
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INSIDE THE WAVE

Band Dates.....	pg. 8
Concert Dates	pg. 9
Bar Fly Journals	pg. 10
Cover Story	pg. 14
Hearing Aid	pg. 18
Good Eats.....	pg. 19
Classifieds.....	pg. 22



Editor's Note: Mark Gould's column Music Notes will return next month.



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Weekdays

Fri

Sat

4

**SARAH
T**

5

**MAKE
SHIFT
FLYER**

11

**FAKE
EXPERIENCE**

12

**BACK
WOODS
ZYDECO**

18

**THE
RIVER
GODS**

19

**OUT
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**SOUL
CITY**

26

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BOTTOM DRAWER

19 - JD Coopers, Putnam, CT
26 - City Pub, Groton, CT

BRANDT TAYLOR

2 - Blackeyed Sally's, Hartford, CT
4 - The Village, Woodstock, CT
5 - Charlie Bravos, Putnam, CT
11 - Sneakers, Ashford, CT day
11 - Plan B, Simsbury, CT
19 - Spruce St Tavern, Clinton, MA
26 - Tap Room, S. Hadley, MA

BRUCE FOULKE

4,18 - Flanders Fish, E. Lyme 7-10
5,12 - Aspen, Old Saybrook, CT 7-10

THE CARTELLS

4 - Jake's Pub, Wallingford, CT
11 - Maugle Vineyard, Ledyard, CT 5:30-8:30
24 - Wolf Den, Uncasville, CT 7pm
25 - Latitude 41, Mystic, CT 7pm
26 - Aspen's, Old Saybrook, CT 7pm

CUCUMBER JONES

11 - Bridge Rest., Westerly, RI
25 - Black Sheep, Niantic, CT

DAN STEVENS

3 - Perks & Corks, Westerly, RI
5 - Penny Lane, Old Saybrook, CT
18 - McSeagull's, Boothbay Harbor, ME
19 - York Harbor Inn, York Harbor, ME
20 - Dolphin Striker, Portsmouth, NH
23 - Steak Loft, Mystic, CT
25 - First & Last Tavern, Avon, CT
26 - G. W. Tavern, Washington Depot, CT
27 - Delta Grill, New York, NY

DAN WATSON

3 - Bridge Rest., Westerly, RI 8pm
6 - Harp-n-Hound, Mystic, CT
8,22 - Daniel Packer, Mystic, CT

THE DRAWBRIDGE BAND

5 - Stash's Cafe, New London, CT

EIGHT TO THE BAR

4 - Arch St. Tavern, Hartford, CT

8 SOUND WAVES

5 - Wright's Mill, Canterbury, CT 6-11
11 - Pine Point, Scarborough, ME
12 - St. James, Watertown, MA
18 - Billy Tee's, Cromwell, CT
25 - Leon's, New Haven, CT
26 - Brightridge Club, E. Prov, RI 8-11

FUSION

11 - Black Sheep, Niantic, CT
18 - Sneakers, Groton, CT
26 - Stashes, New London, CT

THE GOAT ROPERS

13 - Amer. Legion, E. Greenwich, RI 1-5
18,26 - VFW, Taunton, MA 8-12

GOPHERBROKE

4 - McKinnon's, Hartford, CT
5,19 - Mango's, Branford, CT 7-10
11 - Hub B & G, Canton, CT
12 - Bidwell Tavern, Coventry, CT
23 - Red Lion Inn, Stockbridge, MA
26 - Fennagains, Hebron, CT 6:30-9:30

GREEN TEA

12 - CC Obrien's, Pawcatuck, CT
19 - The Webster, Hartford, CT 4pm

HOPE ROAD

5 - Music Lady, Plainfield, CT
26 - Knickerbocker Café, Westerly, RI

JAMES HARRIS

3 - Ancient Mariner, Mystic, CT 8pm
4 - Maugle Vineyards, Ledyard, CT 5:30pm
8,15,22,29 - Harp & Hound, Mystic, CT
9,12,16,23,30 - Daniel Packer, Mystic, CT
26 - Ancient Mariner, Mystic, CT
11 - Perks&Corks, Westerly, RI
18 - 84 High Street, Westerly, RI
13 - Ancient Mariner, Mystic, CT
5pm

JAY DEMPSEY

& HIGHWAY CALL
19 - Providence College, Providence, RI
28 - Wolf Den, Uncasville, CT

KEVIN MANZELLA & HEATHER LEPAGE

3 - Voodoo Grill, Mystic, CT
4 - Dog Watch, Stonington, CT
5 - Boathouse, Mystic, CT 8-11
9,17 - Ancient Mariner, Mystic, CT 8-11
18 - Angie's Pier 27, Mystic, CT
20 - Ancient Mariner, Mystic, CT 5-8
23 - Boathouse, Mystic, CT 7-10
25 - 84 High St., Westerly, RI 8:30

kGb

5 - The Grille, E. Greenwich, RI
11 - Dog Watch Café, Stonington, CT
17 - Boathouse, Mystic, CT 7pm
23 - Music Lady, Plainfield, CT 6:30

Ms. MARCI

& THE LOVESICK HOUNDS
19 - The Side Pocket, Groton, CT 8-12

NO SHAME

12 - Legends, Gales Ferry, CT

RED LIGHT

12 - Uncle Kranky's, Jewett City, CT
19 - Brown Derby, Uncasville, CT
22 - Wolf Den, Uncasville, CT
23 - Music Lady, Plainfield, CT
25 - Murphy & Scarlett's, Farmington, CT

RIVERGODS

4 - Side Pocket Cafe, Groton, CT 7pm
12 - Bean & Leaf, New London, CT 7:30pm
18 - Burke's Tavern, Niantic, CT 7:30pm
23 - Mystic Cinemas, Mystic, CT 8pm

