

Sound Waves

Volume 22
Issue 6
March 2012

WHITNEY HOUSTON

1963 - 2012

CLUB LISTINGS
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BAND LISTINGS
REVIEWS & MORE

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All Day Long



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Fri	Sat
2 THE 1800 BAND	3 AQUANETT
9 BANZAI ALL-STARS & SEED	10 ANGRY BEARS & BLACK HEART HEROS
16 WICKED PEACH	17 CLAN O'CLEARY 6:30 - 9:30
23 DARK HORSE	24 BORROWED TOYS
30 SUGAR	31 THE BUZZ
6 FUSION	7 THUNDER BOXX

L
I
V
E

M
U
S
I
C

Sat. Mar. 3rd



AQUANETT

Saturday
March 30th



SUGAR

BACK BY POPULAR
DEMAND!

Saturday Apr. 7th

THUNDERBOXX

ALL FEMALE ROCK BAND

NEW HAPPY HOUR

M-F 4-7

Reduced Drink Prices

LUNCH

BLUE PLATE SPECIALS

\$6.95 M-F

INSIDE THE WAVE

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Voice Overs

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Mothers Against Drunk Driving



DESIGNATED DRIVER

If your St. Patrick's Day celebrations include alcohol, please be sure to designate a driver before the party begins. Don't depend on the luck of the Irish to get you home safely!

THOM ENRIGHT
9/26/1952
2/20/2012

Sound Waves

March 2012

VOLUME 22, NUMBER 6

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Code Name Sonny

It's 1942.

Joe is like many young American men of his generation:

America and its Allies are at war and this teenager wants to be in the thick of it.

In Code Name Sonny, the writer takes readers on a journey, between Sonny's World War II experiences and a modern day investigation by his son into his dad's war service.

But when the past and the present collide, he realizes too late the danger lurking close to home.

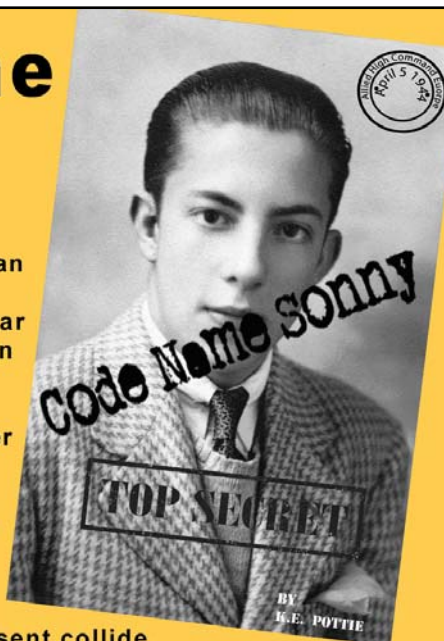


K.E. Pottie

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Sat. 10th - **The Sue Menhart Band**

Sat. 24th - **The Sidewinders**

Sat. 31st - **Zack Dustin & The Townies**

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MUSIC NOTES



"You May Not Remember, Mr. Campbell, But We Do"

By Mark T. Gould

You've probably heard that the legendary singer and performer Glen Campbell has Alzheimer's Disease, and, because of that affliction, he freely admits that he doesn't remember some things too well these days.

So, since his music has helped me, inspired me, and moved me, and perhaps many of you as well, over the years, and, after I was floored by his final concert last month at the Mohegan Sun Arena, I took the liberty of trying to remind him of some of the highlights of his astonishing career.

So, I composed this letter to him:

Dear Mr. Campbell:

I hope this doesn't seem too presumptuous or forward of me, but, having been a fan of yours for so many years, and having seen your glorious, yet somehow bittersweet, final concert at the Mohegan Sun Arena last month, I wanted to offer you, in writing, to relive some of the memories of your incredible career.

So, sir, if you will indulge me.....

You've been entertaining audiences for over 50 years. You've released 70, that's right, sir, 70, albums. You've sold over 45 million records, and had 12 gold albums, four platinum albums, and one double-platinum album. A total of 27 of your records have made it into the Top 10, including your just about perfect renditions of John Hartford's "Gentle on My Mind", Jimmy Webb's "By the Time I Get to Phoenix", "Wichita Lineman" and "Galveston"; Allen Toussaint's "Southern Nights," and my personal favorite, Larry Weiss's "Rhinestone Cowboy."

You made musical history when you won four Grammys, in both the country and pop categories, in 1967. You were named Male Vocalist of the Year by both the Country Music Association (CMA) and the Academy of Country Music (ACM), and took the CMA's top honor as 1968 Entertainer of the Year. You've received a Golden Globe nomination, sir, as an actor in the film "True Grit," and your title song performance was nominated for an

Academy Award. You're also a member of the Country Music Hall of Fame.

What many fans many not realize, Mr. Campbell, is that you were, prior to starting your solo career, one of the most important and sought after studio musicians in Los Angeles. You were one of the members of the so-called "Wrecking Crew, musicians who played on a virtual "who's who" of mid-Sixties recordings, including hits recorded by Nancy Sinatra, Bobby Vee, The Partridge Family, The Mamas & the Papas, The Carpenters, The Fifth Dimension, John Denver, The Beach Boys, The Monkees, Bing Crosby, Simon & Garfunkel, and Nat King Cole. Among others, you played guitar on "Good Vibrations," "California Girls," and "Mr. Tambourine Man." You

also toured with the Beach Boys.

In 1968, you starred in the "Glen Campbell Goodtime Hour," and, later, you made countless guest appearances on variety shows and television dramas. You also wrote and performed the title song for Clint Eastwood's movie "Any Which Way You Can."

You also serve as an inspiration, sir, to many of today's popular artists, and you are credited with giving the first professional breaks to current country stars Alan Jackson and Keith Urban.

You were never stuck in a time warp from those early days and successes, either, Mr. Campbell. In 2008, you returned to your original recording label, Capitol, and released a new album, called "Meet Glen Campbell," your first album in over 15 years.

True to your roots, sir, just as when you covered those great songwriters in the Sixties and Seventies, your new album included your versions of songs from artists such as Travis, U2, Tom Petty and the Heartbreakers, Jackson Browne and Foo Fighters, yet again putting your distinctive sound on them.

In 2010, you did it yet again, Mr. Campbell, releasing what you called a "farewell album," titled "Ghost on the Canvas," which included collaborations with artists as diverse as Paul Westerberg, Jakob Dylan, Chris Isaak, Rick Nielsen and Billy Corgan.

But, most of all, Mr. Campbell, your recordings and performances, including your final one at the Mohegan Sun, have made us smile and cry at feelings of loss, hope, and nostalgia, sometimes all at the very same time. That will remain your legacy, and I hope, in some small way, that you are able to take that with you as you continue your journey.

