

Sou

Waves

Volume 23
Issue 11
August 2013

An
Interview
with

**JOHN
SCOFIELD**

Plus



**Joe
Burcaw**

**JJ CALE
BUDDY GUY
CANDYE KANE
DOC WATSON
INFAMOUS
STRINGDUSTERS
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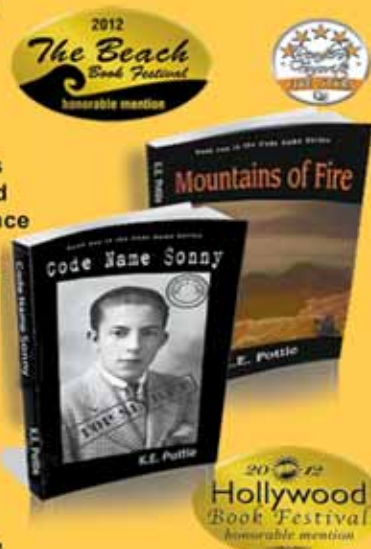
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Sound Waves

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16 CHAMPAGNE SKYE	17 FUNK BUCKET
23 BEN FRIERT	24 DRAW BRIDGE BAND
30 1st RESPONDERS	31 DK & T
6 BEN FRIERT	7 CHAMPAGNE SKYE

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The legendary American Singer / Songwriter, JJ Cale, died on Friday 26 July of a heart attack at Scripps Hospital in La Jolla, California. The news was reported on his management company's website and on the musician's Facebook page.

JJ Cale (John W. Cale) was born on 5 December 1938, in Oklahoma City, Oklahoma. A nightclub owner in California who was employing Cale in the mid-960's came up with the "JJ" moniker to avoid confusion with the Velvet Underground's John Cale.

A composer, guitarist and vocalist, he was one of the innovators of the "Tulsa Sound." It draws on blues, rockabilly, country, and jazz influences. In an interview, JJ once said, "I don't think there is a Tulsa sound as such. It's just individuals. But I know what you mean. In western Oklahoma you've got a lot of country music. Then in eastern Oklahoma, it's closer to the Mississippi and you've got more blues musicians. In Tulsa we got influenced by both and there's some jazz in there too. So I guess that's what made my sound."

JJ began playing guitar in the clubs around Tulsa, Oklahoma in the 1950s. He played in a variety of rock and western swing bands, including one with Leon Russell. In 1959, he moved to Nashville, Tennessee where he was hired by the Grand Ole Opry's touring company. After a few years, he returned to Tulsa where he reunited with Russell and began playing in the local clubs. In 1964, JJ and Leon moved to Los Angeles with another musician from Oklahoma, Carl Radle. In Los Angeles, JJ worked as a studio engineer and played with Delaney and Bonnie for a brief time. He launched his solo career in 1965. That same year, he cut the first version of "After Midnight," which would become his most famous song. A year later, Cale formed the Leather-coated Minds with songwriter Roger Tillison and recorded "A Trip Down Sunset Strip."

He returned to Tulsa in 1967 and again embarked on the club circuit. Within a year, he had completed a set of demos. Carl Radle obtained a copy and sent them to Denny Cordell, who was launching Shelter Records with Leon Russell. Shelter signed Cale in 1969. JJ's debut album, Naturally, was released in December 1971. It included the Top 40 hit "Crazy Mama," a re-recorded version of "After Midnight" (which nearly reached the Top 40) and "Call Me the Breeze." These remain some of his best known songs.

Following the release of his sophomore effort, JJ embarked a slow work schedule. Over the years, his aversion to stardom and extensive touring became well-known. He happily remained relatively obscure for decades. In an interview, JJ Cale said, "I'm a guitarist and a songwriter and I got lucky when Clapton heard one of my songs. I'm not a showbiz kind of guy. I had the passion to do music as much as anybody. But I never wanted to be the patsy up front. And I still don't want to be famous."

It took until 1983 for him to record his eighth album, 8. Then, there were no further albums until 1990's Travel Log. 10 was released in 1992, followed by Close to You (1994) and Guitar Man (1996). Those albums were followed by another long period of inactivity. JJ did not return to recording until 2003. The result was the critically acclaimed To Tulsa and Back

(2004). His last CD was Roll On (2009). He embarked on his final tour in April 2009 to support it's release.

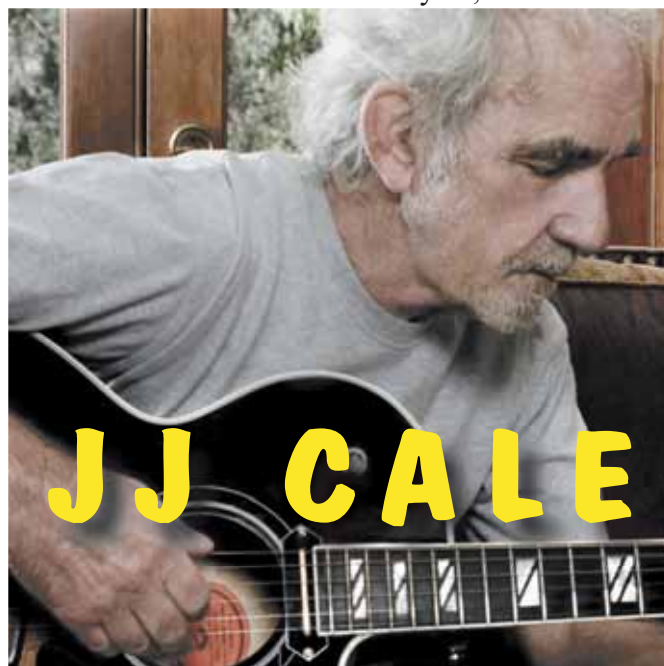
Eric Clapton is one of many musicians who have noted J.J.'s influence on their music. They include Mark Knopfler, Neil Young, Bryan Ferry, and "jam bands" like Widespread Panic. Clapton, when asked by Vanity Fair several years ago "What living person do you most admire?" replied simply "JJ Cale." Neil Young has said, "Of all the players I ever heard, it's gotta be Hendrix and JJ Cale who are the best electric guitar players."

Over the years, Eric Clapton recorded several of JJ Cales' compositions including "After Midnight", "I'll Make Love To You Anytime", "Travelin' Light", "Angel" and "Cocaine" which remains a Clapton concert staple to this day.

In 2004, JJ was one of the invited performers at Eric's Dallas Crossroads Guitar Festival. Eric joined JJ and his band on stage for a few songs. Later that year, Eric invited JJ to produce an album for him. Work started in

the summer of 2005, but it evolved into a collaborative effort. Their joint album, The Road To Escondido, was released to critical acclaim on 7 November 2006. Certified gold by the RIAA, it won a Grammy for Best Contemporary Blues Album in 2008. On 15 March 2007, JJ joined Eric Clapton on stage during Eric's tour stop in San Diego, California. In addition to performing "After Midnight" and "Cocaine", they treated the audience to three songs from The Road To Escondido. JJ can also be heard on EC's 19th studio album, Clapton (2010) and Old Sock (2013).

Although plans for a memorial service have not yet been announced, his management company has said "donations are not needed but he was a great lover of animals so, if you like, donations can be made to your favorite local animal shelter."



You can leave your condolence messages and remembrances of JJ on the Where's Eric! Facebook

<https://www.facebook.com/whereseric?ref=hl>

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MUSIC NOTES



....And The Road Goes On Forever.....

By Mark T. Gould

Two iconic bands with seemingly nothing, yet everything, to prove. One American, one British. And, from the look and sound of things, they both just might go on forever.

The Rolling Stones and the Allman Brothers Band. Together, and still rocking, for a combined 95 years. Yes,

you read that right. 51 years for the Stones and a mere 44 for the Allmans. Two of the very best, and still not marking time, but moving steadfastly forward.

First, the really old guys.....Mick Jagger just hit 70. The always astonishing Keith Richards, the virtual face of rock 'n' roll, rolls that number in December. Yet, they're just kids, compared with their incomparable drummer, Charlie Watts, who is 72. Guitarist Ronnie Wood probably still gets his ID checked at the door, at a mere age 66.

Ironically, there have been snickers about their ages since, at least, their "Steel Wheels" tour which was, ahem, a mere 24 years ago. However, unless you've been living under a rock (so to speak...), you know that the Stones just completed their "50 and Counting" tour, celebrating their half century of music, and it's only their, well, fifth tour since they were declared too old back in the 80s.

Yes, perhaps due to the band members' ages, the "Counting" tour was truncated a bit from the previous extravaganzas, with only about two dozen shows in major American cities and London. And, because the jaunt was their first tour during the oversaturated era of social media, it yielded an interesting dichotomy of reviews. Generally, it seemed that those who attended the shows posted raves about them, but many who viewed the action solely on YouTube or other sites bickered about the playing, the song selection, the interaction between band members, and, of course, the ticket prices.

There were mixed signals from the Stones' camp when the tour ended at Hyde Park in London. Jagger first said from that last stage that it was "the final show of the tour," but he later amended that to "this leg of the tour." Later band postings on Facebook and other sites reverted to the earlier language, so it remains to be seen if the band will add any more shows for a second go around.

Regardless of what happens, it seems self-evident that the Rolling Stones remain "The Greatest Rock 'n' Roll Band in the World," even at their collective advanced ages.

6 SOUND WAVES

Could this be "The Last Time?" We'll have to wait and see.

I mean, if you are the Allman Brothers Band, how in the name of "Skydog" can you go on without a Brother?

That was the tragic dilemma Gregg Allman and the rest of the band faced when, in 1971, his brother, slide guitar wizard Duane "Skydog" Allman, was killed in a motorcycle accident.

