

Sound Waves

Volume 24
Issue 12
September 2014

An
Interview
with
the

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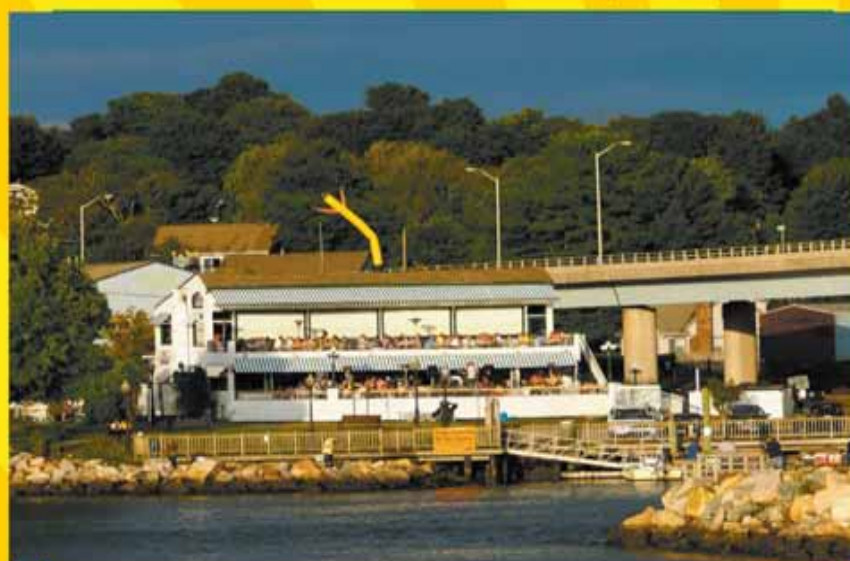
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Sound Waves

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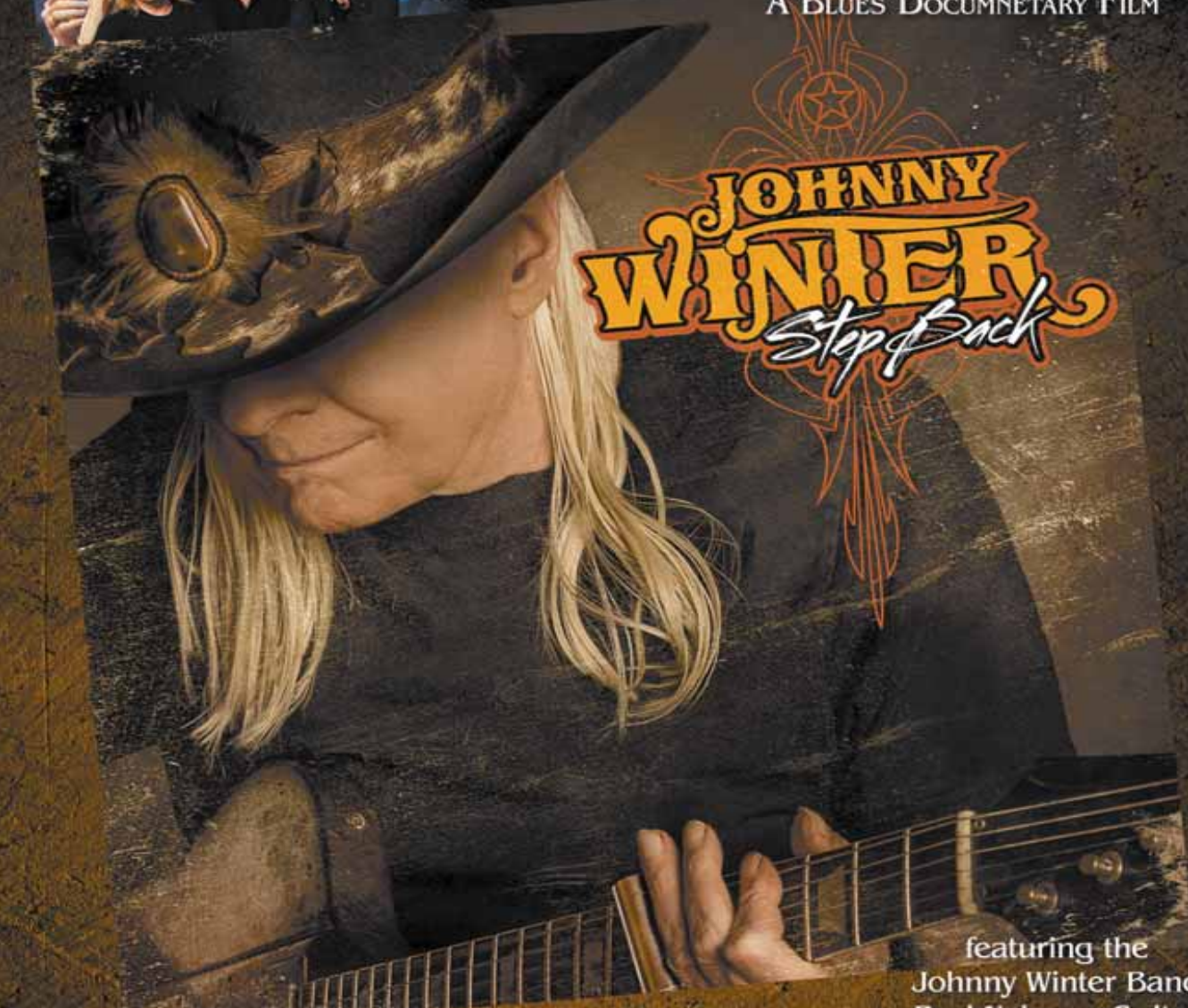
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MUSIC NOTES



