

Sound Waves

Volume 23
Issue 4
January 2013



**DAVE BRUBECK
GARRETT DUFFY
VINTAGE TROUBLE
BEST IN BLUES 2012
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CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

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1 STYFF KITTY	2 TBA <i>Call for info</i>

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Fri. Feb. 8th



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Voice Overs
Voice Overs

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Sound Waves

January 2013

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4 ANDY & BETHANY	5 TBA <i>Call for info</i>
11 SUE MENHART	12 1st RESPONDERS
18 ROB DARULA	19 DRAW BRIDGE BAND
25 TBA <i>Call for info</i>	

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A LEGEND REMEMBERED DAVE BRUBECK

By Rex Rutkoski

(Editor's note: Rex Rutkoski covered and interviewed Dave Brubeck through several decades of the artist's career.)

When Dave Brubeck attempted to articulate what his music meant to him, he spoke about music and art in general needing to express emotions, and communicating those feelings to an audience.

"The strongest emotion is still love," he observed. "But almost as strong is anger. But I much prefer the periods of my life where I have been writing music of joy, because I know it is the strongest force there is."

The joy that his expression brought will live on forever, though the legendary jazz pianist-composer and band leader died Dec. 5, a day before his 92nd birthday. The Wilton, Ct., resident was claimed by heart failure en route to a cardiologist appointment.

"Dave Brubeck was one of the giants in the music. He changed the way people listened to the music," David Baker, a distinguished professor of music at Indiana University, and a friend of the Brubeck family, told the Chicago Tribune.

Starting in the mid-1950s, that newspaper noted, he emerged as a symbol of jazz in America and well beyond.

Steve Jones of USA Today reminded that Brubeck made a career out of defying conventions and never stopped innovating over a half-century that saw him compose symphonies, classical and religious music, ballets and scores.

Brubeck saw the early fusion of jazz and rock as positive. "The people most successful in the fusion are good jazz musicians," he suggested. "Their roots are in jazz and they'll bring the public back. The way for everything to turn right again is through the rock musicians' great respect for classical and jazz. They'll lead the audience back to their source, which is really their well spring."

Brubeck received a lifetime achievement Grammy in 1996, the National Endowment for the Arts named him a "jazz master" in 1999, and he was awarded a Kennedy Center Honor for his contribution to American culture 20 years later.

www.Swaves.com

When Pope John Paul II visited the United States in 1987, Brubeck composed special music and participated in its performance at the Papal Mass in Candlestick Park, San Francisco.

It was Brubeck and his quartet that brought a new mainstream audience to jazz in the 1950s and '60s. "Time Out," powered by its infectious, innovative, single, "Take Five," was the first jazz album to sell a million copies.

He defined success as "the freedom to express yourself," and was quick to add: "Everyone in this country should bow towards the circumstances that made that possible."

Brubeck shared the belief that there are two kinds of music: good and bad.

"I love folk music, country, the most classical and certainly jazz," he once told this writer. "You can have a great artist in all these fields, and ones that haven't quite reached their peak yet. Sometimes there is just plain bad classical music. People don't want to believe that. There is bad jazz, country and rhythm and blues. But you get a great performer in any of the categories and that is what makes it great, not the category, but the performer or composer."

Brubeck said that his training and experience in music produced a particular interest in experimenting with time signatures and he presented the culmination of these experiments in his album "Time Out."

"By changing a more naturally rhythmic beat, I was working at counterpoint with the tradition of a marching culture," he explained. "By and large that is what our national heritage is. As musicians we try to explore the whole area of our musical heritage, from African drum batteries to Bach, Jelly-Roll, Stravinsky or Parker."

He liked to think of an audience as a co-creator, "the fifth instrument in our quartet." The audience plays its part differently each time musicians and listeners get together, he added.

"The first challenge of a jazz performer is to unify the audience," Brubeck said. "Once this feeling is established we can begin to share a creative experience. The improvisers become the articulate voice of the group. This inspired moment of unity is the purpose of jazz. We may or may not find it in any one performance, but it is the reason we are there."

Brubeck spoke of translating emotions into a musical language that deepens the listener's understanding and awakes his senses, to both himself and the music.

"You react usually at a concert, no matter what kind, or a play, to something that at least has been stirring within you," he explained. "The way the play or the music reaches you is to sometimes revitalize or just awaken or introduce something completely new. But you usually can't (accept) this newness unless you are ready for it."

Brubeck's creativity challenged listeners to take that step with him. Those who have are richer for it.



MUSIC NOTES

"For Our 20 Angels"

By Mark T. Gould



May God bless and keep you always
 May your wishes all come true
 May you always do for others
 And let others do for you
 May you build a ladder to the stars
 And climb on every rung
 May you stay forever young
 Forever young, forever young
 May you stay forever young.

May you grow up to be righteous
 May you grow up to be true
 May you always know the truth
 And see the lights surrounding you
 May you always be courageous
 Stand upright and be strong
 May you stay forever young
 Forever young, forever young
 May you stay forever young.