So, Mr. Campbell, you've said that this is "goodbye." So it is, for that, I say farewell, and thanks. Have a safe journey.

Your friend and fan forever,

Mark

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LIVE MUSIC

Thu	Fri
1 SAM & ANDY	2 kGb BAND
8 MIKE & DAN SHOW	9 BROKEN HARLOT
15 BOB LAVALLEY	16 TBA
22 MIKE & IZZY	23 LEAD PAINT LICKERS
29 ANDY & BETHANY	30 2 CAT ZOO
5 CHAMPAGNE SKYE	6 TBA

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- ~ Gumbo
- ~ Jambalaya
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 Sat. Mar. 17th
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 \$4 Pints of Guinness

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 M-F 4-6
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- Golden Tee ~ Darts

BAR FLY JOURNALS

By Stephanie Shawn



Hello, My Sweet BarFlies! Whoaaaaa... I gottsta slow down a little! I was a Party Animal this month, and the month of March is not looking like it's gonna be a dull one either! It's My Birthday, It's My Birthday (raise the roof...whoot whoot!) KNICKERBOCKER CAFE...SATURDAY NIGHT...MARCH 10..NEVER ENUFF..BE THERE! Please come Wish me a Happy, Happy!

Even though my Inner Rock Star reared it's Ugly Head this month, I unfortunately overlooked the Absolutely Fabulous Opening Act of the SUE

MENHART BAND for bluesy JAMES MONTGOMERY at the MYSTIC ARTS CINEMA this month...uggg! Heard it was Fab! Then I heard I missed them at SNEEKERS, then I heard I missed her with another songstress, NANCY PARENT! I suck! Next time!

Can not wait to see THE BUZZ at STASH'S on March 31! Put it in your calendar, cuz it's gonna be a great show! I was promised overwhelming Charisma with this Reunion Tour showcasing some new Band Members! Also, I will be stopping by THE ROTTEN APPLE in Groton, to see owner STEVE TEFFT this month, because we are attempting to plan out a Secret Surprise



for all of you! Details to Follow! Also, MYRTLE BEACH is approaching rapidly! Book your rooms now, for a crazy vacation with me in May!!

Thrilled to see PJ TAUTKUS again at PERKS AND CORKS, with his brother Eddie, and mom, Paula this month. He played an acoustic set for PERKS OPEN MIC event hosted by GENE PARISE. He did a great job, as usual! Truly, you need to make time to see this talented Kid! Was also happy to see good friend DOUGLAS WOODARD, who was kind enough to play MR. BOJANGLES, a song he knows I love and he does so well!! Thank you, Well Done!! Also, if anyone is

interested in the OPEN MIC at PERKS, contact GENE PARISE with your info! Lotsa Fabulous Talent!

On March 12, stop by at PRIMETIME CAFE, it's a benefit in honor of friend, NANCY AWKERMANN and her daughter TAYLOR. Taylor is working hard on her Senior Class Project for a special gift in her mom's name, suffering with Breast and Bone Cancer. Please take the time to stop by on the 12th and support a wonderful cause.

Just went to see JOURNEY 2 ..MYSTERIOUS ISLAND with DWAYNE "THE ROCK" JOHNSON! in 3D! Can I just say.. the smile never left my face, I laughed, I cried, I panted over him! Simply loved the movie! Especially since I was with my fabulous son, Little Ricky, who was in complete agreement with his Mom! (except for the panting part).

Onnnnnward..saw my new bestie, Brian Poor for a moment at the **8 SOUND WAVES**

DANTE SOCIETY'S CARNEVALE celebration at the PIZZA PLACE in Westerly, along with John, Bonnie, Joe and new friend, Andrea Nardone and hostess Jill. Fun evening, but was still feeling the sting from Brian's failure to mention "Night of Debauchery", which I was left out of in Providence. Ouch! Hell Hath No Fury, Brian and all that Jazz!!

I would like to thank Ken Olsen for helping me with my Bible Scriptures this month, on FaceBook. You know how I like to pull a few quick quotes outta the air, but the mushy brain tends to not work quite so fast these days? Very frustrating!. Ken was kind enough to help out with "Let he who is without Sin, cast the first Stone". Awesome!! I also wanna throw a Shout-Out to Nick Burlingham, fabulous guitarist and member of the STYFF KITTY BAND, along with his beautiful wife Camille, who I was introduced to by BOB, from O'KEEFE'S PACKAGE STORE in Pawcatuck. Holla! And another ShoutOut to faithful readers BRUCE BRUNELLE and JACKIE FERRIGNO BAILEY (need some bags!!) Thanks for reading, peeps!

Happy Birthday to Me (oh yeah, already mentioned that), my sister Betsy, Arthur, my Husband Ricky, Barbara Stillman and a special Happy 65th to Mr. John Mershon...Step-Father to the Stars! Happy Birthday and Thank You for a Fabulous Prime Rib Dinner! I'd also like to welcome DENISE, GUY, DIANE AND MIKE with GUY'S GOURMET ON THE GO, now open

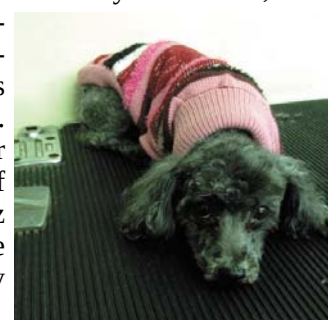


Kris Slocum & Marcia Ball

next to COCO'S SALON and the HANDLEBAR CAFE. Just know they are gonna do wonderfully!

I want to thank SecretSpy, KRIS SLOCUM, for taking one for the team and hitting up the CHOWDERFEST at the OLDE MYSTIC VILLAGE, and the KNICKERBOCKER CAFE, to see MARCIA BALL and opening act, local JEN HOLDEN! Miss Kris reports that both events were fabulous! PAWCATUCK NEIGHBORHOOD CENTER raised alot of money with their well-attended CHOWDERFEST! MARCIA BALL was unbelievable as usual, rockin' a packed house at the KNICK! Thank you so much, Kris!

I need to take just a minute to say "Good-Bye" to my best friend, my sidekick, my constant companion, who sat in my lap for 9 years watching the world go by. I'll miss you, Chloe. Unfortunately, this loss put a bit of a damper on my former jovial mood, but the promise of a new puppy cheers me! I gotta stop now, cuz I'm feeling a bit sad, but next month I'll be the BarFly you know and love! Ciao for now, my SweetFlies! See you at the KNICK!



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Every Day!