The Most Moving Song I've Ever Heard

By Mark T. Gould

"People say I should forgive her, but I don't know if I have the time, it would take me too long to outlive her, so I'll just say sorry babe I don't have the time..."

I'm not sure if it was the lyrics, but, given that it's a song about a relationship ending, it may not have been that.

Then again, it could have been the profoundly passionate performance by a very soulful singer. I'm just not sure.

Down deep, though, I think it was a combination of the two.

Whatever it was, I'm still not certain, but I surely remember where I was when I first heard the magnificent "Seventeen Years On The River," written and sung by the incredible Randy Burns.

I was at an afternoon concert at the combination gymnasium/auditorium next to St. Patrick's Church in Mystic. It was around 1970, so I don't remember many of the details. I do recall, though, that the Black Cat Blues Band played, and discussions backstage led to the formation of the original Roomful of Blues, so there was definitely magic in the air that day.

"...I feel like I've been seventeen years on your river, seventeen years on your river, seventeen years on your river...now mama don't that make you proud...tell me mama don't that make you proud?"

One of the artists on the bill was Randy Burns and the Skydog Band. I heard they were from New Haven, and very, very good. I was not disappointed. Burns had, and still has today, one of those poignant, emotional, profound voices that gives you a lump in your throat, and immediately makes you sit up and take notice.

And, I did.

I don't recall how long he played that day, but I do remember that I got chills when he started singing "Seventeen Years On the River." It got to me that day, and it still hasn't let go.

"Now I may make it home by this morning, when I have one for the road... she'll say that I gave her no warning...but if I warn her she'll just tighten her hold..."

I'd only been listening to music for about four years at that point, but it was already turning into what would ultimately be a lifelong passion. When Burns sang that song, well, it was one of the very first times I remember when music really moved me.

"Hell, I feel like I've been seventeen years on your river, seventeen years on your river, seventeen years on your river...tell me mama now don't that make you proud...tell me mama don't that make you proud?..."

"The chorus is the 'hook' and it was a completely unintentional 'hook',"

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Burns told me in a recent interview. "The song, to me, seems to have written itself.

"It was written somewhere in New Haven during my days in my first band, The Morning," Burns recalled. "The Morning (which recently did a reunion show in Hamden) was the band I had right before Randy Burns and The Skydog Band. The Morning never recorded a record...so I recorded it with The Skydog Band on Mercury Records...and a few years later, (I) did a different version on Polydor Records.

"I had spent way too long with a certain girlfriend, so the song just came to me," he said. "I have always thought that all the songs in the world, finished or not yet written, are floating in the air just above your head. I had the good fortune to reach up and grab 'Seventeen Years' before someone else got it."