May your hands always be busy
 May your feet always be swift
 May you have a strong foundation
 When the winds of changes shift
 May your heart always be joyful
 And may your song always be sung
 May you stay forever young
 Forever young, forever young
 May you stay forever young.
 ---Bob Dylan.
 Amen.

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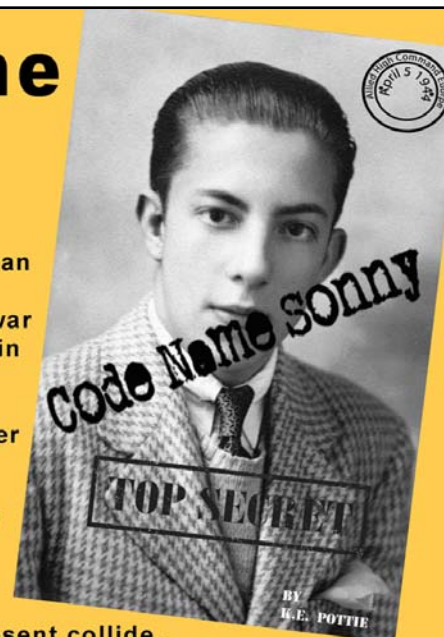
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17 DAN WATSON	18 T-RAY
24 THE INTRACTABLES	25 ERIC DUCOFF BAND
31 PAUL CARAHER	1 2 CAT ZOO

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12 Bad Unkle
19 Soul City
26 The Other Band

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BAR FLY JOURNALS

By Stephanie Shawn



Hello, My Sweet BarFlies...Happy New Year!! Did you make any resolutions? I did and fun or not, resolutions give those of us, that are not goal-setters, a chance every year, to lay it all out there. To think of what we would like to accomplish for the year, or in our lives, and say to ourselves "I Can Do It"! Well, I made a couple of resolutions and throughout the year, I'll let you know how it's going!

Had a horrendously busy schedule this December and although I had some hits in the beginning of the month, I also had some misses toward the middle, when I was whacked with the flu. I lay like a slug for 4 straight days. Ug-ggg...sucked big time! But here's a bit

of what I was able to see and do this month...

DANNY BELL'S Birthday Lunch with MISS XTACIE at DOGWATCH was a blast, as it is every year! Two chocolate martinis for the goyles and a nice Chardonnay for the BAAFAATHA, along with a delicious lunch, (apple smoked bacon BLT), what a wonderful way to spend a December afternoon, on the Water in Stonington.

Did the MISQUAMICUT BEACH BASH ART STROLL in downtown Westerly, one Sunday afternoon and saw everyone who's anyone! What a fantastic turnout for such a good local cause! Many fabulous works of Misquamicut-Inspired Art were donated and auctioned off for the Cause! Fantastic idea!! Unfortunately, that same week, after being whacked with the flu, I was unable to attend Miss Julie's WOMEN FOR CHARITY EVENT, at CC O'BRIEN'S benefitting PAWCATUCK NEIGHBORHOOD CENTER...ugggg, really wanted to make that one, but as this is a monthly event I will keep you posted via FBOOK for our next Event, and I would also like to discuss Miss Julie's newest music find, GARY CLARK JR. "BLAK AND BLU"!! Check it out!! She says it Faaaabulous! Snap snap snap!

Was able to attend CAROL AMEDEO'S HOLIDAY CELEBRATION and WAA MEETING at her home in WATCH HILL, SEAWOOD. Obviously, it was just as wonderful as it sounds!! The food was prepared by her beauti-



Ron Murray
and BarFly

ful daughter-in-law, JOYCE of JOYCE'S GOURMET, along with her father FRA, husband HUMPHREY and son LITTLE HUMPHREY, along with special server LITTLE RICKY! Everything was delicious, and such good company! Party-goers BETTY and her husband JIM, and NANCY and her husband, STEVE, SAM and KAREN, SANDY NILES, along with many others, were on hand,

pushing for our second Annual WESTERLY AIRPORT ASSOCIATION'S GALA at the OCEAN HOUSE...FINGERS CROSSED!!

Stopped at the Newly renovated WEEKAPAUG INN, for a Pre-New Year's Eve Celebration with beautiful WENDY CARR, and it was breathtaking! RON MURRAY was playing amazing guitar in the GARDEN ROOM, and the drinks and Antipasti, were wonderful! We then moved on to the Recently Relocated...84 TAVERN ON CANAL(in the old Senor Flaco's Building), meeting up with many early revelers. SHELLY and IAN NEW-

BURY, touting the MERMAID CAFE in Westerly, my love DAMIAN, JOE and BONNIE PIZZA, LISA TORREY looking fantastic, KRIS (celebrating her birthday!!) and KEVIN SLOCUM, GENO and I believe his MEN WITH GUITARS band-mate (but he's not replying to my last



minute messaging. Can anyone say deadline?? Love u, Gene!!) Beautiful music for the crowd. We were joined for Nacho's and 'tini's by the BAAAF-FAATHA, cuz we just can't stay away from each other!! The evening ended at the KNICKERBOCKER, with some flirting with my favorite Doorman to the Stars, JEAL, dancing with friends, (Hi DOUG and DAN) and listening to SUGAR perform for the crowd! Fabulous Night!!