SHINE

4 - Sneakers, Groton, CT
5 - Halftime Lounge, Waterford, CT

STYFF KITTY

11 - Sneakers, Groton, CT
26 - CC O'Briens, Pawcatuck, CT

SUE MENHART BAND

5 - Side Pocket, Groton, CT, 8-11pm
11 - Riverwalk, Mystic, CT 8-11pm
23 - Olde Mystic Cinemas, Mystic, CT 8pm
26 - Burke's Tavern, Niantic, CT 8pm

SUNDAY GRAVY

3 - Perks & Corks, Westerly, RI
11 - Voodoo Grill, Mystic, CT
18 - Black Sheep, Niantic, CT
23 - Sneakers, Groton, CT 6-10
25 - Wood River Inn, Hope Valley, RI

2 CAT ZOO

17 - Voodoo Grill, Mystic, CT
20 - River Walk, Mystic, CT 4-9pm
26 - Dog Watch Cafe, Stonington, CT

TOM SANDERS BAND

12 - Cypress Rest., Middletown, CT
19 - Green Line Cafe, Wolcott, CT

TONECATS

5 - C.C. O'briens, Pawcatuck, CT

VINCE THOMPSON & FRIENDS

4 - Steak Loft, Mystic, CT 7-10
19 - Chamard Vineyards, Clinton, CT 5:30-8:30
25 - Sidepocket Cafe, Groton, CT 8-12

WICKED PEACH

18,19 - Margaritaville, Uncasville, CT
23 - Stash's Cafe, New London, CT

WILSON KANE

3,17 - Airport Road Cafe, Hartford, CT
4,10,18 - Ancient Mariner, Mystic, CT
5,12,26 - Flander's Fish, E. Lyme, CT 7pm
6,13,20,27 - Malted Barley, Westerly, RI 7pm
11 - Whitfield's, Guilford, CT 8pm
13 - Saltwater Farm, Stonington, CT 3pm
18 - Brown Derby, Uncasville, CT 5pm
19 - La Vita Gustosa, E. Haddam, CT 8pm
25 - Penny Lane, Old Saybrook, CT 7pm
26 - Art Association, Old Lyme, CT 2pm

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Marcy Kelly Trio
Thur 17th - kGb
Sat 19th - Ben Freiert

Wed 23rd
Kevin & Heather
Sat 26th - Brian Merritt
Wed 30th - Ron Murray

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Fall Events

National Acrobats of China

Nov 5, 8:00

Al Jarreau in Concert

Nov 11 & 12, 8:00- CABARET**

Jake Shimabukuro

ukulele master

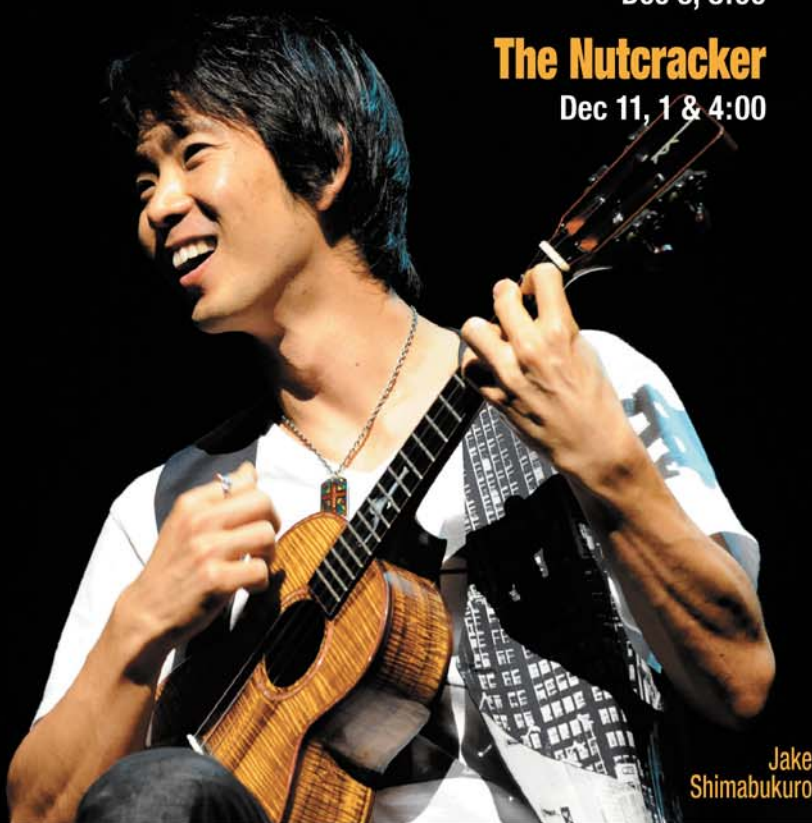
Nov 17, 7:30

Boston Pops with Rockapella

Dec 3, 8:00

The Nutcracker

Dec 11, 1 & 4:00



Jake
Shimabukuro

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Mon-Fri, 11-5pm. Prices vary. On the UConn campus in Storrs.

CONCERT DATES

Asleep at the Wheel

19 - Knickerbocker Cafe, Westerly, RI

Barefoot Truth

26 - Garde Arts Center, New London, CT

The Duke Robillard Band

26 - Roots Cafe, Providence, RI

Ellis Paul

4 - Kate Center, Old Saybrook, CT

Guns N' Roses

19 - Comcast Theatre, Hartford, CT

Josh Groban

9 - Dunkin' Donuts Center, Providence, RI

Katy Perry

15 - XL Center, Hartford, CT

Leon Redbone

15 - Conn. College, New London, CT

Leon Russell

18 - Wolf Den, Uncasville, CT

Puddle Of Mudd

14 - Webster Theater, Hartford, CT

Pure Prairie League

12 - Kate Center, Old Saybrook, CT

Trans-Siberian Orchestra

12 - Mohegan Sun Arena, Uncasville, CT

25 - Dunkin' Donuts Cntr, Providence, RI

26 - XL Center, Hartford, CT

Straight No Chaser

13 - Mohegan Sun Arena, Uncasville, CT

16 - Dunkin' Donuts Cntr, Providence, RI

They Might Be Giants

25 - Wolf Den, Uncasville, CT



BAR FLY JOURNALS



By Stephanie Shawn

Hello My Sweet BarFlies...well, here I sit, on my couch, feet in my new "usquezeme" professional foot massager, I bought for my husband for our anniversary. He hates it..has wussy feet. My son and I LOVE IT! I refuse to return!