Truth be told, this longtime fan, a devotee of the passionate, jazz-tinged interplay of Duane and second guitarist Dicky (nee Richard) Betts, found the rest of the band's career to be missing a vital cog.

And, it took the inclusion of two young bucks in the band, and the re-release of their first full-length studio recordings after Duane's untimely death, filled out with a live performance, to show me that, much like the proverbial Phoenix, the Allman Brothers Band had indeed risen, again and again.

Personally, I had reveled in the Duane-Dicky work so much (I mean, just listen to any, I mean any, live version of "Elizabeth Reed" from back in the day, and you'll be an immediate convert) that, pretty much after Duane died, I basically lost interest in the group.

My mistake, as it turned out.

For some reason, a couple of years ago, I put aside my sniffled preference for the good-old days, and I tracked down and listened to some of their latter-day shows from the Beacon Theatre in New York City, where the band has, for years, had a month-long March residency.

For the very first time, I listened intently to the interplay between the two new(er) guitarists, Warren Haynes and Derek Trucks. My God, they didn't miss a beat, playing in, out, between, above and below each other, much like Duane and Dicky did so many years ago.

A rejuvenation? Maybe.

A changing, yet continuing, of the guard? Definitely.

But, let's not forget about Betts' own post-Duane contributions to this band. The first complete studio recording of the band after Duane's passing (following bits of "Eat A Peach"), titled "Brothers and Sisters," has just been re-released in a four-disc boxed set, including the entire studio record, highlighted by Betts' mega-hit "Ramblin' Man," and his instrumental tour de force, "Jessica."

But it is the live recordings, taken from a 1973 show at Winterland in San Francisco, that show just how much Betts, augmented by then new keyboardist Chuck Leavell (who currently plays with the Stones, completing a musical circle of some sort) kicked the band up a notch.

Rather than trying to recreate the interaction between Duane Allman and Betts with a second guitarist, the live playing instead focuses on Betts' solitary stellar playing and pushes Leavell to the front of the action. Add in Gregg Allman's weary blues vocals, and it's quite a resurrection.

Just listen to what they do with Allman standards like "Reed," "Whipping

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Post,” “Southbound,” and “You Don’t Love Me” to understand that this band, just like the Stones, was never going to give up, or give in.

So, after a combined more than 90 years of playing, just what happens next? Well, to paraphrase a good friend who also plays in a long-lasting band, “there’s no manual for a 45-year-old rock band.”

I don’t know about you, but I, for one, remain anxious to see, and hear, how and where the Stones and the Allmans go from here, and how they collectively continue to write, and rewrite, that manual.



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SOUND WAVES 7

BAR FLY JOURNALS



By Stephanie Shawn

Hello My Sweet BarFlies..well, we did it!! We made it through the taping of a crazy ass show! We made it through an unbelievably fabulous Premiere and we have a beautiful, tastefully redone Bar and a teeny bit of Stardom to go along with it!!

Oh, What a night!! Late September, back in '63...ugg, never mind...mid-April twenty thirteen.

Now that my Gag Order has been lifted, I can tell you that BAR RESCUE rolled into town with a butt load of trailers, massive electronics and computers, young kids with semi-powerful positions, and an Agenda. They wanted entertainment for their viewers, drama,

craziness and a bit of family crisis. I think we gave it to them! We had a blast! We laughed, we cried, we drank copious amounts of alcohol (first night only) and we performed to the best of our mediocre abilities! Waddya think? We are pretty happy with it!! And we hope you enjoyed it!!

All and all, the experience with BAR RESCUE was amazing! The professionalism of all of the cast and staff was wonderful, Jon Taffer is a Sweetheart. I absolutely love Chef Brian Duffy, and Russell Davis is knowledgeable and supercool! They were honest, caring and made us feel as if we really mattered... when they weren't tearing us to shreds!!

Our Premiere Party was da Bomb!! We had JON TAFFER, (in cut-out), the leopard girls, featuring Lizzie and Vanessa. A leopard carpet, a Red Carpet, bikers, regulars, jello-shots, and a RENT-A-CENTER (Westerly) 70 inch TV, courtesy of JIM ROMANELLA! I couldn't really watch the



Show because we were slammed, but one of my friends was kind enough to point out that it can now be watched in clips.. on you tube and reruns until the end of mankind!!! Can I get a Whoot Whoot?!

In a funny little aside, Artie and I had to be trained by Chef Brian and we had to meet at the HILTON in Mystic, where the entire BAR RESCUE staff was staying. Artie and I were picked up in a van by Victor, one of the younger assistants in the HILTON parking lot, driven back to the Bar blindfolded, so as to not see the ongoing renovations. We can feel ourselves arrive in the lot and we hear Victor say into his walkie "I'm here with Artie and Stef" then we hear a lot of uh huhs and oh 's...he then says ok ok..Victor sets down the walkie and we feel the van lurching out of the parking lot and squealing tire out of there.

When we get a safe distance down the road, Victor lets us take off our blindfolds. He is visibly shaking. "Oh sh# t, oh sh#t! I was supposed to pick up Duffy!" Apparently Chef Duffy was supposed to come with us

back to the Bar and young Victor the lowly gofer had forgotten him. I felt so bad! Victor was saying "you don't understand! They will never let me forget this....I'm in so much trouble".

We screeched back into the parking lot at the HILTON, to find Chef Duffy leaning against the wall outside casually inspecting his well manicured nails. He looks and says "What the F**k, man? Victor jumps out hysterically saying.."I'm so sorry Duff..so sorry!" He runs into the HILTON to throw away some empty bottles that had been kicking around in the van. Duffy jumps in with me and Artie. We wait, then Duffy says.."F**K this".. jumps into the front seat, puts it in drive and off we go....LOL!! Was freakin' Hysterical..We circled the block, came back and found Victor, phone to his head, gesturing wildly, tearing his hair out!! Was awesome!! Little things like that made the Crew seem like a family to us, even in the short 9 days we were with them. We had a lot of fun!!



BUSINESS AFTER HOURS at the TWISTED VINE this month was packed and very informative! A talk by MIKE SERRA on recycling, helped to figure out what I want to do with all my waste! Was lovely to see PAT ISTED and her daughter CEE CEE, and let them know what a wonderful place they have in downtown Westerly. They are now showcasing local musical acts and piano players. Stop by!! From there, we headed over to the BARLEY and the BRAZEN HEN. Two fav's!! Was happy to spend some quality time with FERGIE and his wife, SHARON, KELLY LEE, and KIRSTEN. We also saw the AHERN and CLEMENS CLAN at the HEN! All looking beautiful!!

Made it to the SPEEDBOWL with BUSTER and BARB!! Found my new Bestie, TINA MARIE and it was well worth the wait. She's a Hot Ticket! Also met TODD and RICKY CERAVOLO with their wife and girlfriend, and saw the STEVE JOHNSON CREW and the CHAMPLIN GANG!! Had a blast!! In another little aside I would like to apologize to the CHRISTINA FAMILY for being a PITA (pain in the ass) with sister in law JANE at the BLUES FESTIVAL. Sometimes, you can dress us up but we have a little problem with our behavior and I am sorry if I offended you.

Romper Stomper Time!! Happy Birthday to IN-LAWS TO THE STARS, ROGER and JOYCE, DONNY GALLANT, DEBBIE BENN, BILL BAZZELL, TONY BELL, KARIN OGLE, DOT SANDERS, ERIC BROWN (awesome wood carver!!) OSCAR CHAPMAN, DUG WOODARD, LIZZIE E, TOM MURCH, ALBAN ADAMS, TAYLOR TRAHAN, DEAN BARBER, LISA KONICKI, TAMMY CARON, JAMIE QUATTROMANI, SARAH HELLCAT ANNELLO, ALICIA MURPHY, MONTANA!!, ALLISON SPOSATO, ALLISON KAUFMAN and DAVE THE EDITOR!! HAPPY BIRTHDAY TO YOU ALL!! Also, congratulations to MELISSA and RONNIE on their engagement!!

This has been an amazing year so far, with many ups and downs, as is the norm in life! My life may be a little crazy to some of you, but it's my life and I enjoy it the best that I know how! I hope to see the BROADWAY SCHOOL CREW at PIER 27 on August 11th at 1!! If you attended BROADWAY please stop by for a cocktail, bring pix, and memories. I know KEN and VAL will be there!! I love you, my Sweet Flies! Have a fabulous month!!