The PAWCATUCK VFW is hosting comedic hypnotist, BRUCE JAMES on Feb. 9th and are also hosting a PASTA DINNER BENEFIT, for friend BETHANY DIEKMAN, injured in an accident, on January 19. Last year's hypnotist show was Hysterical!! And another local band SISTER MARY, is heading out on tour with the release of their latest EP "MOUNTAIN BLUES", featuring their signature haunting folk songs and EP artwork by MICHELLE BASCOM! Check it Out!!

Heard there's some New Karaoke in town! 2 WIVES BRICK OVEN PIZZA in NEW LONDON is ready to hear what you got! Have to get over there and try this place, everything looks delicious on-line and they were even wrapping presents for their diners, before XMAS!! Customer service



at it's best!! THOR JENSEN has been back in town and rockin' the house at PERKS this month, along with TONY CHAGNON, SMOKEY JOE AND THE SOULSEARCHERS, along with GENO...fabulous music at a well-known music venue, in our area. Very happy for Miss WENDY AINSWORTH on the sale of her wonderful local bar LEGENDS in HOPE VALLEY. Good Luck with your New Career!

On a sad note, a wonderful friend, both personally and professionally passed away unexpectedly this month, JAY FELDMAN. You probably will remember me writing about both JAY and his oh-so-talented, young son NOAH. I met the entire family one night at HEARSAY in NEW LONDON and was blown away by NOAH'S rendition of the Classic "HALLELUJAH". JAY and the rest of the family were so kind to both myself and my group of Girls, and it was a special night that I will remember always. Rest

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in Peace, my Friend

Hope to also see everyone this month at a fundraiser for the STONINGTON HIGH SCHOOL GRADUATION PARTY, at the MYSTIC AQUARIUM, where one of my favorite bands in the whole world, STYFF KITTY will be Rockin' the Fishes. Keep the Faith!

My Father called with some much needed advice on my PENGUIN PLUNGE PLAN for NEW YEAR'S DAY with CHICK and ED HABEREK and ASHLEY HILLARY-HURRICANE HOFFMAN>..Dress lightly and then drink something warm after! Love You, Dad!! Live each moment of each day that you are here in this beautiful world to the fullest. Follow me with upcoming stories or past events with pix on FBOOK at BAR FLY! Ciao for now, My Sweet Flies!! Enjoy 2013!!



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25 SARAH T	26 METRO SOUL

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Sat. 26th - **TBA**

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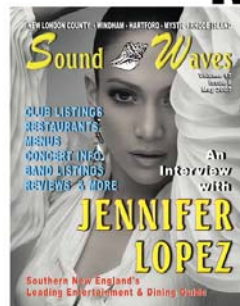
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SOUND WAVES 9





BAND DATES

A2Z ACOUSTIC DUO

3,17,31 - Ancient Mariner, Mystic, CT 8pm
5,11,18 - Haversham, Westerly, RI
6 - Amer. Legion, Moosup, CT 3pm
24 - Steak Loft, CT 7pm

BAD UNKLE

4 - Burkes, Niantic, CT 8pm
12 - City Sports Bar, Groton, CT
26 - Bank St. Cafe, New London, CT

BEN KANE

11,23 - Ancient Mariner, Mystic, CT
12 - Penny Lane, Old Saybrook 7pm
24 - Acoustic Brew, Voluntown, CT 8pm

BOB LAVALLEY

18,25 - Latitude 41, Mystic, CT

BRANDT TAYLOR

4,18 - Bella's, Putnam, CT 8pm
7 - Hungry Tiger, Manchester, CT
11 - Pub 32, Mansfield, CT
19 - Gold Eagle, Dayville, CT
25 - Lindy's, N.Smithfield, RI
26 - CJ's, Cheshire, CT
27 - Dunny's, N.Brookfield, MA 4pm

DAN STEVENS

3 - Perks & Corks, Westerly, RI
4,9,18 - Gumbo, Worcester, MA
5 - G.W. Tavern, Washington Depot, CT
6 - Leif Nilsson Gallery, Chester, CT
10 - Steak Loft, Mystic, CT
17 - Acoustic Brew, Voluntown, CT
19 - Crown & Hammer, Collinsville, CT
20 - Delta Grill, New York NY
21 - Daniel Packer, Mystic, CT
22 - Dolphin Striker, Portsmouth, NH
23 - Giuseppe's, Meredith, NH
24 - Bebe's, Biddeford, ME

10 SOUND WAVES

25 - Suds Pub, Bethel, ME
26 - Harbor Inn, York Harbor, ME

DAN WATSON

4 - Shipyard Tavern, Mystic, CT 7pm
8,19,22 - Daniel Packer, Mystic, CT
10 - Bridge, Westerly, RI
17 - Voodoo Grill, Mystic, CT