The reason my feet are a-throbbin is...oh my God! Another fabulous Par-taaay!!! Holla!! HANDLEBAR CAFE held it's 10th Annual Halloween Party last night and I sashayed back and forth behind that Bar like the Mile-High Flight Club Captain that I was!

The turnout and participation was phenomenal! Everyone (except a lame few)

were dressed in their Halloween Finest. My favorite, by far, was Sharon White and boyfriend Jim Gaccione, as Beth and Dog(the Bounty Hunter) Chap-man! Unbelievable...Dead On! The Bar Winner of 100 crisp one dollar bills, was Miss Lina, as Snooki, another Dead Ringer! and Boy did she play the part! And handsome Jamie was most original, as Jerry Garcia!

We had Clowns, Dead People, Amy Winehouse and beau Blake, Dart Board Man, more Dead People, Fairies, French Maids and School Girls! And did I mention Dead People? Very big this year! Loved it!

Ashley HillaryHurricane Hoffman made a TooDieFor Carved Pumpkin with the HandleBar Logo and took some awesome pix (got a leg pic?) along with looking pretty damn good herself... (although, did I say Dead People?)

So, I tried, I really tried...our wet t-shirt contest, which is a little different from most wet t-shirt contests was held halfway through the night. In our contest, I wet the t-shirts, then I twist and twist them into tight little balls, then I freeze them...Sound good so far?

The object of this seemingly simple little game, is to take your frozen t-shirt...untwist, pull it open and be the first to get it over your head. Well, apparently I wet and froze them a bit too much, like serious, cinder block chunks of frozen freakin' tundra! Jerry Garcia, Beth and Dog fought a valiant battle, but Jerry pulled through with the win, losing a wig, but getting it onto his peace-sign laden body first! The rest of the costumed crowd gave up after throwing their frozen blocks of ice at the bar, at each other, stomping and breaking heels.

The mummy wrap was won by team Bonnie, along with my friend Brenda the Clown, who came in to brave the crowd with several of her friends and husband Bob...another dead person. What a blast! Lotsa fabulous food also, but I must say...whoever took my 58! yes, 58! credits on the jukebox of My Money! and played Head Banging Crap endlessly at my Disco Dance Party is f*&*#g dead, dead to me....yes, more dead people! Lotsa pix on my Face-Book Page!! Bar Fly...did i mention that??

Also, while we are on the subject of the HBC (HANDLEBAR CAFE)...Picture Day was a huge success! It's my sister Betsy's 10 Year Anniversary of owning the Bar and to celebrate I organized a group photo to be taken in front of the Bar...I would like to thank everyone who came to support her, again participation is key and our crowd is some supporting mudda fruck-

10 SOUND WAVES



ers! The BluesDog himself made an appearance! And those pix can be seen on my page or the HandleBar Cafe Page. It was a beautiful day with my photographer, videographer, graphic guy nephew, Dean taking the group and individual pix with stunning professionalism!! Love Him!!



Onward...lunch at the Bridge with my Girls, Heather and Pam turned out to be more than I bargained for when we met up with the lovely Miss Joyce Jones and beautiful friend Patty Burgie-Capps....OMG!! One martini, two martini..three martini floor (just kidding!!) we had a wonderful Lunch in support of Westerly-Pawcatuck's Restaurant Week! Stephen did his usual fantastic job of being a "Bartender to the Stars" and made it an afternoon to remember! A quick trip over to visit Brian at HILLTOP made this BarFly take a late afternoon nap when she arrived home. Night Night!

Out and About....spotted Miss CHRISTINE COONEY at the ANCIENT MARINER in Mystic, and she is a fantastic singer and guitar player and brought back Sweet Memories for me with her bluesy rendition of "Fever". Also saw NORTHERN RENEGADES again, at the CITY SPORTS GRILLE in Groton with Amy WineHouse (oops...Halloween Memory) uh...oh yeah, Joanna. Great Job! New singer..nice work!

Fabulous turnout at the MITCHFEST at the KNICK in Westerly. It is held in honor of Mitch Christina and benefits RHODE ISLAND HOSPICE, a very special organization to many...again Jeal, Doorman to the Stars made my day, with his grace and humor...the Christina Family is wonderful and this is an Annual Event that you just should NOT MISS with a line-up of Fantastic Bands (Greg Piccolo, Please Don't Taser Me Bro, Lisa Marie, and Neal Vitullo, to name a few) that is unsurpassed in this area...make sure to Be There Next Year!

Also BELLA VITA'S HALLOWEEN HOOPLA at the WINDJAMMER which benefitted the WESTERLY ADULT DAY CARE CENTER was also a huge success! DAVE CHRISTINA (ok...gotta do it...) DJ to the Stars..LOL ..we got lotsa Stars in my Circle, peeps! Anyways, Dave was Fab and while he was aspinning, STYFF KITTY (Hi, Jay!) played in the other room...freakishly dressed and playing like mofo's, themselves!....we danced, we sang, we drank and we danced some more!! Fabuuuluuus...two snaps!



Going on a Toy Run on November 6 in my car along with thousands of bikes! Meeting at STASH'S at 10ish...anyone wanna go, lemme know...FaceBook at Bar Fly! First snow already..can you believe it? Saw many of you at the Columbus Day Parade, including Rod the God, Steve Lamb, Grampa Tom, Miss Lisa, Miss Dot and Tina Rizzo (oh yeah...Ed too!)

(can i ever get away from him?) Fantastic event! Thanks, Deb McGugan,for involving me!