"That's the way I felt about that girl at the time," Burns added. "I was very young then, and a lot of the things she did I just couldn't handle. Some of the things she did, I couldn't handle today. I'll leave it at that."

Thankfully, for those of us who have heard and been moved by the song, he was able to 'grab it.'

Lest you think Burns, who is 66 and still going strong from his home base in New York City, has just that one classic song in his repertoire, he has written and sung a number of great ones over the years, including "Right Around You," "Hobos and Kings," "Circle of Joy," "Some Things Just Happen," and "Cry on My Shoulder," among many others.

I asked him where "Seventeen Years" ranks on the list.

"Somewhere in the middle, if you're asking about how good I think the song actually is," he said. "It still has a life of its own, though. I can't deny that. The song belongs to itself now, and everyone gets something a little different out of it when they hear it. I love that."

And, yet, for a time, he didn't perform it.

"Yeah, there was a brief time, in the Eighties, when I didn't perform it," he said. "Sometimes, I get very tired of performing it, and I will not do it for a few shows. Then, I'll do it by request, and it comes alive again and I get really into it.

"Many times, I'll be playing somewhere solo in an extremely remote place, (and) someone that I don't know will come up to me, and ask me to please play it because it meant so much to them. I will always do it when asked. "One person, out of the blue, who asked me to play it, told me he and his wife actually used it as the song that they played when they walked down the aisle together! (I) never could figure that one out," he said.

Fast forward to the early 90s. I called out for the song when Burns was opening for the Desert Rose Band at Toad's Place in New Haven. He smiled from the stage, said "I'd be glad to do it for you," and performed yet another stellar rendering of it.

"I don't know how or why it has maintained its popularity after all these years," Burns said. "It was never a 'hit' and it never made the charts. But, the damn thing just keeps going."

"Now I may make it home by this morning, when I have one for the road... she'll say that I gave her no warning...but if I warn her she'll just tighten her hold...hell I feel like I've been seventeen years on your river, seventeen years on your river, seventeen years on your river...tell me mama now don't that make you proud...tell me mama don't that make you proud?"

That's the legacy of a moving song, sung by an equally moving, great artist. It just keeps going and going, grabbing people, and not letting them go.

Going on half a century later, it's still got me.





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BAR FLY JOURNALS



By Stephanie Shawn

Hello My Sweet Bar Flies....sob sob...summer's over?? I can't believe it went so quickly!! I hardly did anything (lie), I was so bored (lie), hardly got any color (another lie) (tan in a can), was hardly a Rock Star at all (great big lie)!! I can not even begin to list all of the things I wrapped my little body around this month (minds outta the gutter!). I was here, I was there... but let's begin..

Attended the 17th ANNUAL RHYTHM AND ROOTS FESTIVAL at NINIGRET PARK in Charlestown for the 3rd time in my Life, and again I was amazed by the musical talent of so many people in our World. Beautiful ELIZABETH COOK came out with

a DOLLY PARTON bluesy, bluegrass sound, blew us all away! Between songs she entertained the crowd with anecdotes of her early years including "my daddy played stand up bass in the prison band"! I absolutely loved her!!

At the Festival you wander tent to tent, watching different acts, all day and night for 3 days..(92 acts!!). Unfortunately, they make it hard sometimes to catch all the different musicians and bands, because there is really A Lot going on!! So much talent. But along with ELIZABETH, I ventured over to the Heritage Tent to watch CANADIENS GET THE BLUES, ANDERSEN & THE 24TH STREET WAILERS, THE DUHKS and DONNA THE BUFFALO With BEAUCOUP FRIENDS!!



Absolutely Stellar!!

We hung out at RHYTHM & ROOTS in the "Quiet Zone" section at the "Best Campsite in the Campground", with KRIS and KEV SLOCUM, LUCKY and MIKE HURD ("I'm RICK JAMES") LES-



LIE and DAVE, KEVIN, KEVIN, BILL and ERNIE along with many others. I want to thank all of you for allowing me and my son into your close-knit circle! The three day Festival is a Must See for music lovers in the our Area with a beautiful venue, many delicious food vendors, talented craft vendors and so many tents and areas of the Park with different activities going on simultaneously. You will not be disappointed!!