THE DRAWBRIDGE BAND

19 - Riverwalk Rest., Mystic, CT 7pm

GEOFF KAUFMAN

5 - German Club, Mystic, CT
25 - All Souls, New London, CT

THE GOAT ROPERS

6 - Post 15, E. Greenwich, RI 1-5
18 - VFW, Taunton, MA 8-12
25 - St. John's, Fall River MA 7:30

GOPHERBROKE

4 - Bidwell, Coventry, CT
19 - McKinnon's, Hartford, CT
23 - Red Lion, Stockbridge, MA
27 - Bill's Seafood, Westbrook, CT 3:30-7

GREEN TEA

5 - Beatnick's, Worcester, MA
11 - Richoni's, Groton, CT
12 - Acoustic Café, Voluntown, CT
18 - Cannery, Southbridge, MA

JAMES HARRIS

3 - Bridge, Westerly, RI, 8pm
5,9,16,23,26,30 - Daniel Packer, Mystic, CT
8,15,22,29 - Harp & Hound, Mystic, CT
10,25 - Ancient Mariner, Mystic, CT
17 - Octagon, Groton, CT 6:30pm
20 - Ancient Mariner, Mystic, CT 5pm
24 - Boathouse, Mystic, CT 7pm

MAGPIE

25 - All Souls, New London, CT
27 - Caffé Lena, Saratoga Springs, NY

THE PIRANHA BROTHERS

5 - Burkes, Niantic, CT 8pm
12 - Hammer Down, Manchester, CT

RED LIGHT

10 - Harp & Dragon, Norwich, CT
12 - Music Lady, Central Village, CT
19 - Long Shots, Uncasville, CT

ROADWORK BAND

12 - JD Coopers, Putnam, CT
26 - Maennerchor Club, Taftville, CT 7pm

SARAH T

5 - Bridge, Westerly, RI
19 - Sneekers, Groton, CT
25 - Burke's, Niantic, CT

STYFF KITTY

4 - Sneekers, Groton, CT
19 - CC O'Brien's, Pawcatuck, CT

SUE MENHART BAND

9 - Sneekers, Groton, CT 7pm
11 - Riverwalk, Mystic, CT 8pm
18 - Burke's Tavern, Niantic, CT 8pm
26 - Bulkeley, New London, CT 8pm

SUNDAY GRAVY

17 - Malted Barley, Westerly, RI
19 - John's Café, Mystic, CT
24 - Harp & Dragon, Norwich, CT
25 - Sneeker's, Groton, CT

2 CAT ZOO

3 - Harp n Dragon, Norwich, CT
11 - Black Sheep, Niantic, CT
12 - Dog Watch, Stonington, CT

VINCE THOMPSON & FRIENDS

3,17 - Sneekers Cafe, Groton, CT 7pm
4 - Chamard, Clinton, CT 6-9
17 - Steak Loft, Mystic, CT 7pm