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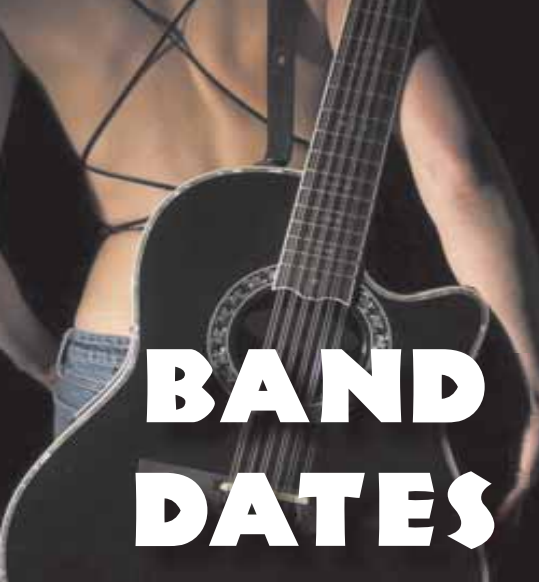
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1 - Andrea, Westerly, RI
2 - Sneekers, Groton, CT

ANDY & BETHANY

4 - Ancient Mariner, Mystic, CT 5-8
8 - Boathouse, Mystic CT 7-10
10 - Riverwalk, Mystic, CT
11 - Windjammer, Misquamicut, RI 1-5
15 - Malted Barley, Westerly, RI
17 - 84 Tavern, Westerly RI
20 - Pizzetta, Mystic, CT 6-9
22 - Ancient Mariner, Mystic, CT 8-11
24 - Paddy's, Misquamicut, RI 3-7

AZALEA DRIVE

3 - Hot Rods, New London, CT
18 - Fitch HS, Groton, CT 10am
23 - Dock & Dine, Old Saybrook, CT 7:30

BAD UNKLE

2 - Town Green, Westbrook, CT 6-8
10 - Global, Gales Ferry, CT
31 - City Sports, Groton, CT

BRANDT TAYLOR

2 - Hank's, Brooklyn, CT 7-9pm
3,5 - Hungry Tiger, Manchester, CT
4 - Dunny's, E.Brookfield, MA 4-8pm
6,20,27 - GBar, Norwich, CT 5-9pm
7 - Blackeyed Sally's, Hartford, CT
8 - Spring House, Block Island, RI
9 - Canoe Club, Middletown, CT
10 - T.J. O'Brien's, Sturbridge, MA
16 - The Village, Woodstock, CT
18 - Lefty's, Columbia, CT 12-2pm
23 - Lakeview, Coventry, CT 6-9pm
24 - Giuseppe's, Gloucester, MA

DAN STEVENS

1 - Pond House, Glastonbury, CT
2 - Stone Fleet, New London, CT
3 - Perks & Corks, Westerly, RI
4 - Delta Grill, New York, NY

10 SOUND WAVES

6,12 - Public Library, Bridgeport, CT
7,21,28 - Old Lyme Inn, Old Lyme, CT
8 - CT River Museum, Essex, CT
9 - Daniel Packer, Mystic, CT
10 - Festival, Stafford Springs, CT noon
10 - Ric's Cafe, Stafford Springs, CT
11 - Burke's Tavern, Niantic, CT
14 - Town Green, Old Saybrook, CT
15 - Mermaid Inn, Chestnut Hill, PA
17 - Fair, Bellefonte, PA, 11:30am
18 - Elk Creek Cafe, Milheim, PA
19 - Bullfrog Brewery, Williamsport, PA
22 - Smokin' With Chris, Southington, CT
23 - Shovel Handle Pub, Jackson, NH
24 - Tucker's Pub, Norway, ME
25 - Coveside, S. Bristol, ME
26 - Pemaquid, Damariscotta, ME
30 - Pizza Stone, Chester, VT
31 - Manhattan Pub, Burlington, VT

DAN WATSON

1 - Brazen Hen, Westerly, RI
4,31 - Windjammer, Westerly, RI 1pm
4,10,18,30 - Harp n Hound, Mystic, CT
9 - Black Sheep, Niantic, CT
11 - Pizzetta, Mystic, CT 6pm
14 - Costello's, Noank, CT 6pm
16,20 - Daniel Packer, Mystic, CT
17 - Dog Watch, Stonington, CT

DAN WATSON & FRIENDS

3 - Dog Watch, Stonington, CT
8 - Bridge, Westerly, RI 8pm
17 - Fair, Wolcott, CT 5pm
23 - Brazen Hen, Westerly, RI

THE DRAWBRIDGE BAND

11 - Polish Club, Montville, CT
23 - Angelicos, E. Hampton, CT 7pm
24 - Riverwalk, Mystic, CT 8pm
31 - Sneekers, Groton, CT

EIGHT TO THE BAR

4 - Ninigret Park, Charlestown, RI 1:30-3pm
11 - Bard College, Annandale, NY 6:30-9
12 - Wolf Den, Uncasville, CT 8-9:30
14 - Brown Park, Norwich, CT 6-8
17 - Wolfe Park, Monroe, CT 7-8:30
18 - Elks Club, Leominster, MA
23 - Owenego, Branford, CT 8-11
24 - Fair, Chester, CT 12:15-3:15
25 - Roseland Park, Woodstock, CT 4-6pm
31 - Festival, Clinton, CT 1-2:30

FUSION

3 - Back Porch, Old Saybrook, CT 7-11
23 - Bulkeley House, New London, CT
30 - Black Sheep, Niantic CT

GOPHERBROKE

7 - Town Green, Weston, MA 7-8:30
8 - Pizzaria Uno, Springfield, MA 7-11
10 - Red's Tavern, So. Windsor, CT 8-11
15 - Center Park, Manchester, CT 6-8
17 - Bidwell Tavern, Coventry, CT
18 - Mistick Village, Mystic, CT 2-4pm
29 - Bill's Seafood, Westbrook, CT 7-10
30 - Tuscany Grill, Middletown, CT 7-11

JAMES HARRIS

3 - Skippers, Stonington, CT 3pm
6,20,27 - Harp & Hound, Mystic, CT
7,21,24,28 - DPI, Mystic, CT
18 - Ancient Mariner, Mystic, CT 5pm
23 - MaugleSierra, Ledyard, CT 6pm
24 - Windjammer, Westerly, RI 1pm
30 - Ancient Mariner, Mystic, CT
31 - 84 Canal St, Westerly, RI

JAY DEMPSEY & HIGHWAY CALL

9 - Washington Park, Groton, CT 6pm

JEFF PITCHELL

7 - Wadsworth, Middletown, CT
9 - The Well, Wethersfield, CT
10 - Bridge St, Collinsville, CT

KEVIN MANZELLA & HEATHER LEPAGE

1 - Bridge, Westerly, RI 8-11
3 - Windjammer, Misquamicut, RI 1-5
4,25 - Ancient Mariner, Mystic, CT 5-8
7 - Ancient Mariner, Mystic, CT 8-11
8 - Steak Loft, Mystic, CT 7-10
9 - Pizzetta, Mystic, CT 6-9
11,25 - Harp & Hound, Mystic, CT
17 - Ancient Mariner, Mystic, CT

NO SHAME

2 - Bulkeley House, New London, CT
10 - Rotton Apple, Groton, CT
17 - Long Shots, Uncasville, CT
18 - Christopher's, Groton, CT 2pm

PHIL NEWLAND

1,8,15,22,29 - Ancient Mariner, Mystic, CT 8pm
4,18,31 - Lyme Tavern, Lyme, CT 5pm
8 - Lenny's, Branford, CT 5pm
11 - Vineyard, Preston, CT 1pm
16 - Brown Derby, Montville, CT 5pm
18 - Farmers Market, Colchester, CT 10am
21 - Bridge, Westerly, RI 8pm
25 - Langleys, Waterford, CT 3pm

THE PIRANHA BROTHERS

4 - Bill's Seafood, Old Saybrook, CT 3-7

11 - Angelicos, E. Hampton, CT 4-8
17 - Burke's, Niantic, CT 8:30-12:30
23 - Elk's, Westbrook, CT 7-11
25 - Burkes, Niantic, CT 5-8

P.J. TAUTKUS

1,22 - Lenny's Indian Neck, Branford, CT 6-9
3 - Burke's Tavern, Niantic, CT 8:30
8,14,28 - Bill's Seafood, Westbrook, CT 6:30-10
10 - Sunset Ribs, Niantic, CT 6-10

RED LIGHT

2 - JD Coopers, Putnam, CT
17 - Paddy's, Misquamicut, RI
23 - Rotten Apple, Groton, CT
24 - Fair, Brooklyn, CT

RIPTIDE

24 - Brookside Café, Preston, CT

STEVE BRODERICK

13 - Mercury Lounge, NYC, NY 7pm

STYFF KITTY

3 - Sneekers, Groton, CT
17 - Windjammer, Misquamicut, RI
23 - Marley's, Warwick, RI

SUE MENHART BAND

1 - Hygienic Park, New London, CT Noon
3 - Mistick Village, Mystic, CT 2pm
17 - Yacht Club, Westerly, RI 5pm
23 - Burke's, Niantic, CT 8p

THE OTHER BAND

10 - Longshots, Uncasville, CT
17 - Copperwood Grill, New London, CT
23 - Black Rose, Newington, CT

UNIVITED WILSON

3 - Riverwalk, Mystic, CT 8:30

VINCE THOMPSON & FRIENDS

3 - Vineyards, Stonington, CT 3-7
8,24 - Dock & Dine, Old Saybrook, CT 7:30-10
9 - Chamard Vineyards, Clinton, CT 5:30-8:30
10 - Mistick Village, Mystic, CT 2-4
11 - Bishop's Castle, Exeter, RI 5-8:30
14 - Beach Park, Waterford, CT 6-8
16 - Priam Vineyards, Preston, CT 6-8:30
29 - Sneekers, Groton, CT 7:30-11