Congratulations to one of my besties, Wendy Carr and Larry Fusaro on the birth of their beautiful twin boys, Leven and James. Big brother, Nick is so proud! And don't forget...while you are out at your favorite bar, restaurant or music store and they don't carry SOUNDWAVES MAGAZINE, put it a request for it, to let us know you care, and we'll be sure to have it delivered! I love you all!...as always let me know via FaceBook of future events and I will do my very best to show my support!! Ciao for now, My Sweet Flies!

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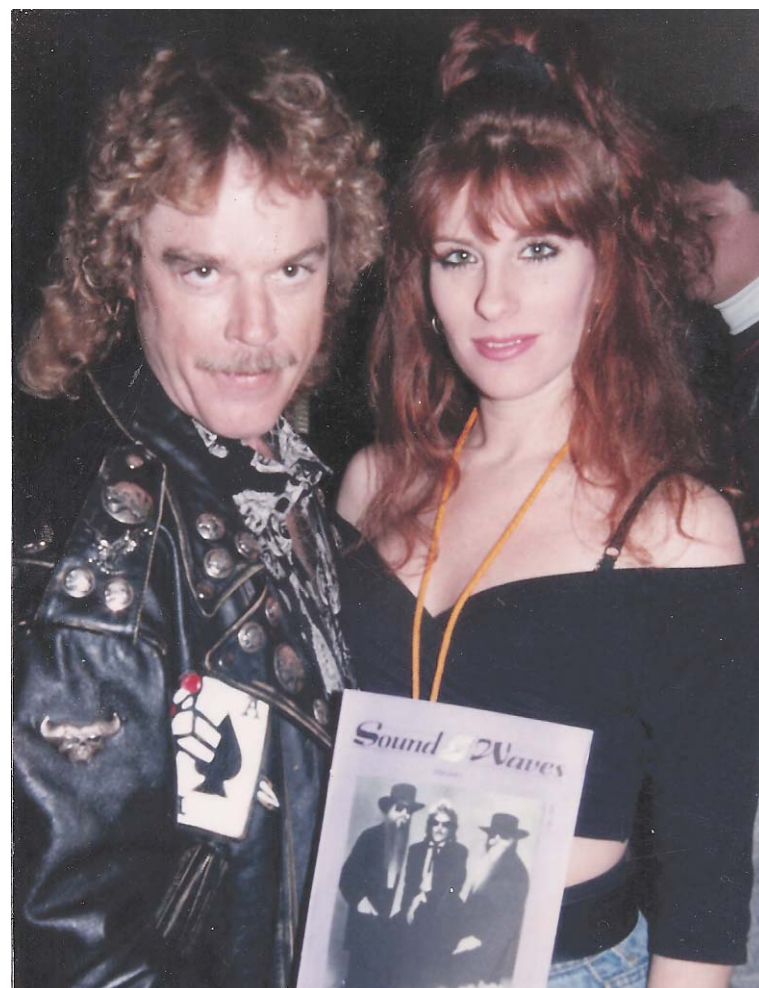
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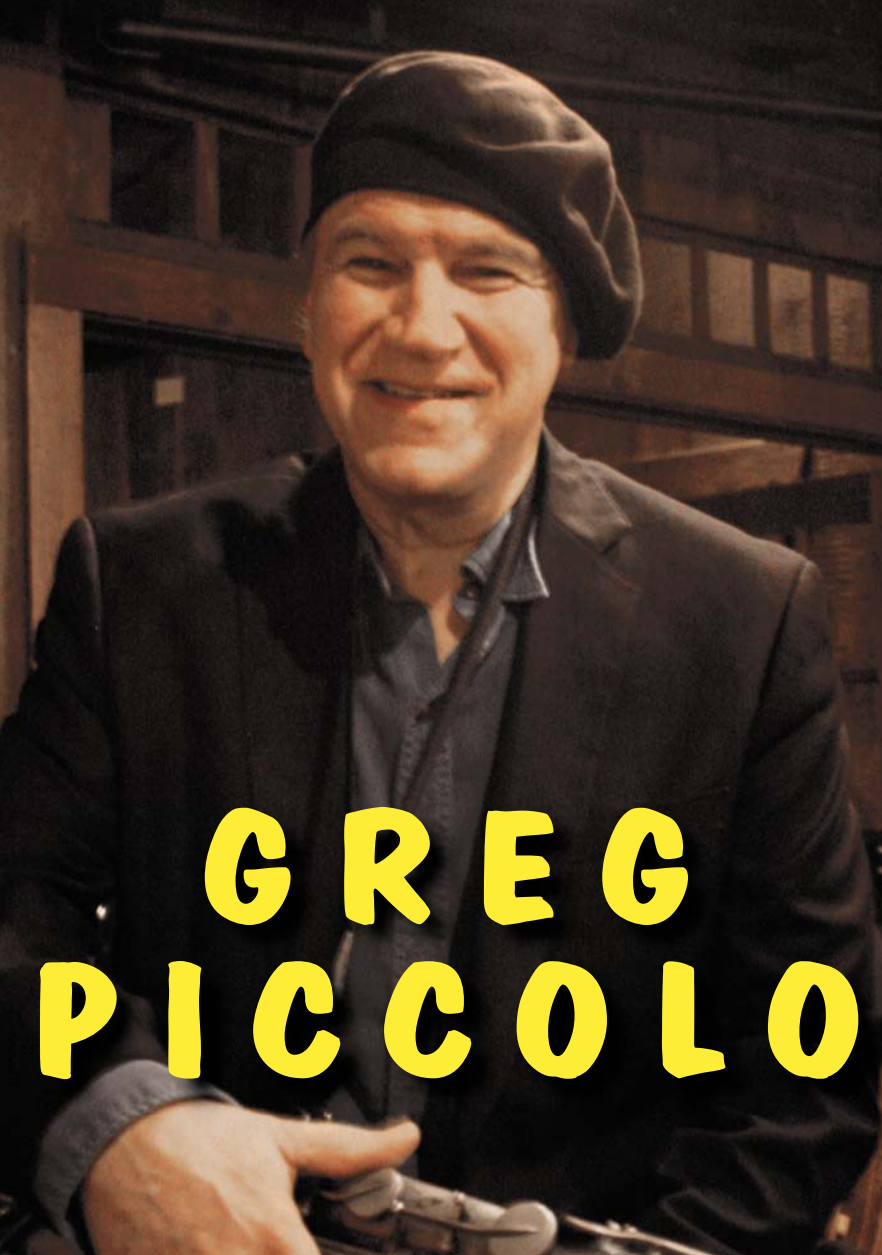
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NO SHAME



By Don Sikorski

Since his teenage years, Greg Piccolo has played music. Those early days of rock and roll would eventually cross paths in Westerly, Rhode Island with the world of rhythm and blues to formulate what would become arguably the best known band the areas has ever witnessed. The result would become the Roomful of Blues train that is still running straight ahead, and Greg Piccolo would serve as conductor for a 24-year stint from 1970 through 1994.