WICKED PEACH

18 - Hard Rock, Ledyard, CT
25,26 - Margaritaville, Uncasville, CT

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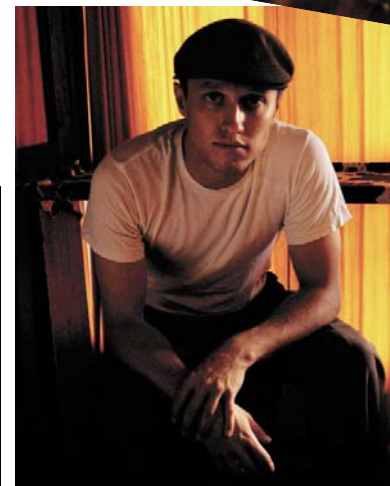
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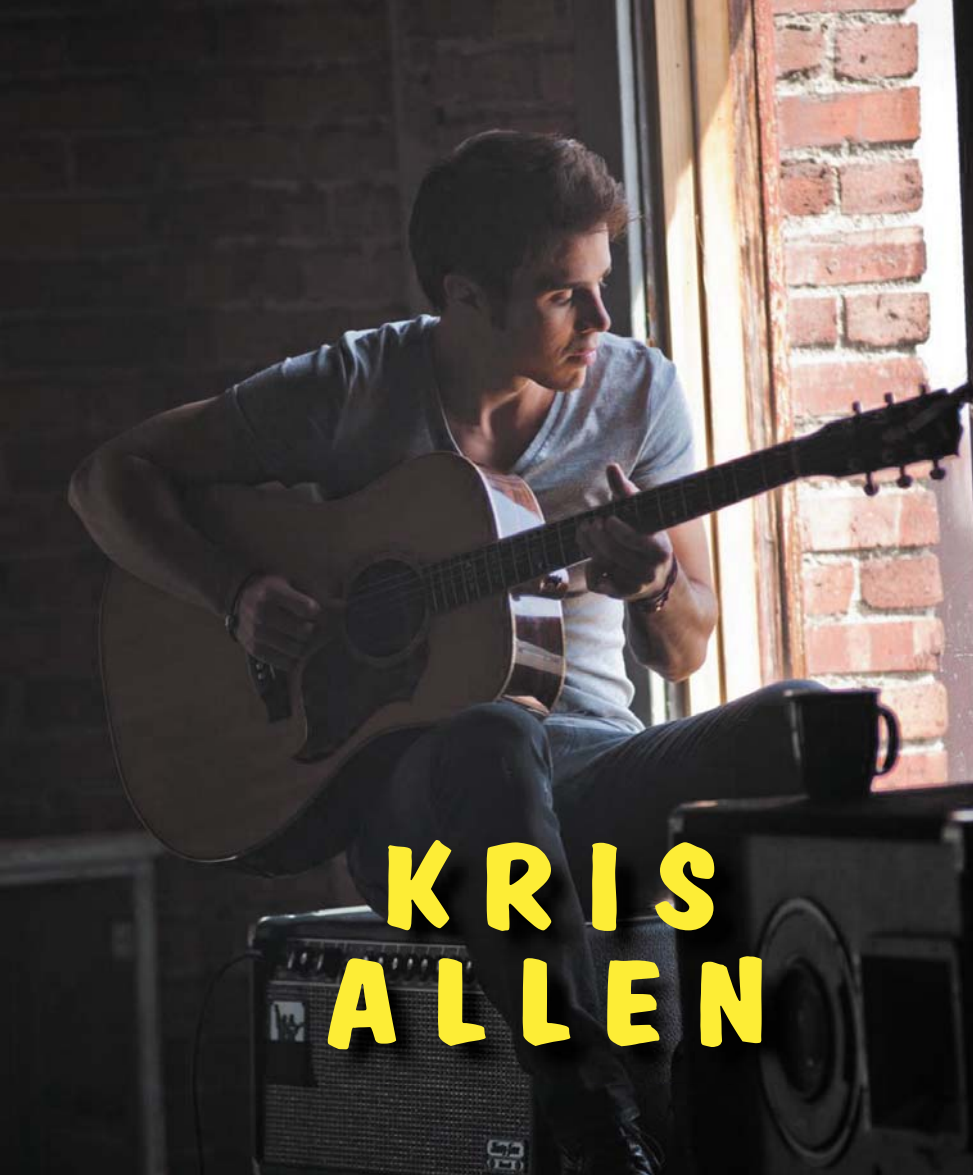
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By Jeffrey Howard

Many recognize Kris Allen as the 2009 American Idol winner who scored against glam-rock belter Adam Lambert. In reality, Allen's musical identity extends far beyond his American Idol victory. As a multi-instrumentalist who's proficient in guitar, bass, piano and viola, the singer fuses folk, pop and soul in an eclectic yet accessible package. Allen's musical expertise shines on any stage, partly because his musical experience dates back before his American Idol appearance. In 2007, Allen released his non-idol debut album, *Brand New Shoes*. The album illustrates the young and budding potential of a musically aware and forward-thinking singer-songwriter. In 2012, three years after his self-titled American Idol debut, Allen presents us with his most self-actualized release yet, *Thank You Camellia*. The album's 11 songs display an array of textures and styles ranging from edgy modern rock to ethereal piano balladry. Even more importantly, *Thank You Camellia* secures Kris Allen's spot as not just a singer, but a musician.

So I've been listening to your new album, "Thank You Camellia". It's excellent stuff; I really enjoy the range of songs on it. How does it compare to your idol debut, from – was it from last year?

KA: It was 2009.

2009, wow. So how is this album unique?

KA: I think the biggest thing is that I've just gotten better and more mature as a songwriter and as a singer and instrumentalist. I've worked with a lot of great people and I've learned a lot over the past few years. I think it shows in the record and the songs and the way it sounds and everything.

14 SOUND WAVES

I definitely hear that. Would you say that in this second album you've had a little more creative freedom? I know that on the first album there were a few songwriters you were working with. Was this more independent?

KA: It was. I still did work with a lot of songwriters, but just in the process of producing the songs and writing the songs I feel like I had a grasp on what I wanted a little bit better (or a lot better than) the first one. Everything happened so fast after *American Idol*. On this album I had (some would say a little too much) time on it.

I know that you're not just a singer. You play a bunch of instruments: viola, piano and guitar. Did you contribute a lot as a musician to the instrumentation on the album?

KA: Yeah, I mean it depended on which producer I worked with. With someone like Tim Pagnotta, it was just me and him most of the time. He would be like, "Do you want to play everything?" and I'd be like, "Okay!" So, sometimes I'd play guitar, piano and bass. On other songs, with different producers, I would maybe play guitar, or sometimes not even anything. There'd be a lot of session players, and I'd let them do their thing.

Are you more pleased with this record? Or do you like them both?

KA: It's so hard for me to go back and listen to things because I'm always very hard on myself. I'm not saying that I listen a lot to this one, but I've done it way more than I have on any of my other stuff. I'm very proud of it.