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Aug. 10th - Global, Gales Ferry, CT
Aug. 31st - City Sports, Groton, CT
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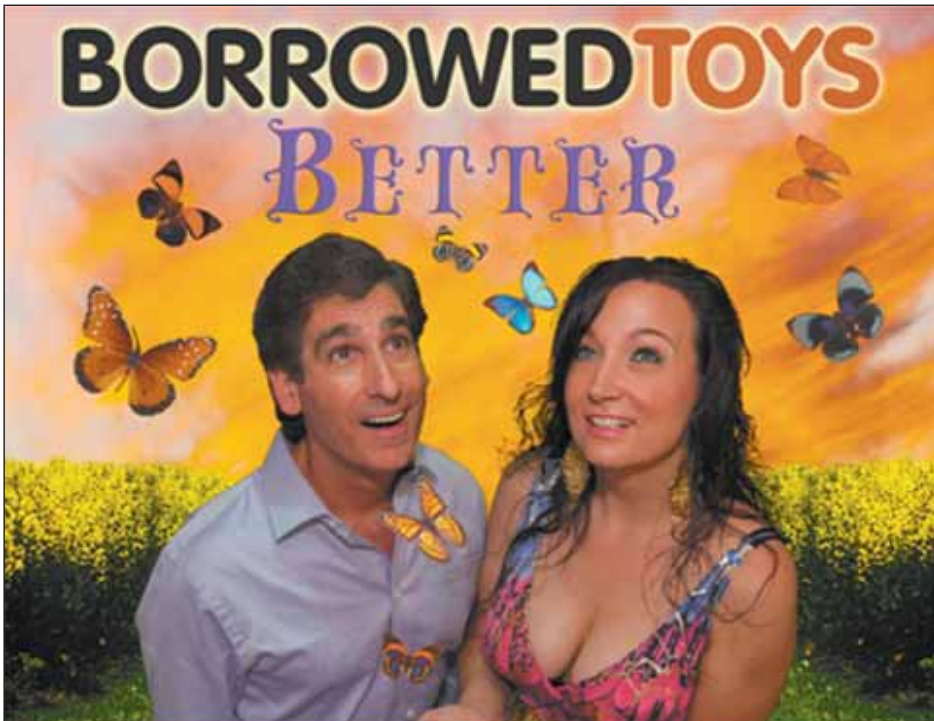
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CONCERT DATES

Allman Brothers Band

24 - Comcast Theatre, Hartford, CT

"American Idols Live"

17 - Mohegan Sun, Uncasville, CT
21 - Dunkin' Center, Providence, RI

Beyoncé

2 - Mohegan Sun, Uncasville, CT

Black Sabbath

8 - Mohegan Sun, Uncasville, CT

Buddy Guy

9 - Yachting Center, Newport, RI
10 - MGM Grand, Mashantucket, CT

Chicago

20 - Oakdale Theatre, Wallingford, CT

Diana Ross

11 - Perf. Arts Ctr., Providence, RI
13 - Bushnell Center, Hartford, CT

Esperanza Spalding

3 - Fort Adams State Park, Newport, RI

Goo Goo Dolls/Matchbox Twenty

13 - Mohegan Sun, Uncasville, CT

John Mayer

16 - Comcast Theatre, Hartford, CT

Ke\$ha

23 - Mohegan Sun, Uncasville, CT

KISS

10 - Mohegan Sun, Uncasville, CT

Miranda Lambert

3 - Comcast Theatre, Hartford, CT

Southern Hospitality

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

Styx

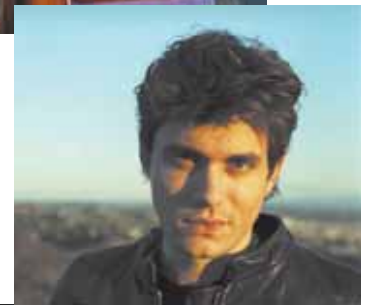
22 - Yachting Center, Newport, RI
24 - Mohegan Sun, Uncasville, CT

Toby Keith

25 - Comcast Theatre, Hartford, CT

Tony Bennett

28 - Yachting Center, Newport, RI



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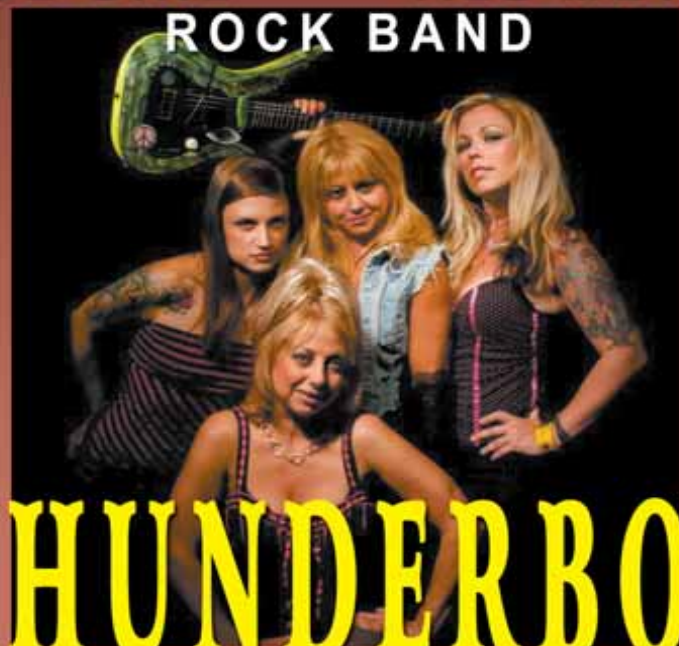
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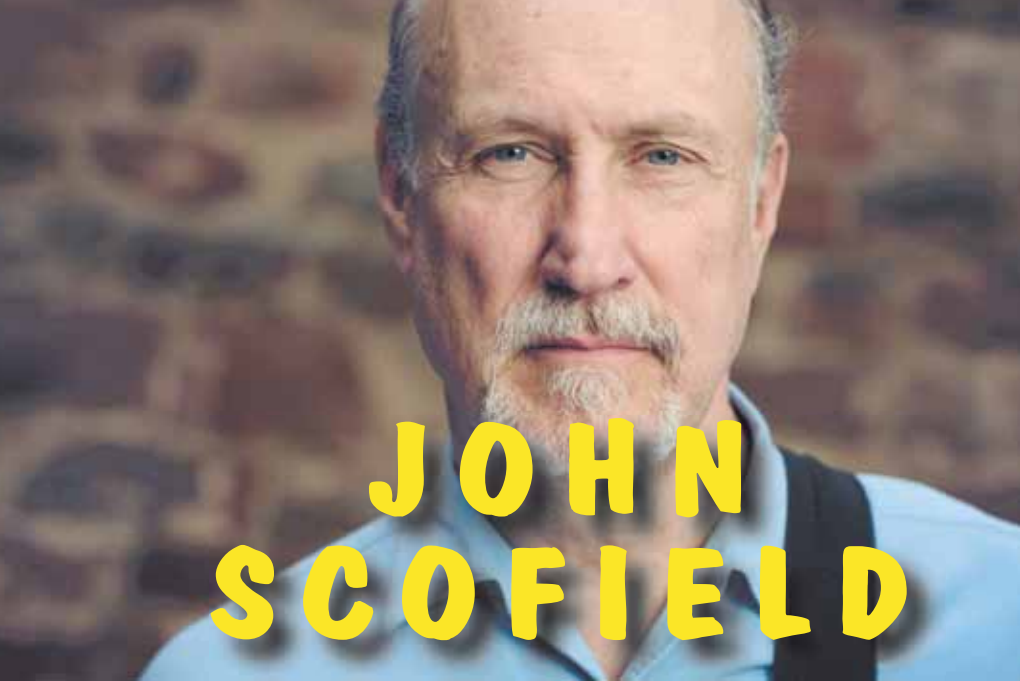
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By Jeff Howard

As a guitarist whose influences have always been rooted in rock music, I depend on guitar player John Scofield to ease my transition as a listener into the jazz world. Jazz is a style of music I admire — the best of jazz musicians show undeniable musical command combined with a sense of fluidity and grace that I can only hope to attain as a musician. As much as jazz music draws me in with its awe-inspiring complexity, I can't fight its power to make me recoil. Perhaps it's because of my stubborn rock roots that I can't disassociate jazz music from overly cerebral soloing and pretentious snobbery, all of which culminates in a sound that doesn't move me. However, some jazz musicians help me forget about my notions — both rational and irrational — of the genre. Of this group, John Scofield is the guy I find myself returning to the most.

When I discuss John Scofield with my friends, we come up with a long list of reasons why we love him so much. His phrasing is so inventive. His tone is so raw and wonky. He can bust out the perfectly placed fiery hot lick amid a painstakingly deliberate and melodic solo. Really, all of this comes down to Scofield's ability to invite listeners in with a sense of musical humor while moving them on a level that is absolutely earnest and direct. This past month I got to talk to Mr. Scofield over the phone, where we discussed his new album and his upcoming tour. Through our conversation I discovered a little bit about Scofield's influences, his philosophy on what it means to sound "dirty", and what happens during the making of a John Scofield album. It wasn't long before I realized our discussion wasn't between a "rock guy" and a "jazz guy" — but one musician to another aspiring musician.

First of all, thank you so much for doing this. It's awesome to talk to you and it definitely is a privilege.

JS: Oh! No problem, are you kidding me? Thanks for giving the record some publicity and everything.

So why don't we get started with your new album, "Uberjam Deux". On this album, I know you embrace a dance driven sound similar to your 2002 album, "Uberjam". So I'm wondering, what inspired you to return to the groove direction?

JS: Yeah, I wanted to groove, you know? That's all. I keep looking for stuff that feels right. I love playing with that band also. We really have a thing that we can do and also use some electronics in there too. You know, some samples and stuff. And it seemed like the right thing to do for me.

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When I was looking at the liner notes, I was interested because I saw that there are samples on the album. When you say "samples" does that mean you sampled works from other (artists)?

JS: This is how that works. It's not really like that. It's that mainly Avi Bortnick, our rhythm guitarist and sampler wizard... it's more like loops, rhythm loops of percussion and sonic effects that are not from other songs, just from instrument samples that he has, and different weird shit. Electronic music effects and things like that. And sometimes instruments! That means we're playing along to, you know, this group of stuff that's going. It's rhythmically based. There'll be... it's not a click track, but like a conga part or a cowbell part or something that we're playing along with. And you can cue in different kinds of funny sounds, and sometimes little chord progressions. And he does that with a footpedal system. Where he's actually playing that kind of stuff and he's playing guitar at the same time.