Made it to GILLIGAN'S for a fundraiser for the SONS OF ST.PATRICK and another party for a Wedding!! On hand, playing fabulous music for us was KEVIN'S brother, TOM, along with Sweet JOEY DIAMOND at the first event. JOEY D has a CD coming out soon, and I promise when I get the details, I'll let you know!! They played wonderfully!

At the Second Party, in which GILLIGAN and his beautiful wife KELLY

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were married, guests were treated to a delicious catered meal, watched musical entertainment by SEASONED WOOD starring talented veteran musicians STEVE CERSOSIMO, GEORGE MARKHAM, RUSS HOLLEY and unnamed others, (waiting patiently for a message from Steve) (too Late) sat by the hearth, and watched an unbelievable fireworks display, all while I Flirted with DAVE!! A fabulous time was had by all!!

SWEET SELVIR (pronounced Sell-veer) stopped by to visit me one night at the HAN-DLEBAR CAFE, from work at the BULKELEY HOUSE in New London.

He was so happy to see his pic and hear his story told last month. He also wanted me to let You Readers know that he is not a Baby and he loved getting on the back of BETSY'S Bike. We'll be in to visit you, SELVIR on the 14th around 3, so be ready for us!! GO BULKELEY!!

Headed to the WINDJAMMER to see JAY MINICUCCI and the Gang from STYFF KITTY. Another fabulous Show!! Told you I'd make it before the end of the Summer!! Hit another House Party with one of my Besties, WENDY CARR at the FRENCH House in Westerly. Sweet RITA and JOE PELLIGRINO, MIKE SHORTMAN, VERN, RUDY, LEVI, MARIA ALLEN, MANDI and JEANNIE ABATE and so many others. RICARDO and TERRY SPENCE were on hand to Smoke some Spicy Chicken and Pork for the guests. Deelish! Thank you to our hosts, ED and JOANNE!

Speaking of French.. Amazing French Onion Soup at the HARBOR HOUSE in Mystic (formerly FLOODTIDE). 2 for 1 Apps from 3-6. \$2 Beer and Talented Local Musicians, including NOAH FELDMAN, THE CARTELLS and THE MYSTIC HORNS! With a gorgeous view of MYSTIC HARBOR and MASONS ISLAND, it's another MUST SEE in our Area!

I also caught Pretty KATIE BELL bartending at HILLTOP in WEST-ERLY. Some mouthwatering meals were had by all (Hello EDMUND), including Soupy Pizza, Tortellini with Veal, Meatball and Sausage Sauce and a Marsala Burger. Yummy!! Girl Party in Block Island was a non-stop trip down decadence lane between the Food and the Beverages etc...was mindblowing!! Painted the Rock on the Island, swam, danced, tried many succulent shellfish at several Happy Hour Spots on the Island (CHANNEL MARKER, SURFSIDE, REBECCAS), saw amazing musical acts and laid on the beach with gorgeous women..

Gonna attempt to make it to LEE SMITH'S Birthday Party at the NEW LONDON MOOSE LODGE, see KATIE PERKINS at the BIG E and Rock with NRBQ on the Stage at the OLD MYSTIC THEATER on the 21st. Also going on is the 7th ANNUAL BAAC MOTORCYCLE RODEO in WALLINGFORD. A Biker event with Pet Adoption!! And I will be FaceBooking a possible Welcome Home" Event in Honor of the BAAAA-FAAATHA, suffering with a Big BooBoo after falling and going boom off the sickle. Keep you posted.

Romper Stomper to Best Friend BRUCE MEARNs, STEVE SCOTT, HEATHER SOARES, NICK FARRAUTOS, KELLY RILEY, JEN O'BRIEN, DEBBIE DORSEY, CHARLIE LATHROP, JOHN ROUSEY, SANDY ALLEN, STEVE TRELLI, SAM JAMES, RICH CHRISTINA, JASON JARVIS, MATT COOK, TONY CRUZ, JIM CHILSON, ANN GAVITT-SERVICE, PAUL CAPUANO, DENNY COX, LORI ROSE, GONZO, DANA SOARES, GUY WILLIAMS, JOE KOWALSKI, NORM CLARK, DAVE PACHECO, MIKE O'MEARA, NIKKI PRUSICK,

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SWEET RITA PELLIGRINO, BRUNO TROMBINO, AMBER GARA-FOLA, TODD SMITH, JENN SELVIDIO, MIKE FIDRYCH, BRANNON OZARK, KIM BARUTI, BILL BONO, BIL GROTH, GORDON SCOTT, MARK WILLIAMS, ANGELA THOMAN and last but not least...me Momma, MISS DAWN MERSHON! Happy Birthday to All!!