I know that you've got a tour coming up and you're coming to Ridgefield Connecticut's "Ridgefield Playhouse". How does your live band compare to the band we hear on this new album?

KA: You know I'm always trying to make sure that the live stuff is not just different, but... you have to format it differently for a live show, because live shows are completely different than a record (at least for me, anyway). I always grew up listening to live music and going, "That sounds different than the record." I have a great band that I play with. We do a lot of harmonies and it's just a lot of fun. We have a lot of fun on stage and we've been playing for a long time now. I think it shows with the live performances.

You'd say the live performances are a bit more extended? You guys feel the live energy?

KA: Yeah, we definitely try to put it in that moment. Every night we try to make it special for everybody. I'm not saying that recordings are not that, but it's a totally different feeling, you know? We have so many people that come up to us after the show that maybe have listened to the record and say, "You put the whole thing together and it sounds so much better," "Your voice sounds so much better live," "You guys have such great chemistry" and stuff like that. It's definitely different, but I'm not saying that the recordings are bad. It's just a different thing.

Is there any particular instrument you gravitate towards when you write a song? Or is it pretty varied?

KA: I play guitar a lot, and usually when I'm writing a song it's the first thing that I cling to. I know it the best and I'm better at it than anything else. But it's always nice to switch over and play something else like piano. Even in other studios when you're playing a Rhodes or something, something else can come up from the different sound of it.

In your shows, would you say you're aiming for a demographic that extends beyond the American Idol followers? Is there a specific kind of music listener you're aiming for, or do you just want to reach out to music appreciators in general?

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KA: It just depends. I have so many fans from American Idol, so it's younger girls. But it's been a while now. I know we played a college show not too long ago and there were all these college girls there and they're like, "I remember when you were on the show and I was in high school!" They've grown up and that's kind of cool, because I feel like that's what the demographic is right now. There are older people, grandmas will come to the shows and girlfriends are bringing their guy friends. It's a lot of fun.

Your idol debut was not your first album. I know you have your 2007 album called "Brand New Shoes". How have you grown as an artist since back then?

KA: I think that everybody grows, especially when you do music as much as I do it. When I made that first CD, I wanted to see if I was actually into it and that if I let people listen to my stuff that they'd really like it. For the most part I think that people enjoyed it. When I go back and listen to it, I can't believe that people actually liked it because it was so immature and so young. I didn't know what I was doing, but everybody's got to start somewhere. Everything happened so fast after the show and you learn so much so fast. I've worked with so many great people that I feel like I've gotten a fast track to getting better at writing songs, playing instruments and singing.

In your live shows now, do you ever touch back to that old material or do you focus on the newer stuff more?

KA: We did a show in New York, and I asked for a request. I did one song from Brand New Shoes. It was kind of cool. It was definitely one of my favorites from that record. It was fun to do and the fans really enjoyed it.

In that first album, "Brand New Shoes", you had total independence. We fast forward to the day you won American Idol and you're singing Kara DioGuardi's single, "No Boundaries". How did it feel to shift from having total independence to singing a more sellable, manufactured and mainstream pop song?

KA: Well personally, it was a blessing because coming from where I come from it's almost like – if I would've known what I know now I would have felt like there was a possibility to have a music career, but where I was then it just seemed like, "it is what it is," and, you know, you play locally and by the grace of God someone from somewhere else comes and sees you and enjoys it and maybe they'll pick you up. For me it was a huge blessing that I got on the show and that I got signed and I would be able to make a big time record. I know it's not everybody's dream to have that happen as fast as it did, but I'm so glad that it did because it gives me a platform to make music for the rest of my life.

Was viola your first instrument?

KA: It was. I started playing when I was 8 years old.

So obviously you grew in a musical environment and it's been a big part in your life since childhood. When I think of viola lessons I think of very strict, classical discipline. Does that sort of style of learning play a part in who you are as a musician today, or is your approach a little more free form and loose?

KA: Growing up I played a lot of classical music. I wasn't great at school, I wasn't the most studious person in the world, but I knew that I could do well if I could get a scholarship playing music in college. I tried to stick with that and my parents made me do that because they really believed in me. I didn't love classical music (I really do love classical music, but it wasn't my thing). I grew up in a household full of pop music and rock music. My dad was a singer in a rock band, and we weren't sitting around at Thanksgiving listening to Beethoven or anything, we were listening to www.Swaves.com

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The Beatles and Stevie Wonder. So I grew up listening to music that is more the pop-centered stuff.

You've done a lot of missionary work. Your music, especially the single "The Vision of Love", has a really unifying and positive message overall. Has your missionary work influenced your approach to music?

KA: What inspires me the most is the experiences that I've been through, just in life in general. When you go through things like that it's always funny because you think you're going to change other people's lives, but the experience and the people wind up changing your life the most. I've seen a lot of things and experienced a lot of oppressed people, but I've also experienced some amazing things and people that have just been helped out a ton, and hopefully I've helped out with that. I think that the music definitely has been inspired by some of that stuff.