Fri	Sat
2 MIKE & PAT	3 SHAWN TAYLOR
9 CHRISTOPHER JOHN	10 SAM E. JAMES
16 SUE MENHART	17 MIKE & PAT
23 RON DRAGO	24 LEAD PAINT LICKERS
30 BEN FRIERT	31 CHAMPAGNE SKYE
6 RON DRAGO	7 MIKE & PAT

Burke's Tavern

Niantic, Ct.

NEVER A COVER CHARGE

Fri	8-12 Sat
2 BAD UNCLE	3 CRUZ MACHINE
9 SOUL CITY	10 MAKE SHIFT FLYER
16 DAN STEVENS & THE FIERY BAND	17 JOHN FRIES & THE HEAT
23 JIM SHEPLEY BAND	24 OUT RIGGERS
30 OFF 95	31 BAD UNCLE

Happy Hour 4-6 Weekdays

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RJ the DJ

THURSDAY NIGHTS Ladies Drink Specials
LIVE MUSIC
1st & 15th
T-RAY

SUNDAYS Bloody Mary Breakfast
11am-2pm



BAND DATES

ALTER EGO

16 - June's Pub, Killingworth, CT
30 - Christopher's, Groton, CT

BANZAI ALL-STARS

9 - Stash's Cafe, New London, CT
23 - High Noon Saloon, Norwich, CT
30 - JD Coopers, Putnam, CT

BOTTOM DRAWER

10 - Sneakers Cafe, Groton CT
16 - Black Sheep, Niantic, CT
31 - JD Coopers, Putnam CT

BRANDT TAYLOR

1 - Hungry Tiger, Manchester, CT
2 - Sneakers, Ashford, CT 5pm
3,17 - Johnny's, S. Hadley, MA 8pm
9 - Billy T's, Cromwell, CT
15 - Funky Murphys, Worcester, MA
16 - Bidwell Tavern, Coventry, CT 8pm
23 - Olde School Saloon, New Haven, CT
24 - Fred's Blues Cafe, Willimantic, CT 6pm
25 - Greendale's, Worcester, MA 6pm

THE CARTELLS

7 - Steak Loft, Mystic, CT 7-10pm
10,30 - Maugle, Ledyard, CT 5:30 pm
14 - Knickerbocker, Westerly RI 8pm
17,31 - Aspen's, Old Saybrook, CT 7pm
24 - Bill's Seafood, Westbrook, CT 7:30pm
27 - Atrium, Mashentucket, CT 8:30pm

CRAIG JOHNSON

10 - Boathouse, Mystic, CT 8pm

DAN STEVENS

1 - Bullfrog Brewery, Williamsport, PA
2 - Leadbetters, Baltimore, MD
3 - Boxers Cafe, Huntington, PA
4 - Elk Creek Cafe, Milheim, PA
7 - Publick House, Newcastle, ME
9 - Suds Pub, Bethel, ME
10 - Shovel Handle Pub, Jackson, NH
10 SOUND WAVES

11 - Dolphin Striker, Portsmouth, NH
14 - Steak Loft, Mystic, CT
15 - Bridge, Westerly, RI
16 - Burke's Tavern, Niantic, CT
17 - Chamard Vineyards, Clinton, CT
18 - Delta Grill, New York, NY
19 - New York City Subway, NY, NY
22 - Perks & Corks, Westerly, RI
23 - Fred's Blues & BBQ, Willimantic, CT
24 - G.W. Tavern, Washington Depot, CT
29 - Red Lion, Stockbridge, MA
30 - C. C.'s, Southington, CT

DAN WATSON

4 - Harp n Hound, Mystic, CT
6,20 - Daniel Packer, Mystic, CT
8 - Bridge Rest., Westerly, RI

THE GOAT ROPERS

1,8,15,22,29 - Sandbar, Taunton, MA 8pm
10 - St. John's, Fall River, MA 8pm
11 - Amer. Legion, E. Greenwich, RI 1-5
18 - Holy Ghost, E. Taunton, MA 2-6
23 - VFW, Taunton, MA 8-12
25 - Amer. Legion, Webster, MA 4-8

GREEN TEA

2 - Apres Vous, Wilmington, VT
23 - Arch St. Tavern, Hartford, CT
29 - Dan's Place, W. Greenwich, RI

JAY DEMPSEY BAND

5 - Wolf Den, Uncasville, CT 7pm

kGb

10 - Grille on Main, E. Greenwich, RI
21 - Steak Loft, Mystic, CT 7pm
29 - Mystic Boathouse, Mystic, CT 7pm

KIM & REGGIE HARRIS

10 - Sand Lake Arts, Averill Park, NY
14 - Zeiterion Theatre, New Bedford, MA
23 - All Souls, New London, CT
24 - Javawocky, Brockton, MA
29 - Folklife Center, Glens Falls, NY

Ms. MARCI

& THE LOVESICK HOUNDS
18 - Elks Club, Leominster, MA

MUNSELL BROTHERS BAND

2 - Sneaker's Cafe, Groton, CT
8 - Mystic Arts Cinema, Mystic, CT
23 - Black Sheep, Niantic, CT

RED LIGHT

10 - Music Lady, Plainfield, CT
17 - Charlee Bravos, Putnam, CT

23 - Balls Sports Bar, Cranston, RI
24 - Brown Derby, Uncasville, CT
31 - Uncle Krankys, Jewett City, CT

SARAH T

23 - Portuguese Club, Stonington, CT
24 - The Bridge, Westerly, RI
31 - Riverwalk, Mystic, CT

SEED

9 - Stash's, New London, CT
10 - The Gin Mill, Kearny, NJ
16 - Shaskeen, Manchester, NH
20 - Church, Boston, MA
23 - High Noon Saloon, Norwich, CT
24 - Stella Blues, New Haven, CT
30 - Neverlands, Brooklyn, NY
31 - Triumph Brewing, Philadelphia, PA

SPECIAL 20

11 - Atrium, Mashantucket, CT 8:30
16 - Sneakers Cafe, Groton, CT

STYFF KITTY

3 - CC O'Brien's, Pawcatuck, CT
10 - Wood River Inn, Wyoming, RI
24 - Biki's "G"Spot, Warwick, RI

SUE MENHART BAND

10 - CC O'Brien's, Pawcatuck, CT
16 - Riverwalk, Mystic, CT 8pm
23 - Bukelely House, New London, CT 5pm
29 - Art Cinemas, Mystic, CT, 8pm
31 - Dirt Salon, Hartford, CT, 6:30pm
31 - Eugene O'Neill, Waterford, CT, 7pm

SUNDAY GRAVY

1 - Perks & Corks, Westerly, RI
3 - Johns Café, Mystic, CT 8pm
16 - Dan's Place, W. Greenwich, RI
17,30 - Sneaker's Cafe, Groton, CT
24 - Black Sheep, Niantic, CT
31 - Malted Barley, Westerly, RI