Piccolo began singing and playing alto saxophone when he met a guitar slinger named Duke Robillard. It would change his musical direction and his life forever. Eventually moving to tenor sax (Piccolo also played guitar and harp), Piccolo worked side by side with Robillard and fellow horn players Rich Lataille and Doug James to shape the legendary Roomful of Blues sound that lives on today. Following Robillard's departure from Roomful in 1979, Piccolo assumed the bulk of the bandleader duties, also serving as songwriter, booking agent, and lead vocalist. During this time, Piccolo would also release his first solo record, "Heavy Juice", in 1990. He would eventually step away from Roomful of Blues in 1994 to further pursue his solo career, with Greg Piccolo and Heavy Juice touring to support "Acid Blue" (1995) and "Red Lights" (1997).

Still playing in a trio (Greg Piccolo and Heavy Juice) and also in demand as a session player, Piccolo juggles his daytime responsibilities as Booking Agent for The Knickerbocker Café in Westerly with travel stints as part of Jimmie Vaughan's Tilt-A-Whirl Band, traveling the country for sched-

14 SOUND WAVES

uled gigs and retuning to Rhode Island in between. Sound Waves Magazine caught up with a very busy Greg Piccolo upon his return to Rhode Island from the Midwest to talk about his career and current musical plans:

SOUND WAVES MAGAZINE: Thank you for taking the time to speak with me. How was your trip?

GREG PICCOLO: It was great. I've been out there pretty much the last two years (with Jimmie Vaughan) doing a few gigs and then I come home, so it's been very hectic.

SW: Besides all of the traveling that you've been doing, what are you working on now?

GP: Basically, I'm just practicing a lot these days. I'm trying to get better on the sax. I have two parts to what I do. I'm playing with Jimmie (Vaughan), and aside from that, I write songs and I play the saxophone. When I do my (original) songs, I'm usually playing the guitar. I write melody and lyrics. I have these two things pulling at me all of the time. If I devote all of my energy to one thing, I start feeling guilty that I'm neglecting the other. And that's the way it's been all of my life. I've been pulled in different directions; not anyone else doing it to me. But I just wouldn't feel good if I left the sax behind.

SW: Listen, I've seen you play the saxophone and I don't think you need any practice at all. You did mention the guitar and I know that you play. How would you describe yourself as a guitar player and how much time do you devote to that?

GP: Not much at all (laughs).

SW: How about the songwriting process?

GP: In 1984, we (Roomful of Blues) put out "Dressed Up To Get Messed Up", and I wrote seven songs on that record. That's really when my songwriting came out. The Manager told me that we need to get some original songs. I wrote a couple of songs when I was younger and they didn't like them. So I said that I would try again. And I came up with a bunch of tunes. I can say that about my songs. When I do write a song, it usually is what I want it to be when I get through with it. I get an idea that pops up in my head, and I already know what kind of a song it is or what kinds it's going to be. I'll get some kind of a catch phrase that's going on and I'll take it from there. I have different ways of writing songs, but I'm not prolific. I don't get up every day and write songs.

SW: Do you feel that you are a natural songwriter or is it something that you have to work at?

GP: I don't really have to work at it. It's the kind of stuff that I do. Whenever I make a new record, I always make it a point to come up with a couple of new tunes. But I've got a backlog of so much stuff that I have and never released that I don't feel a need. I like the songs that I've got backlogged, but just for my own purpose, I like to know that I wrote that song last month, not 10 years ago or 20 years ago. So that kind of motivates me to get off my butt and write a couple of tunes.

SW: To that respect, do you feel that your songwriting style has changed over the last 10 or 20 years?

GP: I don't think so, because the songs just are what they are. And a good song can be done in any style; it doesn't matter. That's the mark of a good song. I do "Yes Indeed" with Jimmie Vaughan. That's a song that I wrote. It's probably the most known of the songs that I've written because I do it every night. It's really a catchy little tune. It can be done as a slow kind of a groove; as a strolling kinds of a thing. It can be done as a shuffle. It could

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be done as a country song if somebody got the desire to make a country song out of it. It could be done a bunch of different ways. I think that's the sign of a good song.

SW: There is a group of musicians from the Southeastern Connecticut and Rhode Island area; people like you, Duke Robillard, Al Copley, Ronnie Earl, Sugar Ray Norcia....what about those early relationships? How does it feel to be part of something that almost invented a certain style of music in the region? Do you still keep in touch with those people? How do you feel when you reflect back on those days?

GP: I've never done anything that I didn't want to do musically. I've always been of the moment with that. Whatever I'm doing right now is what I want to do. So my years in Roomful were great. I loved being in the band, and I really believed in the band. And we did great things together. After 25 years it was time for me to move on. We (Greg, Al Copley, and Doug James) are playing on November 4th at The Knickerbocker (Café). In the last few years, we've done a few gigs together. It just kinda falls in place; like riding a bicycle. We just all go back to the roles that we played in the 70's and realized that we actually still remember.

SW: The fans seem to still appreciate and reminisce about those days of live music in the area. Could you tell me more about The Knickerbocker (Café) and your involvement?