That makes sense. I was hearing some of those electro drum loops —

JS: Yeah! That's what I'm saying with the samples, it's mainly the loops. But then there's some keyboard effects things that he just programs in there and then steps on a button and all the sudden there's this kind weird roooooooo sound or something. He has a bunch of stuff like that, too.

It gives the album a sort of playful and lighthearted energy, which is really cool. Now, you were talking about Avi Bortnick, and he plays rhythm guitar. How does playing with a rhythm guitar player change your approach as a guitar player?

JS: Well I don't know if it changes my approach that much, but it's fun to do because Avi plays the guitar... he plays rhythm guitar in a way I wish I could. I can't do it. It's this real precise kind of funk thing. I can do a kind of facsimile of it, but he's the real deal. I really like the sound of two guitars, the second guitar filling out the sound. We have a lot of two guitar chords. I'll play one voice and he'll play another, and it makes this kind of orchestral sound, that's one element. And then he plays his rhythm stuff and I play my lead stuff so we sort of offset each other and hopefully make for a bigger picture than just me playing the guitar, you know?

Yeah, that's cool that both of you are very different types of guitar players, it definitely —

JS: Yeah, well it's great because... I take endless single note jazz solos over his funky shit (laughs).

Now we'll turn the topic to live shows for a little bit. On September 13th you'll be returning to Norfolk CT's Infinity Hall, and I believe this would be your second appearance at the venue.

JS: Uh huh. Yeah.

You're looking forward to returning to Infinity?

JS: Man, I'm super looking forward to it. Last time I played there I was so knocked out by it, it's such a great venue. As we were driving up I was thinking, "My God, this is really in the woods, what are they going to have up here." And then we got there and I was like, "Oh, wow. This is a great place to play." It's a beautiful, beautiful theater. And it's been redeveloped, as you know. It's just about as nice a venue as you can have.

Absolutely. Very intimate, that's its thing. Now on the other end of the
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spectrum, in Bridgeport CT's "Gathering of the Vibes" (festival) this year you'll be playing with your own group and then you'll be playing with Phil Lesh. What do you get out of playing with Phil Lesh and Friends?

JS: Well... it's a really good job (laughs). Phil is the only rockstar I know who's interested in free improvisation. The only guy I've ever met, anyway. And I think this is just this incredible, noble cause where he wants to break that element to his music and to the (Grateful) Dead songs, and (there was) always a history of that going in the Dead songs, you know? So I guess that's why I'm there. And I just have fun, I can do whatever I want. Phil wants it to go all kinds of different places, and we jam. I mean, we really jam. Completely unstructured stuff happens. I find that very refreshing.

Oh yeah, absolutely. In the Phil Lesh group are there any other guitar players?

JS: Well, it depends on... it changes all the time. Phil Lesh and Friends is like a movable thing. Usually there's another guitar player. A lot of times it was Warren Haynes, when I've done it. I mean, I don't do it all the time. Like I said, he has other friends that he calls sometimes. This time it's this guy John (Kadlecik). I've never played with him. But he's the guitarist in the Dark Star Orchestra, which does all Dead tunes. He's really good, he plays a lot like Jerry Garcia from what I've heard. I've just heard him on YouTube, I've never met him yet. So for this tour, that'll be new to be playing with him. And, let's see... Larry Campbell was the guitarist, too... and he's a great guitarist. It's always fun, 'cause there's a lot of people up there. John Medeski's going to play keyboards for this next tour, the one in Bridgeport and everything.

Nice. (John Medeski) also plays on your album, doesn't he?

JS: Yes. He's a guest on the "Uberjam" CD as well.

Speaking of the "Uberjam" CD, how will that album translate to the live stage?

JS: It won't be the album, that's for sure! It'll be something different, because... you know, when I make an album I kind of do it the "old" way. In that we just go in and play, and there's not a whole lot of overdubbing. Sure, there'll be little fixes. But basically, what we play as a group is what goes on the CD, you know? It's rather than layering. Some people make an album, and they go in and they do a drum track, and then everybody puts different parts over and they spend days working on the vocal. We just rehearse, play gigs, play songs, and then play in the studio. And they're all kind of elastic songs. In other words, one section might happen three times on the record, but then the next time we play it live it only happens once. And then there'll be these long jams in between... or short jams, or whatever. So it's going to be different, but that's okay. We let it be different every day, but I think our sound is always there because it's those people playing in that group. Especially Avi Bortnick with his different stuff that he brings to it, it's got that "Uberjam" sound.

I'm really excited, if I get to see this recent tour of you, to see Adam Deitch. I've listened to him on the Lettuce albums and he's a fantastic drummer.

JS: Oh, he's incredible. Unfortunately, he won't be there when we play up in Connecticut. I've got another drummer, because Adam's playing with his group so he can't make my gigs a lot of times. I have another really great drummer, Tony Mason. Adam is going to make some of the ones in July and August, though. I'm trying to remember which ones. But he won't

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Sat. Aug. 10 8pm • \$5 Anderson Family Picnic Indie/Surf Rock	Sat. Sept. 7. 8pm • \$15 Sugar Ray & The Bluetones Award Winning Blues
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Being a guitar player myself, there are a few gear questions I can't help but ask. On this new album do you stick to (using) your Ibanez signature (guitar), or do you use other guitars in the studio?

JS: I play my Ibanez, which is actually not the John Scofield model. The (model) you're thinking is from 1981, and the John Scofield model was based on this Ibanez they made back in 1981. It's called an AS-200. I play that on half the tunes, on the other half of the tunes I play a Strat.

That's what I thought, I was hearing some very Strat-like sounds from (the album) but I never see you use the Strat in live shows.

JS: Yeah, my Ibanez is still my main guitar but I've been having a lot of fun playing my Fender Strat too.

Now also, on the album I heard... I think it was on the songs "Cracked Ice" and "Endless Summer", I felt like I was hearing sequenced guitar riffs.

JS: You know what, that's Avi. That's not me. But he has that sequenced... I don't even know what it is, it's some sort of repeater type delay thing. When he plays, it comes out double notes. In other words he goes (sings four notes) and it goes (sings four notes, each note doubled). You know what I mean? Yeah, he's doing that. It's so cool.

Yeah, it was really cool. I really enjoyed the album's trance-y sections.

JS: Yeah, trance out! I love trance. I find the whole trance thing is really similar to the kind of atmospheric jazz that I used to listen to in the '60s, like Coltrane and Pharaoh Sanders and people like that. So I really relate to the trance element.

It's awesome, I love it. Now, when I was listening to your playing on the album, it seems like you focus on playing very melodically.

JS: Yeah, I think I am. You know, I'm sick of hearing pyrotechnical shredders, although I've certainly got that in myself. I want to play fast — I want to play like a saxophone, you know? But I also want to play like Aretha Franklin sings — or somebody like that, not just Aretha Franklin. I like all the great singers. But I want to try to bring that to the music, and... I've been listening to guitar players, especially blues players, that play with that vocal element. And I want to do that too.

That's interesting. I remember I was interviewing Jimmy Herring a while back and he was talking about the same thing: trying to emulate that vocal quality in the guitar playing and how that really reaches out to listeners.

JS: What I think it is, is the guitar can sing, you know? A violin can sing. We can do it. All of us guitar players get so hung up on playing a lot of notes. We've got to remember that the electric guitar can just sing.

On you're album before this one, "A Moment's Peace", you did ballads. You've really covered a lot of styles. Any other musical styles you're interested in pursuing in the future that maybe you haven't investigated as much?

JS: You know, I don't have anything that I'm dying to do. And I've got to say, it looks like I do a lot of styles, which I guess I do. But, for me it's a lot

16 SOUND WAVES

like... just the stuff I came up with, either jazz or funk. When I was a kid, getting into guitar, I started with the blues, rhythm and blues and funk, and quickly got into jazz. But they all seemed kind of related, you know? They were just different rhythms. If I play on a reggae rhythm, I just hear that as a groove. I've studied rhythm all my life, and it's very easy for me to play on that groove, and to "swing" on it, you know? "Swinging" means just playing stuff that feels good. When I'm playing in funk or jazz, I'm always trying to "swing", which again just means playing things that fit in really smoothly and nicely, are in the groove. You're in the rhythm. And that's what I'm trying to do, and I know it looks like... "What are you, are you a reggae guy? Or trying to be a jazz guy?" It's all the same world for me.

When it comes to the different styles and sounds I really liked your live album with Medeski, Martin and Wood. I think that was released a few years back, and it really went far out.

JS: Playing with them is really different from any of the other groups I play in. They are so developed as an improvising unit. It just happens that I can sit in with them easily; it's just some sort of chemistry that's there. I just love those guys. I think they bring me to another place, when I play with them, you know?

That album is out of this world. I loved not only how much they explore but they really do a lot of gritty and very dirty (textures).

JS: Yeah, you know what, those guys are going for it, man. They're letting it come out. Letting it happen. Part of that "grit" we talk about — people say "grit" and "dirt" — I think a lot of that is just letting the instruments do what they do and go where they go; letting it happen and letting the power of the instruments happen.

I think that covers everything. Thank you so much!

JS: Hey man, it was great talking to you. Good luck with your guitar playing. If you're around and I'm playing a gig come say hello and tell me that we did this.