2 CAT ZOO

2 - Dog Watch, Stonington, CT
12 - Harp n Hound, Mystic, CT
17 - Black Sheep, Niantic, CT
22 - Bridge Rest., Westerly, RI
30 - Voodoo Grill, Mystic, CT

VINCE THOMPSON & FRIENDS

3 - AJ's Tavern, Meriden, CT
22 - Steak Loft, Mystic, CT 7pm
29 - Sneakers Cafe, Groton, CT 7pm

WICKED PEACH

3 - One Pelham E., Newport, RI

13 - Wolf Den, Uncasville, CT
16 - Stash's Cafe, New London, CT
23,24 - Margaritaville, Uncasville, CT

WILSON KANE

1,15,29 - Ancient Mariner, Mystic, CT 8pm
2,30 - Penny Lane, Old Saybrook, CT 7pm
3 - City Sports Grill, Groton, CT
4,11,18,25 - Malted Barley, Westerly, RI 7pm
7,21 - Commoner, New London, CT
8,22 - T's Cafe, Hartford, CT 7pm
9 - Bulkeley House, New London, CT 5pm
9,16 - Rabbit Hole, Old Saybrook, CT
10 - La Vita Gustosa, E. Haddam, CT 8pm
16 - Brown Derby, Uncasville, CT 5pm
17 - Commoner, New London, CT 11am
17 - Ancient Mariner, Mystic, CT
18 - Saltwater Farm, Stonington, CT 3pm
23,31 - Mango's, Branford, CT 7pm
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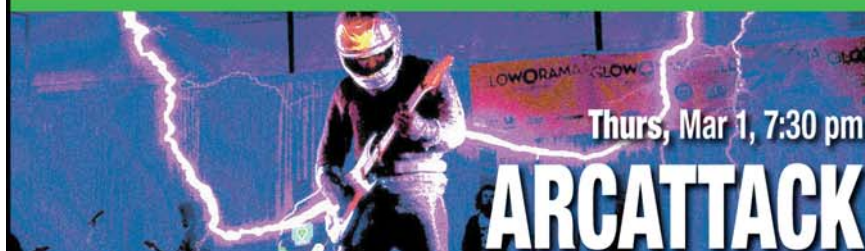
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18 - Mohegan Sun, Uncasville, CT

Christine Ohlman

24 - Chan's, Woonsocket, RI

31 - Black-Eyed Sally's, Hartford, CT

Debbie Davies Band

24 - Black-Eyed Sally's, Hartford, CT

Dropkick Murphys

10 - Mohegan Sun, Uncasville, CT

The Duke Robillard Band

23 - Cafe Nine, New Haven, CT

George Winston

9 - Kate Center, Old Saybrook, CT

11 - Infinity Hall, Norfolk, CT

Mindless Self Indulgence

3 - The Palladium, Worcester, MA

4 - Webster Theater, Hartford, CT

Ronnie Earl

& The Broadcasters

24 - Infinity Hall, Norfolk, CT

The Royal Southern Brotherhood

7 - Kate Center, Old Saybrook, CT

8 - Infinity Hall, Norfolk, CT

The Saw Doctors

3 - Wolf Den, Uncasville, CT

6 - Lupo's, Providence, RI

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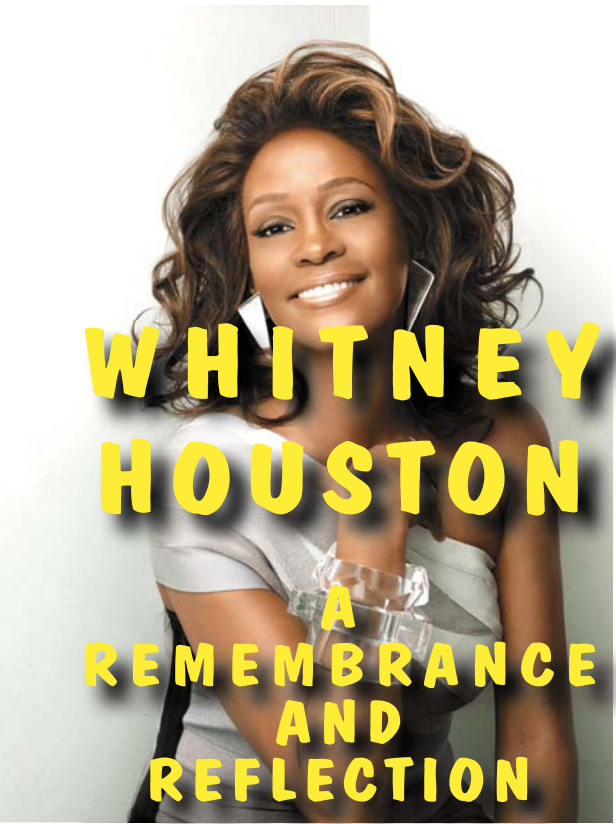
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WHITNEY HOUSTON

A REMEMBRANCE AND REFLECTION

By Rex Rutkoski

more “sense,” summon more reasoned perspective, to help us better understand what now just seems, in Houston’s passing Feb. 11, like yet another tragic, senseless loss.

Or, maybe not.

Listen closely:

Did the impassioned voices of Janis, who so plaintively offered us a piece of her heart, and Jimi, his guitar blistering into our deepest places, and Jim, the once and only Lizard King who sought solace riding into his own storm, give us any real answers to their deaths so many decades ago?

Do those who leave us now – Amy Winehouse, famously among them -- do any better?

Does each sad, useless departure offer anything more than yet another cautionary tale in a seemingly endless stream of those stories?

We each, of course, have to answer that for ourselves.

And then, maybe, just maybe, we can get on with the business of dealing with the greatest loss of all – the realization that yet another candle has been forever extinguished of its creative spark, that we no more will be enriched by its fresh artistry.

For now, the pain can be almost tangible.

It’s everywhere, though it is not necessary to go any further than Whitney’s official Web site to be consumed by it, to feel it with a depth that goes to the core, to know, really know, it is real.

“You are finally free...fly,” writes Terencia Coward-Thompson on it.

“Whitney felt like a mother to me and I never even met her,” adds Brice Gibson of Forestville, Md.

“I still can’t believe she is gone. She is and she’ll always be the best singer of all time,” says Gabiella Dias of Brazil.

“Why does it seem that fame, especially the really blessed and talented, costs so many so much,” asks Steve Wunch of Wilton Manors, Fla. “What is it about the ‘machine’ that takes such a toll on the soul, mind, body and spirit of those who simply want to share their gifts with the world?”

14 SOUND WAVES

Editor’s note: Veteran national music observer Rex Rutkoski has covered and chronicled the lives and deaths of artists from an array of genres through the decades – from Elvis Presley to today. He offers this reflection on the loss of the latest member of the musical community.