GP: I was told when the investors put that together that I was the guy who was going to book the place. I didn't look for the job; Johnny Nicholas just said, "you're going to book it".

SW: It's a great responsibility. Of course, you seem to be doing a pretty good job. How has that been for you?

GP: It's a responsibility. I worry about things working out. I want every show to be successful. It's hard for me not to be emotional about it. I try to book as many bands as I really like. I know it's not just my tastes that I'm catering to, but ultimately, somebody's got to make the decision. I've been given that lead role. A lot of these stuff works. Some of the stuff we do is not as successful as we would like it to be. But the club is a great club and more and more people are finding out about it. We've had really great shows in there....amazing shows.

SW: You have a great lineup of people coming through there.

GP: Yeah, we've got Delbert McClinton coming back. We've got Asleep At The Wheel coming back. We have Shemekia Copeland....Leon Russell....Jimmie Vaughan....The Thunderbirds.

SW: How has the industry changes from 20 years ago now that you are booking entertainment? Is it different?

GP: Yeah, absolutely it's different. Things change. The bad part of the way things are now is that the media and everything is such a machine, and the middle ground is less. It's harder to have a middle area; you're at the bottom or the top. In the middle, it's getting tougher and tougher. And it's like that in a lot of things, not just music, but just in business, period. My opinion is that all of the creativity and all of the real work is done in the middle. So if you make it harder for those bands to have a place to play, it's kind of sad to not support that. But on the other side of that, we're able to get a Leon Russell into The Knickerbocker. We're able to get Eric Burdon and the Animals. We're able to get Delbert (McClinton). We can get acts in there that we would never have been able to get in there 10 years ago. If an act is between New York and Boston on an off night, we can make an offer, and that part of it is cool. That's a plus. Even myself, I could go on the road and get gigs, but I choose not to. I prefer to go for one night here or one night there and go home. Clubs in the early 90's really got stung. There were a lot of bands



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out there, and everyone had been flying high all through the 80's and things were good. Then things started going south, and clubs were still paying the high dollars and some went out of business. But some are still around, and they haven't forgotten that time.

SW: I appreciate your point about the middle ground. It happens out there in the real world, and you do lose some creativity and some specialized services.

GP: Yeah, that's kinds of like the area that things get to percolate around before they get to the next level, and it's a little sad that's not able to happen. It probably happens in another way and maybe I just haven't figured it out.

SW: What about timing? If you go from your early days with Roomful to your solo career to now, was it timed well? Would you rather be in the prime Roomful days now?

GP: Well, back in the 70's it was wide open. When I joined Roomful (of Blues), I had been playing in my own band for seven years. I started a band when I was 13 and joined Roomful when I was 19. Roomful was just a great band. When I heard them, I wasn't happy anymore doing what I was doing. I knew that they were doing something special and I wanted to be part of it. So I didn't even care what I played; I just wanted to be in the band. I told myself then that there's no market for what this band does. I'm 60 years old now, but I remember saying to myself "if you're 60 and you spend your life doing this, are you going to be unhappy if you don't find huge financial success?" I asked myself that question. And I answered no; I'm not going to be, because I'm doing what I was to do. I say that I was right. I haven't enjoyed huge financial success, but I'm not unhappy about it (laughs).

SW: Like you said, you've never played anything you didn't want to play. You're always stuck to your true roots.

GP: Yeah, there's a price that you pay for that. Some people are so good at what they do that they can rise to that next level. There are so many musicians that I love that are out there that never made it. Sometimes you get down in the dumps and you ask yourself whether you should even be doing it. But when I'm playing and it feels really good, and I have a good reed on and people are responding in a way that coincides with the way I'm thinking and it all meshes together. When somebody comes up out of the audience and says something to you and what they say is how you want people to feel about what you do, it validates doing it.

SW: That's a great point.

GP: I'm much happier playing music now than I probably ever was. I have a trio, and in a trio, you can do anything you want and it's very liberating. I can bring it down to a whisper and I can just go anywhere. You don't always stumble into the right room, but you can move it anywhere.

SW: How has technology changed the industry, with things like iTunes, buying music on line, and YouTube? I can go on-line right now and find plenty of videos of you playing music.

GP: There's basically no record industry anymore. Certainly in popular music, it seems like the players don't matter anymore. The machine is so fine tuned that the players are just plug-in parts. Not to say that a lot of these artists aren't talented. They are. I don't want to sound like every old person saying "when I was a kid this and that"; I'm sure that the same kind of stuff, relatively, was going on when I was a kid.

SW: We talked a little about your practice routine. Do you sit down and say "I'm going to practice", do you jam, or listen to other musicians?

GP: I don't read music. Basically I have to remember everything. If I

listen to sax players that I like and something really hits me and I hear a new riff that I like, I'll try to learn it. Sometimes I practice after listening to music. I don't want to copy people, but at the same time, I try to incorporate a lot of things that I've heard into what I play. I phrase them differently, and when I play a tune, I try to make it be the first time I've ever played it even though I've played the song a thousand times. But I approach it like I've never played it before.

SW: If you're playing a cover song, do you try to purposely reinvent it to blend your style in?

GP: What draws me to an instrumental by an artist that I love is that, when I hear what they played, it's not just another instrumental, but what their playing is actually like the melody. It hits me in such a way that I want to know what they played. I want to know exactly what they played. It sounds perfect to me. I want to learn every note that they played and then I will play it that way for a while. And as time goes by, it still has the basic theme in there and I can still quote the original, but I do other things. It takes time for me to develop how I'm going to play it for myself in my own way, because I don't read (music), I don't think of chords when I play, and I don't even know what's going on (laughs).

SW: It probably comes natural to you. Sometimes that opens up more creative avenues.

GP: Yeah, I get caught on both worlds, believe me. Sometimes I can just not think and that's the best way. But the guys that play so effortlessly, you know that they know what they're doing.

SW: What can we expect to hear next from Greg Piccolo?