Get John Scofield's new album, Uberjam Deux, out now. John Scofield will be playing at Norfolk CT's Infinity Hall on September 13th. For more information, visit www.johnscofield.com, and www.infinityhall.com/events/john-scofield.



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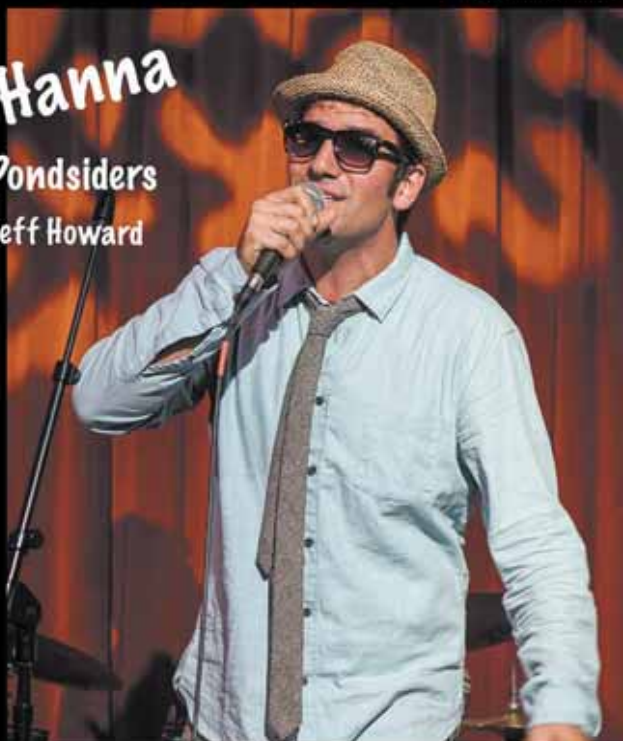
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SATURDAY, AUGUST 3, 2013
1PM - MAIN STAGE

HEARING AID



Candye Kane featuring Laura Chavez “Coming Out Swingin’” Vizztone

There is nothing pretentious here with the title of this disc. You load this CD into your player and POW, the title track comes swingin' in! It starts with Fred Rautmann on the drums, pounding out a contagious "Caravan" like beat followed by the extremely talented Laura Chavez on guitar. Then the horns come in with vigor. If you don't find yourself moving, at least in your seat, something's wrong. (I'd check for a pulse) By the way, there is a tasty little treat of a solo from most everybody in the line-up.

It's amazing that, with all that Ms. Kane has endured in the last few years, that she can sing at all. She defeated Pancreatic cancer not once, but twice!! You wouldn't know it, though, from the strength of her voice. The positive vibe on the disc is amazing! Most of the songs on this disc were penned by Ms. Kane and Laura Chavez, with the exception of tracks 2, 9, 11, & 13, and track 7, which was penned solely by Candye Kane. The common thread is the up-beat and often humorous attitude on this disc. I could write a book about this recording. Every cut is worth a chapter. It's SO delicious!

Track 2, "Rock Me To Sleep" was written by Benny Carter and has a unique intro. and sweet sentiment. I can picture a ballroom dance floor filled with smiling swing dancers, twirling around. The next tune, "I'm The Reason Why You Drink" (Kane/Chavez) is a rollick-

ing "up-town" shuffle, guitar and bass in perfect sync. Listening to the words, I can imagine an "AL-ANON" meeting in the future, lol! Once again, Ms. Chavez offers up a fine solo, followed by the equally talented Sue Palmer on keys!

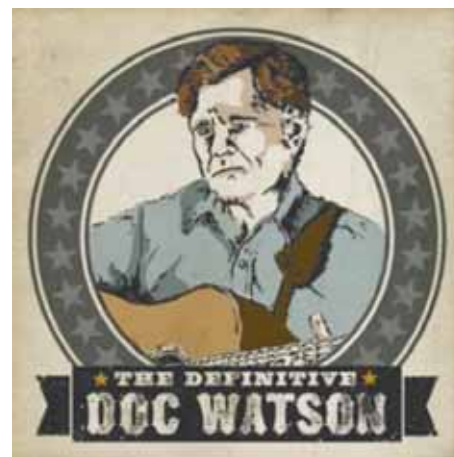
Now for something a little different on track 4. "When Tomorrow Comes" has an old style R&B groove, as does, "Rise Up!" but each with their own flavor. Both are penned by Kane/Chavez. The next cut, "Invisible Woman" takes it down and low, relating to the angst of feeling out of place in society...the person who is bullied, but wants to feel "seen" as the worthwhile person they are. Ah, but the next song, Ms. Kane comes back with her composition, "You Ain't All That!" An attitude that could help any down trodden to stand up for themselves.

Ms. Chavez struts her rockabilly bad self on guitar in, "I Wanted You To Walk" with licks that I'm certain made Gene Vincent sit up in his grave and salute! Candye's vocals fall into place seamlessly with the style of this song.

We go into a stroll in "Darling Baby," a Holland/Dozier/Holland composition that Candye makes her own. Then it's time to jump up...again! Laura tears it up in "Barbed Wire Mouth!" Candye channels her inner rockabilly/punk on this one. She changes her voice so much in this song, that I wasn't sure it was her.

Rick Estrin penned cut 11, "What Love Can Do," a soulful, slow stroll, that once again, Candye sings as though it was her own composition. Organist Leo Dombecki pours his hear out in his solo. Then...it's rumba/swing time with this playful bi-lingual, English/French, (Kane/Chavez) "Au rumba Y'II" (good bye, y'all) She throws in a little Spanish "adios"...just to punctuate the end of the song. But that's not the end of this adventure in music. The last cut, en Espanol, "Marijuana Boogie" written by Lalo Guerrero ends this CD on a jump-swing note and some fine solos from guitarist, Laura Chavez and some yummy boogie woogie tickling of the ivories by pianist Sue Palmer. This disc is just plain tasty. Well...what are you waiting for? Go buy it...NOW!

- Ms Marci Hooper



Doc Watson “The Definitive Doc Watson” Sugar Hill Records

Sadly, news out of North Carolina has been nothing but dismal since the loss of its blind Appalachian music legend, Doc Watson, last May. However, a pleasant diversion arrived on July 16th when Sugar Hill Records unveiled the career spanning collection “The Definition Doc Watson”. The 34 track anthology joins the Vanguard Records and Sugar Hill catalogues for the first time and showcases Doc Watson’s key role in American Folk culture.

This career spanning retrospective serves as a primer for the uninitiated as well as an overview for the previously enlightened. It is the perfect soundtrack companion for the wonderful 2010 Biography of the Year, “Blind But Now I See, The Biography of Music Legend Doc Watson”, by Kent Gustavson Ph.D.

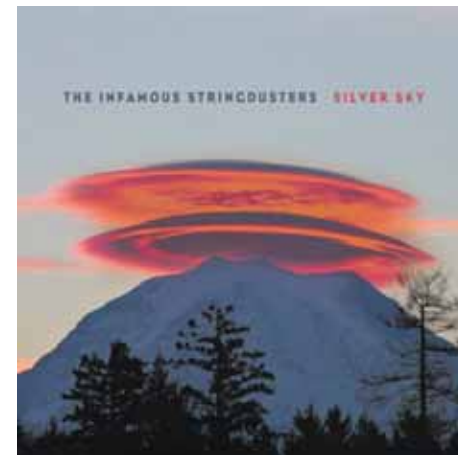
This rich Sugar Hill collection spans the years 1962-2005 and is a history course on how a blind flat-picking wizard’s revolutionary guitar techniques became the Rosetta Stone for bluegrass guitar and spawned acoustic prodigies like Clarence White, Tony Rice, and a host of new generation acoustic alchemists like Bryon Sutton.

City Winery, the SoHo music venue in Manhattan hosts free shows in its parking lot, Tuesday afternoons (City Winery Presents: After Work Backyard Parties / Hudson Square Music and Wine Festival). I recently attended a Tim O’Brien performance prior to his appearance at the Grey Fox Bluegrass Fest. He closed a sweet early evening performance with the Doc Watson standard “Deep River Blues” and a 20 minute rambling and humorous ode to the pre-eminent fixture in Americana Roots Music. From Tim O’Brien’s lips

to your own ears, “Doc Watson was the master”! “He united his community in a way no other social figure could.”

Doc Watson was apolitical in his public life yet remains the good face of a state now being ravished by a radical right agenda. The Definitive Doc Watson is a wonderful diversion from the moral and ethical bankruptcy of present day North Carolina politics. Thank you Sugar Hill!

- R. L. Oeser



The Infamous Stringdusters “Silver Sky” Sugar Hill Records

Traditional bluegrass has a lot in common with traditional blues music. Both styles utilize simplistic and repetitive chord progressions as a platform for the artist to express himself through his instrument – whether it’s a banjo or a Fender Stratocaster. The magic of blues and bluegrass music isn’t necessarily in complex chord changes or the wide array of timbres, but rather in the unadulterated emotional rawness of the moment - the guitar solo that resonates with the deepest part of your soul.

In this sense, The Infamous Stringdusters are not a traditional bluegrass band. They use chords other than I, IV and V. They employ pianists and trumpeters. Their songs have intros, verses, choruses and bridges, all of which are more than a continuation of the same four chords. Hell, they even cover a Police song.

At the same time, the Infamous Stringdusters embody traditional bluegrass in a way that few bands of this time do. The members of the band clearly understand what it means to know the rules before breaking them. The acoustic guitar, banjo and mandolin – which comprise the backbone of the band’s sound – are played with the utmost technical

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and dynamic command. The String-dusters clearly know the bluegrass idioms well, and now they want to push beyond them. This is what makes Silver Sky such an enjoyable album. On it, the band captures the down-home spirit of traditional bluegrass, the emotional poignancy of Nickel Creek and the intoxicating pop charm of Led Zeppelin (listen to In through The Our Door and tell me Led Zeppelin didn't have pop charm.) With its mix of the playful and the serious, listening to the album is like seeing your favorite cousin who gives you noogies and then teaches you life lessons you'll never forget.