In the film “The Bodyguard” Kevin Costner’s character is hired to save Whitney Houston from a crazed fan.

In real life it appears that Houston, one of the voices of her generation, was unable to be saved from herself.

There will be a time, perhaps, when we can make

What is it, indeed! Why must so many in possession of that gift pay the ultimate price?

We haven’t found that answer yet from Janis or Jimi or Jim. And from Amy, poor Amy, it’s all still too fresh.

So, will we find it from Whitney? Do we need to find it from Whitney?

Should we look instead to music’s real power – a beautiful legacy of song, says Wunch, “that will live on and on” in Whitney Houston. “If we listen hard enough, we can still hear your beautiful voice..and will again, someday,” he writes.

Another fan, Sharon Zagame, adds her heartfelt reaction. “We may not have known each other, but your music has always been a source of comfort and strength to me and so I felt like I have lost my best friend,” she writes. “I can’t believe you are no longer here. You went through so much with me in my life that I really feel like a part of me has left with you. The world feels different somehow without you in it.”

Is that not Whitney Houston’s legacy, then, or any great artist’s – helping us feel connected to someone, helping us feel less alone, through his or her music?

And is that not a reminder, as a musician once suggested, that a soul really can live on even after its body, the vessel in which it was nurtured, is gone? It is proven each time we listen to a great performance again, even by an artist long gone from this earth.

What does a soul sound like? Just listen to Janis or Jimi or Jim or Amy. Just listen to Whitney. That soul will always be here.

John Legend confirms that sentiment. “The beautiful thing about music is it never dies,” he tells Rolling Stone. “We’ll always have Whitney because we’ll always have her beautiful music.”

There is so much pain mixed with the joy of that truth – the sadness that there could have been so much more, that the world continued to be hers for the taking, if only she would have, could have let the real “her” emerge again.

Throughout her relatively brief but shining career she was blessed with so much opportunity, beginning at the beginning: daughter of Cissy Houston, gospel and soul legend; cousin of Dionne Warwick, who mesmerized, and continues to do so, with her own magical voice; god child of the Queen of Soul, Aretha Franklin!

R-E-S-P-E-C-T? Whitney had it too for the asking and then, some will say, just couldn’t seem to keep herself from letting it slip out of her talented grasp.

Thankfully, that doesn’t erase what was accomplished when she shared what was real and true and enduring. That, as Legend suggests, will always be with us. The artistic soul is as readily accessible as the next time we press “play” on whatever device we use to access our music.

Will anyone ever sing the National Anthem as passionately as did Whitney Houston on that day of so much emotion?

Will anyone ever be able to tell us about the “Greatest Love Of All” the way she did? Or make us feel that “One Moment in Time” so vividly? Or convince us, in such a heartfelt manner, that she, indeed, will always love us?

That, thankfully, is still with us, in the soul that was captured forever in her recordings.

While the numbers and accomplishments are impressive – her massive sales and resulting wealth, the pioneering efforts of her crossover to the pop charts, her many awards, the fact, even, that she broke the Beatles’

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record for the most consecutive number one singles (7) – they do not define her.

Nor does the far reach of her influence and the credit she received for opening the doors for and inspiring the likes of such gifts as Janet Jackson, Anita Baker, Mariah Carey, Mary J. Blige, Beyonce (“She provided a blueprint for all of us”), Alicia Keys, Jennifer Hudson, and Christina Aguilera.

What does define her goes back again to what she reminded us about the strength of music, what it can do in and for our lives, sometimes when we are not even aware that it is happening.

“She was a true original and a talent beyond compare,” notes legendary producer Quincy Jones.

Motown founder Barry Gordy remembers her as “not only an amazing artist but also a beautiful person.”

“She touched the hearts of tens of millions around the world. It’s the body of work that’s so staggering. What she delivered to the planet is just beyond belief.” says Neil Portnow, president of the National Academy of Recording Arts and Sciences.

“Whitney is so iconic that there will never be another voice like hers. There will not be another personality likes hers,” he adds. “But she’s inspired so many and I think that’s what she would want to be remembered for, for her ability to inspire and bring hope and joy.”

Inspiration! Hope! Joy! Most people can only dream of having had such an impact.

May she – and we – finally rest in the peace of that realization.



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More horns.

It's a mantra that probably began when, at about age 12, he heard "The Grand Ole Opry" on his grandparents' radio in his hometown of Slaton Texas, and it certainly manifest itself when he was smacked in the musical face with the sounds and experience of rhythm and blues that he heard in the alleys and back roads of "The Flats," the poor, mostly black part of that town.

More horns.

It may have been somewhere in the back of his mind when, less than a block from his grandparents' home, he first saw a performance by Buddy Holly, way before Holly joined up with the Crickets, playing on the back of a flatbed wagon at a store opening, and he was first intoxicated by the power of rock 'n' roll.

More horns.

More than anything, it has been the life blood through the incredible career of saxophonist Bobby Keys, who, in addition to being the leader of the Rolling Stones' horn section for over 40 years, has brought his plan for "more horns" to recording sessions and concerts with a virtual "who's who" of rock 'n' roll, including Buddy Knox, Delaney & Bonnie, Joe Cocker, Joe Ely, John Lennon, George Harrison, Ringo Starr, Etta James, Sheryl Crow, Carly Simon and Eric Clapton, among scores of others.

"You know, I said that ('more horns') in a whimsical way, to open doors for me to get gigs, but there is some basis of truth to it, all my favorite bands, Otis, Aretha, Wilson, they all had horns," the 68-year-old legend said in a recent interview with Sound Waves from near his current home in Nashville, "It is certainly the way I feel."

The remarkable musical life and journey of Keys, and his horns, has now been compiled in his recent released memoir, "Every Night's A Saturday Night," the amazing tale of a man who has put his musical stamp on so much great music for the last four-plus decades.

"I found that had a lot of time on my hands, that's how this (book) all got started," Keys said with a laugh in his still-prevalent Texas drawl. "I started the book project about 15 or 20 years ago, and it did not work out well; the author had one idea of where she wanted to take it and it wasn't the direction that I wanted to take it.

"Then, I talked to (co-author) Bill Ditenhafer, a former musician here in Nashville, about putting down some notes of my life experiences," he added. "We got together, had a conversation, we broke out the tape recorder, he wrote out a treatment, the publisher thought it was a good idea, and here we are."

Yet, it remains clear to Keys that that small Texas town of Slaton, near Lubbock-the hometown of Buddy Holly- is where it all began.

"Buddy was the first guy I ever heard play electric guitar, the first rock and roll I ever heard played live in Slaton," he recalled. "There was just a feeling that I got from hearing that live music; it turned my life around.