GP: Well, I've been sitting on a record for the last 10 years and I haven't released it. It's my original stuff. A lot of it is Roomful style, R&B type things. I wanted to get a great band together and go in and redo the whole thing, but I don't know if that just gives me another reason not to put it out.

SW: You must really enjoy what you do to do it so well for so long.

GP: Well I'm glad that there are people who think that. I do enjoy what I do. I love to be on stage. I love to play. I'm willing to give whatever I've got. I never know what that's going to be until I get up there.



Greg Piccolo is currently touring with Jimmie Vaughan and The Tilt-A-Whirl Band. Greg Piccolo and Friends can also be found on Monday evenings at The Steak Loft in Mystic, CT. He will also be appearing with Doug James & Al Copley at the Knickerbocker Friday November 4th. Check out www.gregpiccolo.com for more on the musical career of Greg Piccolo and www.theknickerbockercafe.com for a listing of the music that will be coming to the area booked by Greg Piccolo.





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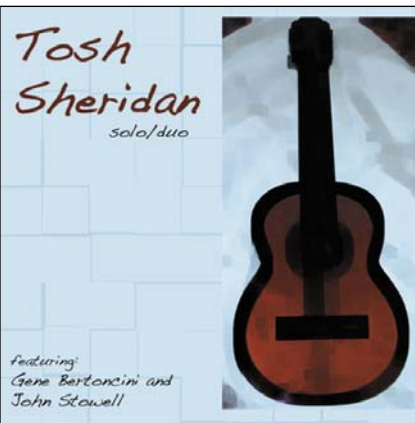
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Tosh Sheridan "Solo/Duo"

On Solo/Duo, guitarist Tosh Sheridan and special guests John Stowell and Gene Bertoncini conquer a range of jazz, blues, and sometimes pop tunes. Just from skimming the track list and seeing "Giant Steps" and "Willow Weep for Me" included, you know Sheridan and his guests are tackling some ambitious and musically demanding covers. Fortunately, Sheridan and his guests completely deliver the technical and musical mastery that one would expect to hear on the kinds of songs covered here. But the musical skill you hear on the album is only the beginning of what makes Solo/Duo so great. Sheridan is not just another highly skilled jazz player that's performing the same covers everyone's heard. With Sheridan's use of the nylon string guitar on all these tracks, he combines Spanish musical elements with classic jazz. The resulting sound is not something that's so easy to place in a niche, but is instead new and interesting to listen to.

Take "Goodbye Pork Pie Hat", for instance. While artists like Jeff Beck have done raw bluesy interpretations of the song, Sheridan retains the melody while adding jazzy chord inversions and Spanish finger picking. The guests in Solo/Duo definitely add something to the sound as well. On "All The Things You Are" Sheridan and Bertoncini play notes and chords that weave through one another, in such a way that the rhythm and the melody aren't completely easy to separate. It's slightly reminiscent of something you'd hear from the Spanish guitar duo Rodrigo and Gabriela, and makes for a unique listen. As the album continues, Sheridan and his guests continue to play in a way that's impressive and interesting to hear. It's worth noting the closer of the album, a gorgeous take

on George Harrison's "Something". On Solo/Duo's last moments, Sheridan leaves the jazz inversions and technical virtuosity aside. All that's left is a cover of a simple and beautiful song, something that jazz aficionados and non-musicians alike will find moving. It shows how Sheridan wants to welcome all listeners into this album, not just the musically prestigious.

If you enjoy albums like "The Guitar Trio" with John McLaughlin, Al Di Meola, and Paco de Lucia, or anything in the realm of classical guitar and jazz, then chances are you'll find this album up your alley. Sheridan's renditions of the covers here are unique, and manage to combine technical skill with emotional power.

- Jeff Howard



The Silos "Florizona" Sonic Playground

Let it be proclaimed right here, right now, there has never been a bad Silos record! The Silos have consistently churned up solid Americana, roots rock and roll, recording after recording. The Silos helped pioneer alt country two and a half decades ago with the release of the groundbreaking Cuba. Despite an ever-expanding Silos family, and fan base, proper recognition still eludes them.

NPR's Ann Powers, recently featured the band in a piece entitled Lifer Bands: Staying A Fan Through Thick And Thin. In it she describes Silos front man Walter Salas Humara as one of her "lifers", "the creative spirits who helped her nurture her own spark". She further describes the Silos "rootsy, ragged, sound that is very attuned to the thrift-store ethic that defined her life" and "started a conversation in her headphones and in her heart". I have personally listened to Lucinda Williams give an unsolicited

show in Northampton, MA., on her Car Wheels Tour, in the mid 1990's. The Silos have slept upon my floor. The Silos family is my family.

Florizona, the amazing tenth studio release by Walter Salas Humara and the Silos is all muscle and sinew. "The sound is jagged in parts and so pretty in others, and the lyrics span a whole lifetime, from stupid powerful youth to daunted but game middle age, with jokes and sex and poetry thrown in."

One critical feature of intrigue for Connecticut music fans is that the Silos were the musical home of Andrew "Drew" Glackin. Florizona is dedicated to the amazing life, extraordinary times, and everlasting memory of Drew Glackin, bassist, and guitarist of the Silos for over a decade. Drew passed away at the beginning of 2008, but those memories and Drew's indomitable spirit fortify this kick ass rock and roll record from the opening drum flurry of Coming From The Grave to the screaming Ring OF Trees conclusion.

Reflection upon coming of age in the American suburban wilderness world of sex, drugs, and all things rock and roll from a middle-aged perspective is the common thematic element in a heft of the new material. Lyrically, the new songs conjure cinematic images similar to the opening scene in Ice Storm where two male chums share a teenage bedroom bong while listening to Zappa's Apostrophe. Even the cover art and record title harkens back autobiographically, as the lyrics do, to Walter's own adolescence in suburban FLA from his middle aged perch in Flagstaff, AZ.. Coping feels, (White Vinyl), Teenage Prayers, coolers full of beer, (Getting Trashed) and "selling weed and X to pay for the gas" lyrically distill with the drip, drip, of time passing to a point in life that begs the eternal question of middle age: "Where did our innocence go". Walter assures us in On Your Way Home that "Its out there somewhere. Near the conclusion of White Vinyl (the first Silos video) there is more middle aged musing: "No more candles on your birthday cake", "Can you please stop the clock".