Well, bring on the Sh***y Weather, cuz I'm thinking it's gonna be a Looong Winter. I am getting my warm snuggly clothes out, peeps. No more tank tops, mini skirts or bikinis (lie)...I'll keep dressing inappropriately til they bury me! Love you long time, My Sweets!!



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LOCAL BEAT



Innovative Acoustic Cover Artist Entertains Mystic During Summer Nightlife

By Andrew Krebs

Looking for a fun night out at a mellow pub or restaurant with great acoustic guitar? Look no further than James Harris, one of Mystic's most innovative and enjoyable cover artists.

Upon arriving at the Harp and Hound the first week in August,

James started the night's concert with the mellow strum of "Working Class Hero" and "She Talks to Angels" by John Lennon and the Black Crows (respectively). His set list also included Tom Petty's "Wont Back Down," Green Day's "Time of Your Life" and the distinctive, flamencoey guitar solo that open's Third Eye Blind's "Just Want to Fly." Jazzy chords came unexpectedly out of the blue before he segued Joline and Neil Young's "Sugar Mountain," launching thereafter into the Beatles "Blackbird." Harris also featured "Thank You," which he emphasized was off the classic Led Zeppelin II. "Does anyone still listen to great albums?" he jokingly asked.

Artist Harris was born and raised in Groton and attended Boston College during which time he started gigging in the early 90s. Some of his influences include 80s hard rock bands like ACDC and Van Halen, and the musician reflected fondly on staying up late at night to see Def Lep videos on MTV during the pre-internet 80s. Jazz was also one of his influences during his time at Berkeley, which was evident in his shuffling style of playing.

James setup consisted of Christmas lights surrounding a few high tech props like an I-pad touch screen and innovative foot-pedals used to pre-record riffs. James layered live solos over top of his pre-recorded riffs to create the sound of a live band in ways that enriched his covers.

Harris was also a very skilled guitarist. Not only did the man play with his left hand over top of his guitar (instead of underneath), he even finger-picked a fast guitar solo while from behind his back, accenting his guitar with forceful strums at key moments during the climax of Van Morrison's "Moondance." He then proceeded to launch into the 3-chord classic "Bad Moon Rising" riff and sped up and pulled off an amazing ACDC medley of Back in Black-into-Shook Me All Night Long (on acoustic guitar!). James chuckled when one customer protested another customer's request that he play Brittany Spears or Kenny Loggin's "Highway to the Danger Zone" which he claimed had never before been requested. The night was full of humor and entertainment thanks to James Harris unique song-selection and guitar skill.

The true highlight of the evening was James token original song of the night: a song called "Green." The poignant lyrics bespoke a green sea god and a girl quietly drifting away on blue wings like thoughts in the mist: "Why do you turn away? You are my only girl. I'm down on the floor begging for more. Mist flows, blue wings . . quiet thoughts drifting away . .

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Why do you turn away?" he sensitively sang.

James plays a good mix of songs people know and like, and markets his music by word of mouth depending on the venue. He plays mellower tunes at nice restaurants like the Ancient Mariner, including old favorites by the Stones. He also surprises the crowd with seldom heard late-70s-AM-radio hits by late singer-songwriters Dan Fogelberg or John Denver. Rowdier venues get louder, newer hits by hard rock and R&B artists like Carley Rejetson's "Call Me Maybe," or songs by One Republic. Yet people also come to see him to hear unusual songs by Iron Maiden, Imagine Dragons, Lumineers and Semi-sonic. While some other musicians might use Facebook to promote themselves, James relies mostly on word of mouth for his gigging schedule: "I play 5 gigs a week so people know where to find me," he said.



Although his gigs and family take up a lot of his time, he would like to spend more time playing out originals in the near future. Be on the lookout for more original songs by this great cover artist sometime in the future.