"It was funny because you have to remember that Elvis was the guy at the time, and Buddy didn't look anything like Elvis," Keys said. "Today, I guess you'd describe him (Holly) as being kind of on the geeky side, but he was a fella who had a hell of a lot of feeling."

Despite being mesmerized by Holly's guitar, it was an instrument that Keys tried, but could never master.

"Man, I wanted to play guitar so bad I couldn't stand it," he laughed. "I stood in front of the mirror, man, and I tried a couple of times, and I just could not get it to do what I wanted it to do. I had little short stubby hands anyway, which were a lot better suited for the saxophone."

It was, as Keys tells it in the book, the very last instrument left unclaimed in his school's band. And, although he's become a master of it, he still doesn't read music.

"I'm what they call a 'feel player,'" he explained. "The people who I work with, who hire me, if they want somebody who is just part of a horn section, reading charts, there's about a million people who can do that, and that's not what I go for.

"I try to find the handle of the feel of the music. I might get a call to go down and put down a solo for someone I've never met before, and I'll put

as much effort into that as I would for Mick and Keith," he explained. "I just listen for something inside the music that I can augment. I've got sort of an ability to feel music and hear what is going to happen slightly before it happens. I try to anticipate it. I don't read music. I play strictly by ear."

It's certainly an approach that has been successful for Keys, who got a somewhat ironic break into recordings, playing the original sax solo on Dion's classic "The Wanderer," but which, as he explains the book, was slightly out of tune and dropped from the seminal recording, something he didn't find out for about 45 years.

"Dion, man, the quintessential teenage idol, the bad boy of rock at the time," he remembered. "My first impression of him was thinking, 'how does he get his hair to stay in place so good?'"

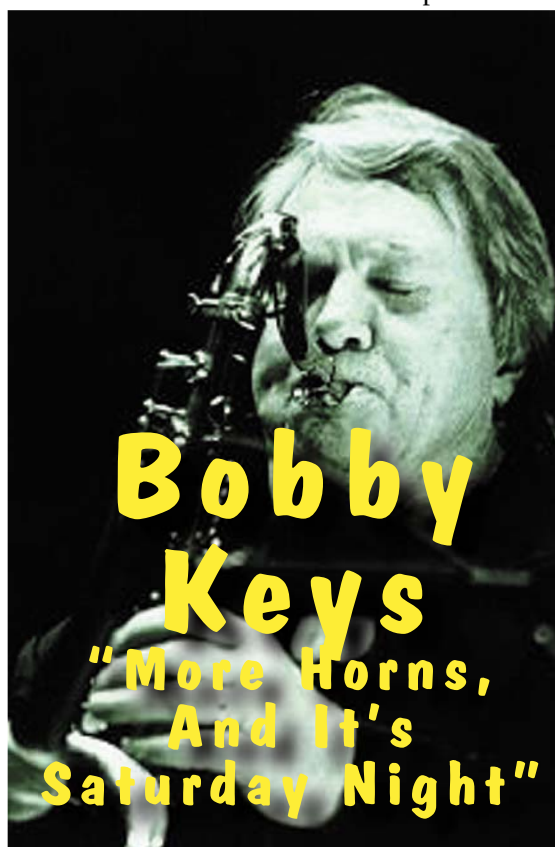
Keys certainly made an impression himself, though, ending up on an Elvis Presley recording date and then touring with Dick Clark's "Caravan of Stars," where he worked with Bobby Vee. It was a time, Keys said, that he developed his playing as a "rock 'n' roll saxophonist," mastering an instrument that then, and now, is more associated with jazz.

The difference? Keys said it goes back to those rhythm and blues songs he first heard on the radio back in Slaton.

"Really the one, rock 'n' roll, is what I play and the other one, jazz, is what I don't play, that's all there is to it," he said. "All music that is worth any credibility is about feeling, with some degree of emotion in it. Rock n' roll and jazz both have that, but rock n' roll just comes more naturally to me. I got it first listening to the old R&B stations. On those early R&B records the saxophone was king."

It was while he was playing with Vee that, in San Antonio in 1964, he found himself rooming next to an English band in the midst of their first American tour. That, of course, was the Rolling Stones, and the beginning of a long, important musical friendship for Keys.

"You know, time brings a lot of change," Keys recalled, "but it has always seemed to me that both Mick and Keith have, personality-wise, remained on a pretty even keel (since then)."



By Mark T. Gould

Keys' significant musical contributions to the Stones' music would have to wait, though, as he then found himself in Tulsa, Oklahoma, and later, Los Angeles, playing with Leon Russell, Delaney & Bonnie and Joe Cocker.

"Delaney, he was a good old boy from the south, man, a good looking guy, and a hell of a singer, real friendly," Keys said. "I first knew him when he was in the Shindogs band, on 'Shindig,' on ABC. I liked him right off the bat. Bonnie, man, she knocked my socks off. She was the first white girl that I ever heard could sing that like."

It was also a time when Keys developed perhaps, outside of the Stones, his most important professional, and personal, relationship, with Jim Price, a trumpet player with Delaney & Bonnie. Together, the two cemented the "more horns" concept that got them work along the road.

"Jim Price did more good for me, musically, than anybody else," he said. "He was the knowledgeable one between the two of us; he actually had the degree in music."

"Jim had perfect pitch, and I used to drive him nuts because I play a little bit sharp," he added. "Jim had a good ear for voicing parts. He knew more about music than I did. He was the best thing that happened to me."

Their partnership, and friendship, led beyond Delaney & Bonnie to the legendary "Mad Dogs & Englishmen," the two parts circus, one part band put together at literally the last minute, by Leon Russell, to back Joe Cocker on a tour.

"Leon Russell, whew, man, he was the mad professor," Keys said, laughing. "He was legendary in Tulsa, and the first guy to leave for L.A. He was just non-stop music and playing."

"Leon was definitely in control with 'Mad Dogs,'" Keys recalled. "He took a whole bunch of people who had never played together before; he put a whole lot of stuff together, in a very short period of time. He had the talent to do it, but, because of who he was, he also had the respect of the people involved to pay attention."

"And, we, and he, had a great singer and performer in Joe Cocker," he added. "Joe was, and is, a gentle, beautiful soul, with such a voice and presentation. He has literally never, ever short changed an audience."

That madcap tour opened a number of doors for Keys, who along with Price, then played on countless recording sessions, with the likes of John Lennon and George Harrison, among many others.

"George was a very gentle soul, all about music and peace, and a very, very generous fella," Keys said. "John was a very honest man, totally convinced of his beliefs, and willing to go to any length to make other people aware that it was better to have love in the world than war."