"Florizona, is all about connecting the past with the wisdom of having lived through it says Silos front man Walter Salas Humara. Florizona, showcases a poi dog band at the top of its game!

If your blue jeans could talk would they talk to me?

Would they slide in my car and ride to the party?

When the party's winding down and we're leaving all your friends

Will your blue jeans come with me again and again?

sings Walter in Teenage Prayer. And

in Getting Trashed Walter promises "We'll be back to work tomorrow. But 'til then we're on a simple mission, we're a bunch of normal people getting trashed."

Like Tom Sawyer at his own funeral, I sense Drew's love and devotion for his band mates, who are continuing to survive and artistically self-actualize without his Drewness. The Silos have made a rock and roll record that the Drewster surely envies from his own exhaustive gigs in Ry Cooder's Steel Guitar Heaven.

Like Lazarus of the Four Days, the Silos have resurrected from the ashes of their bandmate's tragic death to deliver Florizona, far and away, the strongest Silos' outing in decades. Why not start a conversation in your own headphones? The Silos' Florizona, is nothing but pure, pumping, heart! "Glory, Glory, Hallelujah!"

- Richard L. Oeser



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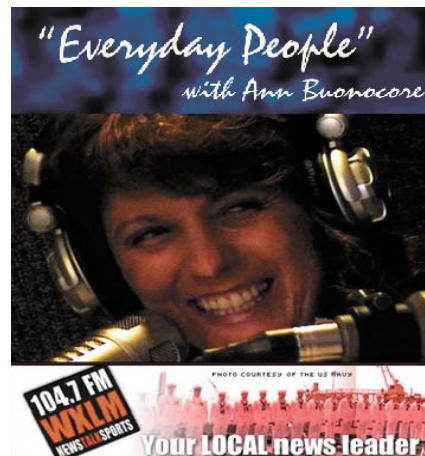
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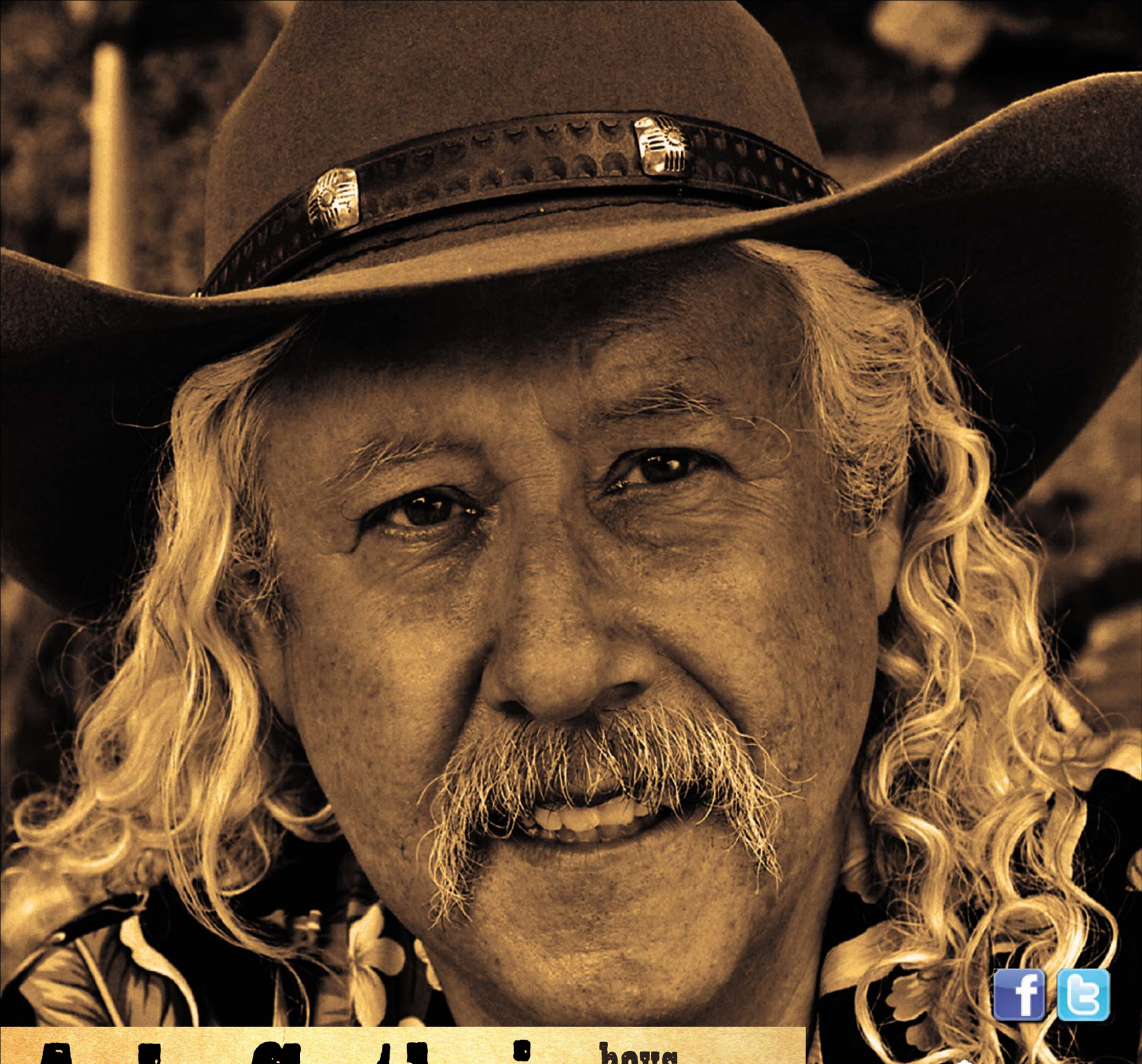


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