Perhaps the album's vibe is best brought together on the track "Like I Do". The song opens not with a root-fifth bassline but rather a descending chord progression that echoes Led Zeppelin's "Ten Years Gone". After exploding into a transcendent chorus backed by a warm vocal harmonies and an actual drumset (yes, bluegrass and a drumset can coexist), the song opens up into ethereal bliss, filled with delicate piano tinkering and feathery acoustic guitar lines. "Read the words on the back of your hand/ Like I do/ Like I do/ Say them loud so the world can understand" Andy Falco sings, as if leading his followers into a world of exciting new discoveries, one that lay within them all along.

Other songs highlight different aspects of the album's expansive emotional palette. "Rockets" drips with melancholy and hope, while "Don't Mean Nothin'" stomps and romps with rock-esque block chords. Of course, there's the band's Police cover, "Walking on the Moon". Reggae and bluegrass may seem incongruous when put together, but really the two styles are like rhythmic cousins in the way they accent the up beat. In this sense, the union of reggae and bluegrass goes over well, without feeling the least bit like a gimmick.

I could have spared you your time by saying it this way: Silver Sky is an album of good music. That's it. Like life, the songs combine humor, brashness, vulnerability and beauty in a way that's insanely powerful. The music is timeless, and reaches out to all listeners young and old. And in the end, that's what it's all about.

- Jeff Howard

**** 1/2



20 SOUND WAVES



Buddy Guy "Rhythm & Blues" RCA

This is a two disc release, one disc titled RHYTHM and the other, BLUES. Mr. Guy is joined by a rather impressive if not eclectic guest list. They are (in order of appearance) Kid Rock, Keith Urban, Beth Hart, Steven Tyler, Joe Perry, Brag Whitford and Gary Clark, Jr. Even though one might ask if he really needed "extras," on this project, they are frosting on an already sweet cake.

There's a lot of ground to cover on this release, so I'll just touch on some things that impressed me. The first track on the RHYTHM disc, "Best in Town," comes on strong with Buddy's signature strength and F-U-N-K-Y feel! He talks about how Muddy Waters inspired him in the beginning of his career and how he was motivated to be the best he could be...an important message for those struggling or coming up. Track 3, "I Go By Feel" has a message that I think most true blues musicians can identify with. He relates to a blind man he met who said the way he lived his life was to "go by feel!"

Cut 4, "Messin' With The Kid" starts with shades of Buddy's old band mate, Junior Wells' signature, "One, two, you know what to do!" No coincidence, Kid Rock is the guest vocalist. It's just plain fun. The next guest, Keith Urban starts, "One Day Away" with his distinct voice and country influence. Buddy joins him seamlessly. It has a sentiment that I think we could all live a better life with. Don't wait to tell people how you feel about them. I'm certain this song will inspire more than a few text messages, phone calls or emails. We get a little old school/gospel roots with cut 7, "I Done Got Over." The next guest, Beth Hart adds a strong touch with a voice that sounds like a hybrid of Koko Taylor and Etta James, but certainly not a

clone on "What You Gonna Do About Me." She has her own style. The next tune, "The Devil's Daughter" is pure blues in a minor key. Buddy's guitar cuts like a knife as does his voice! I might be wrong, but the next track, "Whiskey Ghost" is sung with conviction. One thing is for certain, there's a real life story here. The RHYTHM disc ends with, "Rhythm Inner Groove," a funky snippet with drums, guitar and bass gittin' down for all of 33 seconds, then it stops!

The BLUES disc appropriately begins with "Meet Me In Chicago." In spite of the title, it's not as "Chicago" as you might expect. Not to say that's bad. The music is just a bit funkier than Chicago blues. There are some fine backing vocals on this one where he waxes nostalgic about Chi-Town landmarks like Halsted Street and Wrigley Field. Back to the "natchel" blues for the remainder of this disc starting with "Too Damn Bad," followed by "Evil Twin" where Guy is joined by Aerosmith vocalist, Steven Tyler and his fellow band mates, Joe Perry and Brad Whitford. Tyler's voice is unmistakable! "I Could Die Happy," starts with some sweet acoustic guitar followed by playful lyrics. When Buddy's electric guitar kicks in, it ain't nothin' but the blues!

Skipping ahead to one of my personal favorites, "All That Makes Me Happy Is The Blues," resonates in my ears and my soul! The next three cuts have a similar effect...blues that "speak" to me. The BLUES disc ends with the classic, "Poison Ivy." Buddy punctuates this project with the spoken statement, "I wish all of them was that easy!"

- Ms. Marci Hooper



BORROWED TOYS "BETTER" CPI MUSIC

The first thing that I noticed about this CD, before even opening it was the cover design. It's pretty cool, with a 3-D image of the female singer/songwriter, Nancy Menhart and male guitarist,

Joe Ciaudelli seemingly releasing butterflies into the air. Problem is, I didn't feel that it connected to the music itself. One thing that does connect with the music on this disc is the phrase "Non Stop Rock and Roll" which on the packaging inside and out.

There is a strong cast of characters on this disc.* I would venture to say, I don't think that they are regulars...10 all totaled! It appears, from the info on their website, that the 10 extra musicians heard on this recording are hired guns. It's obvious that they took their jobs seriously, though...very professional!

Ciaudelli wrote the majority of the tunes on this CD with the exception of tracks 6 & 8 which he teams up with Menhart and track number 9, the title track "Better" which Menhart was the sole author.

OK, the music. This disc starts out with a strong rock and roll beat on "I Know You Know." Menhart's voice has a strange, unique attack on this tune. It's hard to describe...almost like a "wah-wah" petal. This is the only track where she employs this style prominently, though it can be heard thru-out this recording. This style comes thru again in the the title track, #8. There's a positive message in the lyrics of this song that deserves close listening. Track 10, "Common Point Of View" follows with the same sentiment. It is obvious, though, that there is a strong Debbie Harry/Belinda Carlisle influence in her vocal style as this recording comes to a close. I really like the slide guitar entry by John Fries on the final track, "I Wanna Rock." You know he means it. Menhart's rock and roll attitude come thru in the end of this song, simple stating, "Thanks boys, I'm done here!"

- Ms. Marci Hooper



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Black 47 is an Irish American Rock Band that has entertained New Englanders for over 20 years now. They are currently based out of New York. Any of their live performances are a surplus of decadence in Celtic Rock and American Musicianship. The name Black 47 is in reference to the Great Irish Potato Famine, which spanned roughly from 1844 to 1850. Phytophthora Infestans, A.K.A. Potato Blight, destroyed endless crops and over 1 million people died. This is a dark name, but don't be fooled. This band generates an upbeat and positive aura. Their songs vary in content, from Irish Republican sympathies (James Connolly), to civil rights (Bobby Sands MP-Paul Robeson Born to be Free) to somber ballads (One starry Night, Ramadi), and all the way to party themes ("Rocking the Bronx" and "Fire of Freedom").

I was fortunate enough to interview with Joe Burcaw, the B47 Bassist of these past 7 years. Joe's eye-popping bass solos can be seen on numerous "You Tube" performances such as "Rockin' the Bronx". Everyone gets in on the action in this jam. Bagpipes, Horns and the rest of the Celtic Armada rock New York to the core. Joe Burcaw's story is an interesting one.

I'm reminded of Mark Wahlberg speaking to a crowd in the movie "Rock Star". He states, "The posters of these guys used to be all over my walls. Now I'm one of them. I'm living proof that dreams do come true."

You see, Joe was just an ordinary attendee during B47 shows, much earlier in their existence. After answering an anonymous Craigslist ad, Joe would soon infiltrate the B47 lineup and become a permanent fixture. Since that infamous moment, Joe has also solidified another spot as interviewer and additional social media representative.

First off Joe, that must have been a surreal moment, being accepted into this band. How long was it before you found your niche in this group? Can you elaborate on that?

Joe - Standing on stage with these guys after all these years is still surreal for me, I felt a feeling of acceptance from day one to be honest. Our chemistry as a band works because there are absolutely "no" egos involved what so ever. We all like each other as people and enjoy each others company which transcends into the music. This is why B47 has had very minimal lineup changes over the past 20 plus years. The bass chair had a moment of being a revolving door of people coming and going, but now it's solidified. I like comparing it to "Spinal Tap's" drummer dilemma. This particular incarnation of the band is the strongest and most musically gifted, I might sound bias but it's the honest to goodness truth. As far as finding my niche musically speaking, it took me a good 6-8 months before I felt secure locking in with Larry and Hammy's rhythmic interplay. We were performing close to 125 shows a year back then, and it really helped us get tight as a solid rhythm section.

How much do you, as the bass player, contribute to the songwriting and recording process?

Joe - The songwriting is a process Larry takes care of on his own. He's the chief writer but we take his ideas/rough sketches a step further and enhance his vision into a complete body of work. When it comes time going into the studio to record, we break up in to 2 separate camps. The rhythm section fleshes out the song structure first, and then once we feel comfortable with what we have the pipe and horns come in to layer their melodies over our bottom end. The "Bankers and Gangsters" album was a

prime example of having the luxury of performing most of those tunes live for quite some time before going in to record them. As a result we blew through the recording process with very little re-takes. B47 is hands down a live band, so it only makes sense recording as an ensemble together in one room. This way you capture the essence of how we interact and play off each other as a band. I think we learned our lesson on the "Iraq" album where we split up the recording process instead of recording all together in one room. We laid down the rhythm parts first, without having the pipes and horns being present and then we brought the guys in to over dub their parts once we were finished. In retrospect I love what the Iraq album did

for us commercially, but I think we would have been better off cutting that record all together with a little more road wear of that particular batch of tunes.