Yet, despite all the unbelievable work he's done with all those artists, it is clear that Keys has cemented his place in rock 'n' roll history with his over 40 years of work, on the road and in the studio, with the Stones, adding "more horns," and his stellar, singular sax sound, to such classics as "Live With Me," "Bitch," "Can't You Hear Me Knocking?", and, of course, "Brown Sugar."

"I'm very proud of the stuff I've done with the Stones, because we (Keys and Price) came in at a time when they were looking for a little transition," Keys said. "It started again when I ran into Mick in London while they were working on 'Sticky Fingers.' He was a fan of Otis, Aretha, Wilson, all of them. Jim (Price) and I were in town working on George Harrison's record, and we started working with the Stones, bringing another element to their sound."

And, having played with the Stones far longer than any of their other band members, Keys has a unique perspective on them.

"I'm probably closer friends, hell, he's my pal even more than my friend, with Keith than I am with Mick, but that doesn't mean Mick doesn't like me and I don't like him," Keys said. "Far from it. Mick is one of the most talented people I've ever been on a stage with; I'm never less than amazed

Continued Page 20

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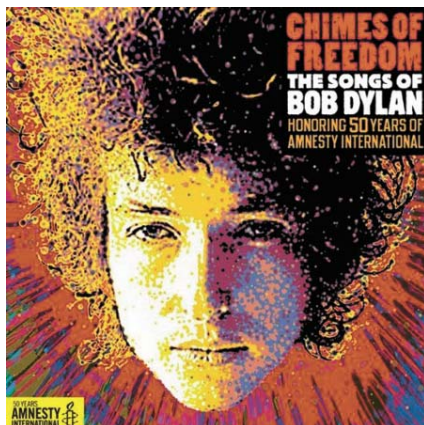
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Various Artists "Chimes Of Freedom The Songs Of Bob Dylan Amnesty International" Fontana Music

Wow, wow, wow, wow.....one for each of the discs in this 4 disc collection of Bob Dylan's songs. Chimes of Freedom is a collection of a myriad of artists putting their own spin on this master song writer's body of work. The collection is a celebration of the 50th anniversary of Amnesty International and the commonalities Mr. Dylans words have with their cause. I think it is just a fantastic body of tunes that can't help but appeal to a very wide audience. Dylan fans should love the fresh spin on classic songs while others that are not be huge fans of Dylans singing style may find they really like these songs after all.

Each CD has at least 17 tunes on it and the grand total comes to a whopping 73 songs in all. The musicians range from the Grammy sweeping Adele doing the much played "Make You Feel My Love", recorded live at WXPB to the more obscure Carolina Chocolate Drops version of "Political World".

Some of the highlights for me were the very first cuts on CD 1, Jonny Cash, featuring the Avett Brothers on, "One Too Many Mornings" followed by Raphael Saadiq's wonderful turn at "Leopard Skin Pill Box Hat". While Dylan did not write Corrina Corrina, he did rework it in 1963 for his second album so it was included and done this time by Pete Townsend. Betty Lavette

does a sexy snarl through "Most of the Time" then the mood shifts with fairly new comer boyish Brett Dennen singing an upbeat version of "You ain't Going Nowhere". Ziggy Marley tackles the classic "Blowin' in the Wind" and knocks it out of the park.

Phew....that is just part of disc one! The discs that follow have some tracks you may fast forward over, maybe to just keep finding another favorite....I am sure there will be many.

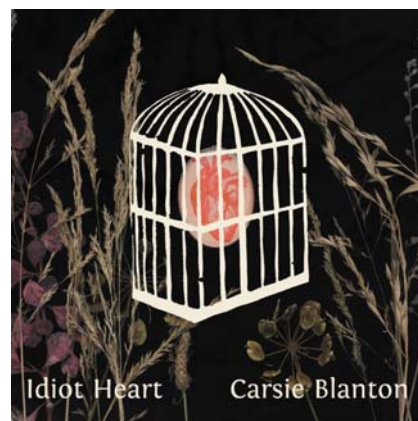
Queens of the Stone Age kick off disc 2 with "Outlaw Blues". Lenny Kravitz takes the stoner anthem "Rainy Day Women" and Sugarland is a perfect fit for a live version of "Tonight I'll be staying with you". Elvis Costello is there and Joan Baez as well. Surprised as all get out to find singers like Miley Cyrus and Kesha, but they are there!

The last 2 discs offer artists like Carly Simon, One of Ben Harper's projects, Fistfull of Mercy, Cage the Elephant and a rollicking "The times they are a-changin'" by Flogging Molly. Seal and Jeff Beck collaborate on "Like a Rolling Stone" and make it their own. Don't miss Taj Mahal and his Phantom Blues Band channeling a wolf man jack like voice telling the story of "Bob Dylan's 115th Dream", The last cut on this collection is saved for the man himself, Mr. Dylan singing Chimes of Freedom.

Summing it up, this release offers much variety and many minutes of pleasure. I can't see why one would not want to plunk down the fee for entrance to this fun ride that I'm sure you will take over and over again. The following is expected right from the back cover; "This album is dedicated to people worldwide who are unjustly imprisoned or threatened for the peaceful expression of their beliefs. To take action on their behalf and learn more about their album visit, amnestyusa.org/chimes.

*** - Ali Kaufman
1/2

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Carsie Blanton "Idiot Heart" carsieblanton.com

On Carsie Blanton's sophomore album Idiot Heart, the singer-songwriter seems to showcase a little bit of everything that comes from her diverse musical palette including balladry, country, pop, jazz and funk. While the concept of releasing an album that spans multiple styles is by no means groundbreaking, Blanton sets herself apart from the singer-songwriter crowd by mixing these styles in a genuine and tactful manner. Only a dynamic, experienced and open-minded musician can manage to mesh styles the way Blanton does on Idiot Heart.

Blanton and her band have a real musical awareness on this record. All over, there's a consistent respect to dynamics, and sensitivity. The singer makes subtle and tasteful vocal intonations on "Backseat" where she meshes with a raw drum and upright bass groove. On "All We Got", Blanton's wispy vocal harmonies create an interesting tension behind a listless acoustic-funk backdrop. The tracks here maturely avoid the tactic of cramming every nook and cranny with sound. Blanton and the band decide to leave the sound a tad sparser on songs like "Little Death". In effect, the song accommodates room for a Hammond organ and tinges the folk-country tune with a gospel feel. Very tasteful. By knowing when to hold back and when to give in Blanton's songs never scream for attention, but rather leave the listener curious for more.

A review of Idiot Heart would not be complete without mentioning Blanton's knack for chord progressions. Blanton does more than eschew the "C-G-Am-F" formula. Her claim that she "likes 7th chords" comes across as humble when listening to songs like "Lonely No More", a harmonically rich and mature piano ballad that showcases her

real songwriting expertise.