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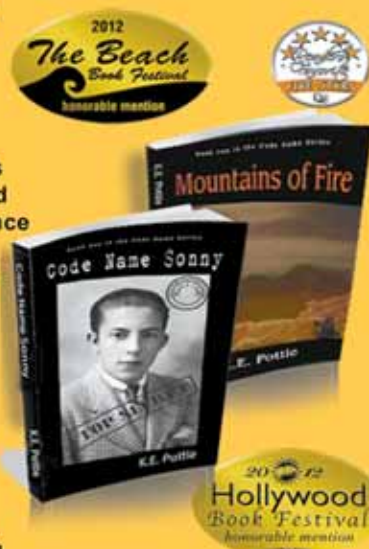
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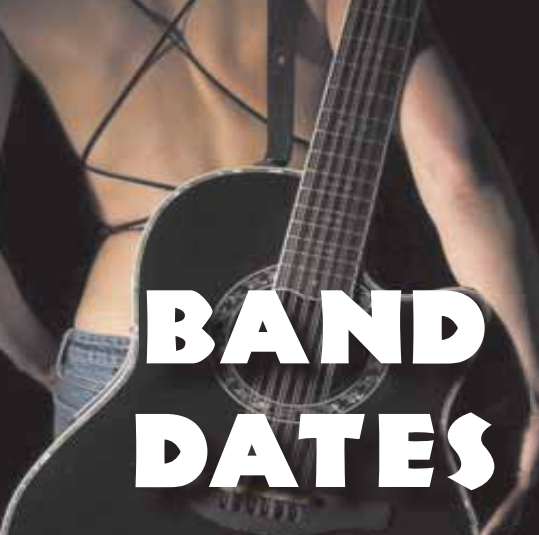


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27 - Old Orchard Farm, E. Lyme, CT 7-10

AZALEA DRIVE

6 - Hot Rod Cafe, New London, CT
19 - Burkes Tavern, Niantic, CT 8:30
27 - Christopher's, Groton, CT

BILL'S GARAGE ALLSTARS

8,15,22,29 - Chacer's, Norwich, CT 7-11pm

BOHEMIAN PICNIC

19 - Turnpike Café, Uncasville, CT

BRANDT TAYLOR

4,11,18 - Maury's Pub, Danielson, CT
5 - NY Pizza, Plainfield, CT
7 - Waters Edge, Westbrook, CT 6pm
12 - Black Sheep, Niantic, CT
15 - June's Outback, Killingworth, CT 7pm
21 - Dunny's, N.Brookfield, MA 3pm

DAN STEVENS

4 - Strange Brew, Norwich, CT
5 - The Pier, Narragansett, RI
6 - Farmers' Market, Old Saybrook, CT
8 - Cantab Lounge, Cambridge, MA
9,16,23,30 - Nightingale's, Old Lyme, CT
10 - Newcastle Publick, Newcastle, ME
13 - Tucker's Pub, Norway, ME
17 - Steak Loft, Mystic, CT
18,27 - Black Hall Grille, Old Lyme, CT
19 - Daniel Packer Inn, Mystic, CT
20 - Vineyards, Stonington, CT 11:30 am
25 - Smokin' With Chris, Southington, CT
26 - Hanafin's, New London, CT
29 - Red Lion Inn, Stockbridge, MA

DAN WATSON

4 - Voodoo Grill, Mystic, CT
6 - Food Festival, Mystic, CT 3-5pm
6,19,28 - Harp n Hound, Mystic, CT
12 - Ancient Mariner, Mystic, CT
13 - Harbor House, Mystic, CT 8p
12 SOUND WAVES

14 - Tara's Pub, Matunuck, RI 3:30pm
15 - Harp n Hound, Mystic, CT 7pm
16,30 - Daniel Packer, Mystic, CT
17,24 - Tipping Chair, Southington, CT 7pm
18 - Breachway Grill, Charlestown, RI 7pm
21 - Ancient Mariner, Mystic, CT 5pm
23 - Pier 27, Mystic, CT 5pm
25 - Brennans, Stamford, CT 7pm
26 - Dog Watch, Stonington, CT
27 - Lansdowne, Uncasville, CT 6pm