I have a reasoning that the name "Black 47" could be a reflection on the celebration of life and the overcoming of great obstacles. What is your take on the name?

Joe - The name "Black 47" represents emancipation under oppression. In 1847 the lack of British relief resulted in close to one million Irish lives being lost due to disease and starvation. Now once you take the name "Black 47" outside of the political realm it takes on a whole new meaning. For me it signifies "a band of brothers shaking the foundation through the celebration of music".

Being a spectator, during the early incarnation of B47, what kind of music were they performing compared to the present day?

Joe - You have to understand first and foremost that I was a fan of the band when I was in college. I heard of them through Matt Pinfield's show on Mtv's 120 minutes, which aired newer cutting edge college radio bands. B47 happened to get some airplay with "Funky Ceili" and "40 shades of blue". I was sold after watching those 2 videos, and did have the chance of seeing them live in Boston at T.T. the Bear's place in Cambridge. Nothing has really changed from what they were performing then to what we're doing now present day. Perhaps we've sped up the tempos a bit due to adrenaline rushes, but aside from that things have remained close to what it was back in the 90's.

What kind of stories have the other band members mentioned to you in comparison with today's performing and marketing strategies?

Joe - Neil Young's manager managed B47 back in the early days. His influence and connections led the band to live appearances on Letterman, Conan, Leno and all around the late night talk show circuit, and to the farm aid relief concert which broadcast to millions of people around the world. With the collapse and merger of most major label record companies the music industry has been crippled. Bands are now taking it upon themselves to manage, and take control of their career. Without paying out a middle man indie bands such as ourselves now have the freedom to do what ever we wish without being governed by the "Big man". Owning your master tapes helps so much too. A few years ago the Fx television show "Sons of Anarchy" played our song "the Big Fella" for the first 2 minutes of an opening episode sequence. Unfortunately we weren't able to capitalize on the amazing exposure and momentum it gave us due to Emi holding onto the master tapes in a vault somewhere in a musky building basement, and because the album "Home of the Brave" which the "Big Fella" song was on is now out of print. A large number of fans contacted us to find out how they could purchase the song being it wasn't on I-tunes, thanks so much

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for your help Emi. What we had to do is use a live version of the song just so we could let people get access to some form of it and pass the word around that we're still active and stronger than ever.

What is your target demographic as an audience, nowadays, and how do you execute this?

Joe - We tour around the country wherever we're accepted really, it doesn't matter if a gig is Irish themed or not, we just like to work! Our larger fan-base tends to be where there is a higher concentration of Irish folk, no doubt about it. During the summer season we perform at a lot of the outdoor Irish festivals in the tri state area. The pipes in the valley in Hartford and North Haven Irish festivals are local favorites of ours.

For those who aren't familiar with B47's body of work, can you guide them towards some songs, which you think best represent B47?

Joe - From a political standpoint "James Connolly" comes to mind as a proper representation of B47. This is a powerful tune lyrically. It's an attempt at highlighting Connolly's efforts in unifying the trade unions in Ireland and in America, and a way of mustering up support in confronting British parliament's heavy reign. As for a B47 tune that conjures up feelings of positivity and fun, "Izzy's Irish rose"; it's about a cantor in the synagogue in the lower east side who's looking for a taste of Irish love before he gets too old. We fuse "Hava Nagila" into the music which gets fans dancing to their hearts content.

Do you believe Irish music is an acquired taste or can it be learned over a period of time?

Joe - Yes, it is an acquired taste because I had a difficult time at first jiving with the constant repetition. Over the years I have grown to truly appreciate this art form and get a kick out of banging away at a jig to see what ends up happening by the end of the piece. We rely heavily on improvisation which keeps things fresh when playing this music night after night.

What could a spectator expect to see or hear at a live B47 show that

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they might not find in other genres?

Joe - We perform jigs and reels at every show which are the 2 most common traditional folk dances. A reel consists of 2 groups of 4 notes each, adding up to an 8 note bar in 4/4 time. A jig consists of 2 eight-note bar parts, usually in 6/8 time. Either a pipe, accordion, horn or stringed instrument carries the melody and repeats the form in a series of cycles.

Larry Kirwan seems like a charismatic and outgoing front-man. He's not shy when it comes to sharing himself in his music and other projects. What is something about him, that you can share with Black 47 fans, that they might already know?

Joe - There is no ego involved with Larry at all. Since he is a public figure, you'd think he might come along with some attitude or edge, but he has none whatsoever. He's so down to earth and a pleasure to work with. I value his friendship so much. He has taught me so much about being a better musician in finding my place within the band.

Has B47 reached its peak, or is there another level to attain in either popularity, performance, or the craft of songwriting?

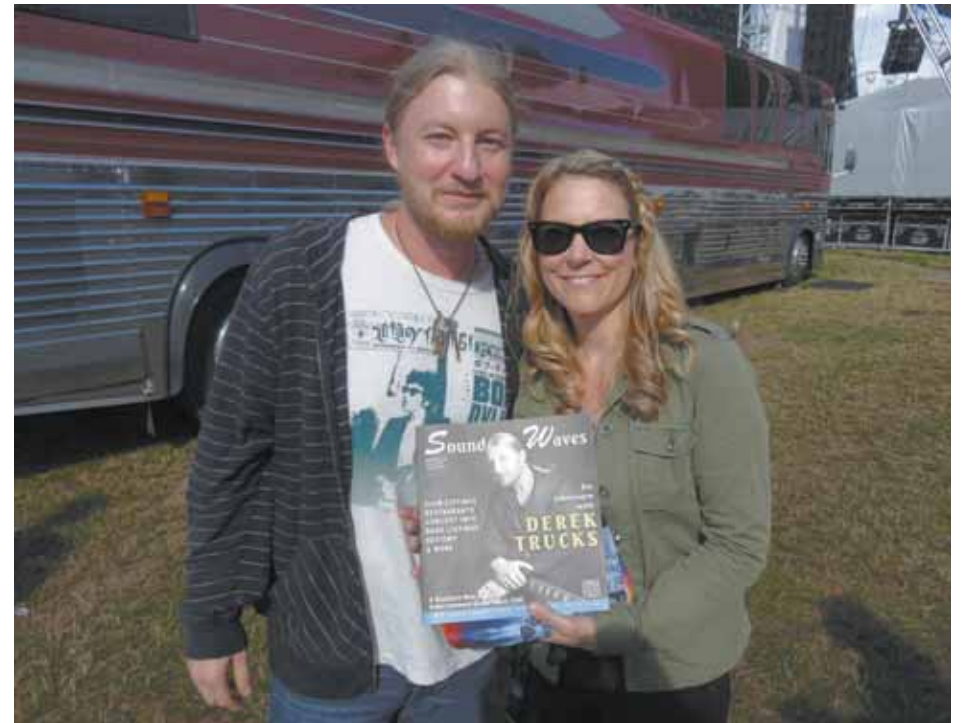
Joe - No, B47 has not reached its peak in popularity yet. We still have to celebrate the band's 25th anniversary going into the 2014-2015 seasons. This means we need to take more opportunities at winning over people who might not have heard of us before and turn them into a diehard fan!

In summation; it is no accident that Black 47 has succeeded for so long. They have the wherewithal to endure, but most importantly the talent and allure to draw a loyal fan base for over 2 decades. Joe is hoping to introduce a new generation to the Black 47 fan base as they enter into their 25th year of existence (2014-2015). This is a milestone in today's world as most bands become extinct by way of the Dodo bird, shortly after inception.

Joe may be unsure of the bands lifespan but their impressive body of

work, loyal fanbase, engaging live performances, and their endless diligence in pushing forward; I don't perceive this group as slowing down anytime soon.

Allow me to reiterate a phrase by Joe "Bearclaw" Burcaw," Black 47, for me, means a band of brothers shaking the foundation through the celebration of music."



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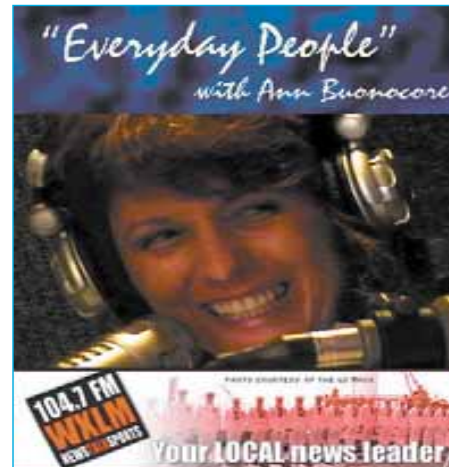
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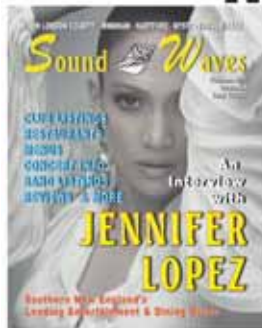
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13 Green Tea 7pm	15 Jediah Trio 9pm	16 John Fries Corina Malbourn 7pm	17 Christmas 1pm	18 Bad Pilot 1pm
20 Stormy Seas 7pm	22 Oshun Roots 9pm	23 Frankie & Who's Playin' 7pm	24 New Years Eve 1pm	25 Pat Kirker Tom Foley 1pm
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