Well, I think that covers it all. Thank you so much for this, Kris!

KA: Well thanks, man. Thanks for having me.

Kris Allen will be playing at Connecticut's "Ridgefield Playhouse" with special guest Jillette Johnson on January 10th, 2013. For more information on the appearance, visit <http://www.ridgefieldplayhouse.org/event/kris-allen>. For additional information on Kris Allen and Kris Allen tour dates, visit <http://www.krisallenofficial.com/us/home>.



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THE BEST IN BLUES 2012

A Sound Waves Magazine tradition continues with our choices for the best blues records of the previous year. Once again I've asked Dana Fagnoli for his opinions as well. Dana is the host of the "Out of the Blues" radio show every Saturday morning from 9:00 AM to noon on WCNI 90.9 FM. Dana is fortunate in that he gets to hear practically all of the new blues releases. He promises to play these particular records throughout the month of January. Congratulations to both Janiva Magness and Chris Thomas King for getting the top spots!

Dana's list:

1. **Janiva Magness**
"Stronger For It" Alligator Records
2. **Mud Morganfield**
"Son of the Seventh Son"
Severn Records
3. **Lurrie Bell**
"The Devil Ain't Got No Music"
Aria B.G. Records
4. **Mannish Boys**
"Double Dynamite"
Delta Groove Music
5. **Compilation**
"Mississippi's Juke Joint Culture
at the Crossroads"
Broke and Hungry Records
6. **Strata-Tones**
"Dressed Up To Fess Up"
Fruition Records
7. **John Nemeth**
"Blues Live" Nemeth Music
8. **Shemekia Copeland**
"33 1/3" Telarc
9. **Colin Linden**
"Still Alive" Crosscut Records
10. **Michael Burks**
"Show of Strength" Alligator Records

Bill's list:

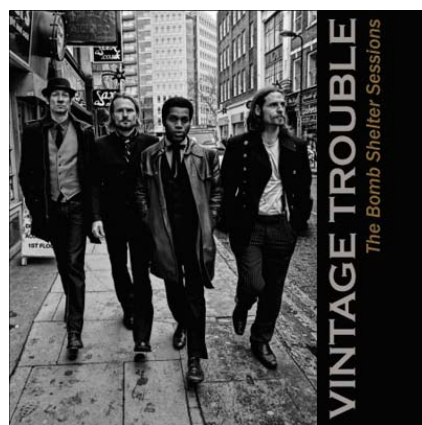
1. **Chris Thomas King**
"Bona Fide" 21st Century Blues
2. **Michael Burks**
"Show of Strength" Alligator Records
3. **Gary Clark Jr.**
"Blak & Blu" Warner Bros. Records
4. **Shemekia Copeland**
"33 1/3" Telarc
5. **Robert Cray**
"Nothing But Love" Provogue Records

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6. **Ruthie Foster**
"Let it Burn" Blue Corn Music
7. **Sugar Blue**
"Raw Sugar" Beeble Records
8. **Rory Block**
"I belong to the band: A tribute to
Rev. Gary Davis"
Stony Plain Records
9. **Eddie C. Campbell**
"Spider Eating Preacher"
Delmark Records
10. **Eric Bibb**
"Deeper in the Well"
Stony Plain Records

Dana and I would like to dedicate this year's ten top lists to the memories of Etta James, Michael Burks, Levon Helm, Donald "Duck" Dunn, Doc Watson, Nick Curran, Johnny Bassett, and Karl Kelly. I would personally like to wish all Sound Waves readers a very happy and healthy 2013.

- Bill Harriman



VINTAGE TROUBLE

"The Bomb Shelter Sessions"

Vintage Trouble Records
Big Hassle

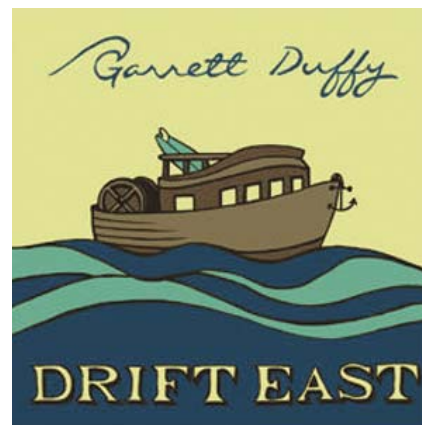
Vintage Trouble is a Los Angeles based rhythm & blues band that is beginning to make some noise throughout other parts of the country as well. Musically, vocalist Ty Taylor, guitarist Nalle Colt, bassist Rick Barrio, and drummer Richard Danielson represent a return to fresh enthusiasm of youthful R&B, blending the tough purity of Chicago blues with the soulfulness of early Motown. Visually, there is more of the same, as if a

young James Brown found a blues band in Mississippi. Honest, gritty, and unpretentious, the music of Vintage Trouble possesses an appeal that cuts across all of these genres and locations.