The culmination of songwriting, dynamics, and emotion comes on Idiot Heart's final track, "Honest Truth". With the pulsating Fender Rhodes chords that bleed into one another, the backdrop to the song is the musical equivalent to a tranquil, melancholy watercolor painting. The male vocalist that steps in for the chorus makes the ballad extremely emotionally string by adding an inapplicable sense of gorgeous imperfection to the song. In consistency with the rest of the album, Blanton sings her heart out in a subdued fashion that manages to demand the listener's attention.

With Idiot Heart, Carsie Blanton provides to listeners an intimate, riveting, and complex journey through her own heart. Blanton's heart may not always take her the right direction, but this album proves that it did something right along the way.

***** - Jeff Howard



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Bobby Keys Continued

to watch him work, how he handles himself, how he plays to the audience, he's the consummate professional.

"Keith is, simply, the best son of a bitch I ever met in my life. Period. I've just been very blessed to have played with them," he added. "It's an inspiration to me to be able to play with musicians whom I respect so much.

And, it seems, like everyone else, Keys awaits word on the band's 50th Anniversary tour plans this year.

"I've been contacted (about the tour), by not by anybody with the Stones, unfortunately," Keys said. "I hope it will happen, but I'm superstitious, so if I count on it, and say it's going to happen, it probably won't happen."

Regardless, it has been amazing musical journey for Keys, and it's all there in his book. . After all the tours, the sessions, the mad-cap hubbub, and the craziness, just how does this incredible musician, the one who always wants "more horns," want to be remembered? He has a simple answer.

"Hey," he laughed, yet again. "I'm the guy that kept Keith Richards alive for a long, long time."

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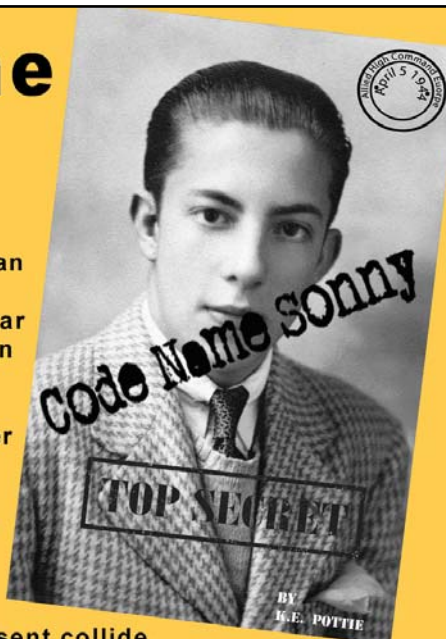


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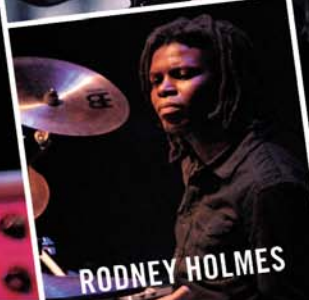
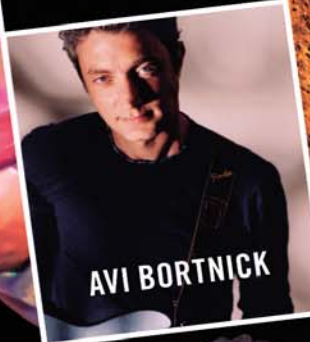
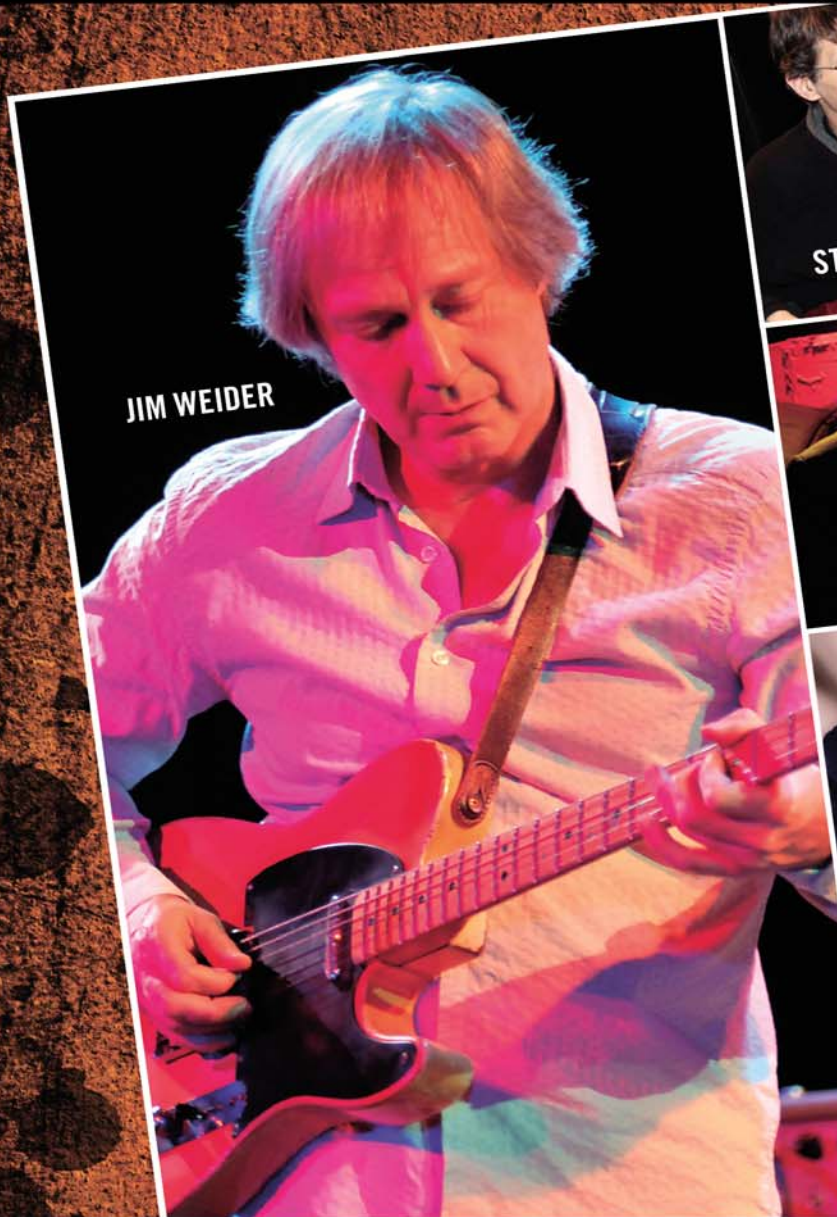
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