"The Bomb Shelter Sessions" is the ten original track debut for the band, comprised of up-tempo rhythms, soulful ballads, and plenty of soul throughout. The opener, "Blues Hand Me Down", burns from the very first notes, challenging listeners to try and sit still (not likely). Taylor belts out tracks like "Gracefully" and "Not Alright By Me" with emotion and feeling. "Nobody Told Me" is another example of the band's ability to carry a simple melody along with the result being a journey back to a simpler time.

Vintage Trouble continues to build an audience and gain fans as the opening act for The Who's Quadrophenia Tour in 2012 and 2013. With a recipe that has the ingredients of Lenny Kravitz, The Black Crowes, Sam Cooke and the Georgia Satellites, the band's high energy delivery of original rhythm and blues music has been gaining appreciation from classic rock fans witnessing a group of authentic musicians bringing their best night in and night out. "The Bomb Shelter Sessions" is a refreshing listen from a band that is likely to make its musical mark to a greater group of listeners in the near future.

- Don Sikorski



Garrett Duffy "Drift East"

With the success of groups like The Lumineers, Mumford and Sons and the Fleet Foxes, it's clear that the musical pendulum is starting to favor organic over synthetic. The folk-pop niche is becoming more and more mainstream as listeners gravitate towards acoustic guitars and away from 808 drum machines. This being the case, singer-songwriter and harmonica player Garrett Duffy couldn't have had better tim-

ing. As the former harmonica player for the band Barefoot Truth, this past November Garrett Duffy released his debut album as a solo artist, Drift East. The LP showcases a variety of intimate and stripped-down folk tunes, all of which possess country undertones and endearing pop charm.

The most obvious comparison one can make with Drift East is that it has a sitting-around-the-campfire type of intimacy. Indeed, from start to finish Duffy's singing and guitar playing feels extremely close, thanks to the album's clean-yet-unsterile production. Simplicity also plays a large part in Drift East's character. Percussion is sometimes just a bass drum, a tambourine or a shaker, but it always adds a subtle pulse to the songs. The acoustic guitar playing (most of which is brought to you by former Barefoot Truth guitarist Jay Driscoll) is wispy yet chimey. Driscoll's dobro and banjo contributions help give the tunes texture and color. Every instrument on the album plays a crucial role, which makes the songs all the more powerful.

As a songwriter, Duffy also shows real strength. In keeping with the idea of simplicity, the songs on Drift East are all short, concise and to the point. Even as a subdued singer-songwriter, Duffy follows the "don't-bore-us-get-to-the-chorus" model, and he does it with great success. Of the 11 songs on Drift East, there are some real earworms, including the album's closer, "Slackjaw". In all their straightforward and catchy glory, Duffy keeps every song earnest and completely believable.

Simplicity is a beautiful thing, and music proves this better than anything else. Drift East reveals the humble and honest vision of an artist who just wants to make people happy. Garrett Duffy has released an album that might not scream, but certainly invites all listeners in with its friendliness and warmth.

- Jeff Howard



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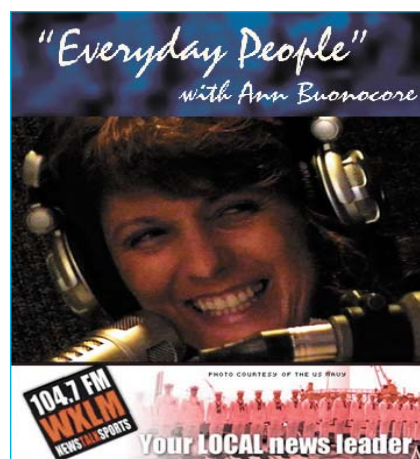
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Jan 20 | JESSE COOK

JESSE COOK

Sunday, January 20 | 7 pm

The extraordinary guitar and world music of Jesse Cook celebrates his new album and the music of Columbia, Cuba and the Americas.

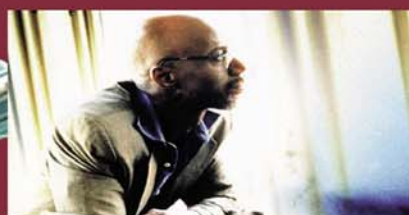


Jan 25 | KATHY MATTEA

KATHY MATTEA

Friday, January 25 | 8 pm

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Jan 26 | T.S. MONK

T.S. MONK SEXTET

Saturday, January 26 | 8 pm

Son and protégé of the legendary Thelonious Monk, T. S. has received the New York Jazz Awards First Annual "Recording of the Year" award.



Jan 31 | HOT CLUB
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In the Oasis Room

HOT CLUB OF DETROIT

Thursday, January 31 | 7:30 pm

A five-member jazz ensemble specializing in the Gypsy jazz sound made famous by guitarist Django Reinhardt.



Feb 2 | BARBER OF SEVILLE

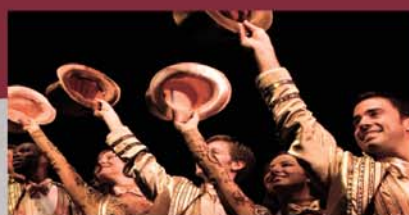
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