THE DRAGONITES

6,13 - Ancient Mariner, Mystic, CT

EASY BABY BLUES BAND

5 - Scatz Café, Middletown, CT
6 - Harp n Dragon, Norwich, CT
19 - La Boca, Middletown, CT
21 - Garlic Festival, Mystic, CT

FRANKENPHIL

4,11,25 - Ancient Mariner, Mystic, CT 8pm
5,20 - Grille, Old Lyme, CT 7pm
6 - Scorzz, Norwich, CT 8:30pm
7 - Ridge Vineyard, Preston, CT 12pm
12 - Seehund, New London, CT 7pm
13 - Penny Lane, Old Saybrook, CT 7:30pm
14 - Ancient Mariner, Mystic, CT 5pm
19 - La Luna, Mystic, CT
20 - GarlicFest, Mystic, CT 11am
21 - Paradise Hills, Wallingford, CT 2pm
26 - Roadhouse, New London, CT 6pm

THE GOAT ROPERS

6 - Sandbar Grill, Taunton MA 1-1
19 - VFW, Taunton, MA 8-12

GOPHERBROKE

13 - McKinnon's, Hartford, CT
14 - Blackthorn House, S. Easton, MA 11-2
19 - Lulu's, Enfield, CT 6-10
20 - Bidwell Tavern, Coventry, CT
26 - Tuscany Grill, Middletown, CT 8-12

GREEN TEA

5 - The Spot, Providence, RI

HOPE ROAD

14 - Harp & Dragon, Norwich, CT 6-10
20 - Eastern Pt Beach, Groton, CT 2pm

JAMES HARRIS

5 - La Luna, Mystic, CT 5pm
6,10,17,20,24 - Daniel Packer, Mystic, CT
7,28 - Ancient Mariner, Mystic, CT 5pm
9,16,23,30 - Harp&Hound, Mystic, CT
12 - Tuscany, Uncasville, CT
14 - Maugle Vineyard, Ledyard, CT 2pm
18 - State Street, New London, CT

19 - Perks & Corks, Westerly, RI
20 - Garlic Fest, Mystic, CT 11am
26 - Ancient Mariner, Mystic, CT 9pm
27 - Scorzz, Norwich, CT

JOSI DAVIS & HOT DAMN

5 - Maugle Sierra, Ledyard, CT 6pm
12 - La Luna, Mystic, CT
16 - Arts Center, Mystic, CT 6pm
26 - Strange Brew, Norwich, CT

KATIE PERKINS

6 - Harvest Fair, Hebron, CT 1pm
17 - Big E, Springfield, MA 12:45pm
27 - Branding Iron, New London, CT

KEVIN MANZELLA & HEATHER LEPAGE

5 - Ancient Mariner, Mystic, CT
26 - La Luna, Mystic, CT

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21 - Garlic Fest, Olde Mystic, CT 3:30-6pm

RED LIGHT

5 - Fair, Ledyard, CT
6 - Music Lady, Coventry, CT
9 - Wolf Den, Uncasville, CT 7pm
12 - Harp & Dragon, Norwich, CT
13 - Longshots, Uncasville, CT
14 - Uncle Kranky's, Preston, CT 4pm
19 - JD Coopers, Putnam, CT
27 - Brown Derby, Montville, CT

ROB BRANNON

4 - Hard Rock, Mashentucket, CT 8pm
26 - Longshots, Norwich, CT
28 - Sunset Ribs, Waterford, CT 4pm

ROCK N' SOUL REVUE

13 - Dog Watch, Stonington, CT
14 - Back Porch, Old Saybrook, CT 3pm
19 - Harbour House, Mystic, CT
27 - Bill's Seafood, Old Saybrook, CT 8pm

SAM E. JAMES

9 - Angies Pier 27, Mystic, CT 5-8pm
13 - Fall Fest, Misquamicut, RI 5-6:30pm

STYFF KITTY

12 - Sneekers, Groton, CT
19 - Branding Iron, New London, CT
27 - La Luna, Mystic, CT

SUNDAY GRAVY

12 - John's Café, Mystic, CT
26 - Sneeker's, Groton, CT

VERTIGO

6 - Branding Iron, New London, CT
19 - Sneekers, Groton, CT

VINCE THOMPSON & FRIENDS

11 - Steak Loft, Mystic, CT 7-10
12 - City Pier, New London, CT 5-7:30

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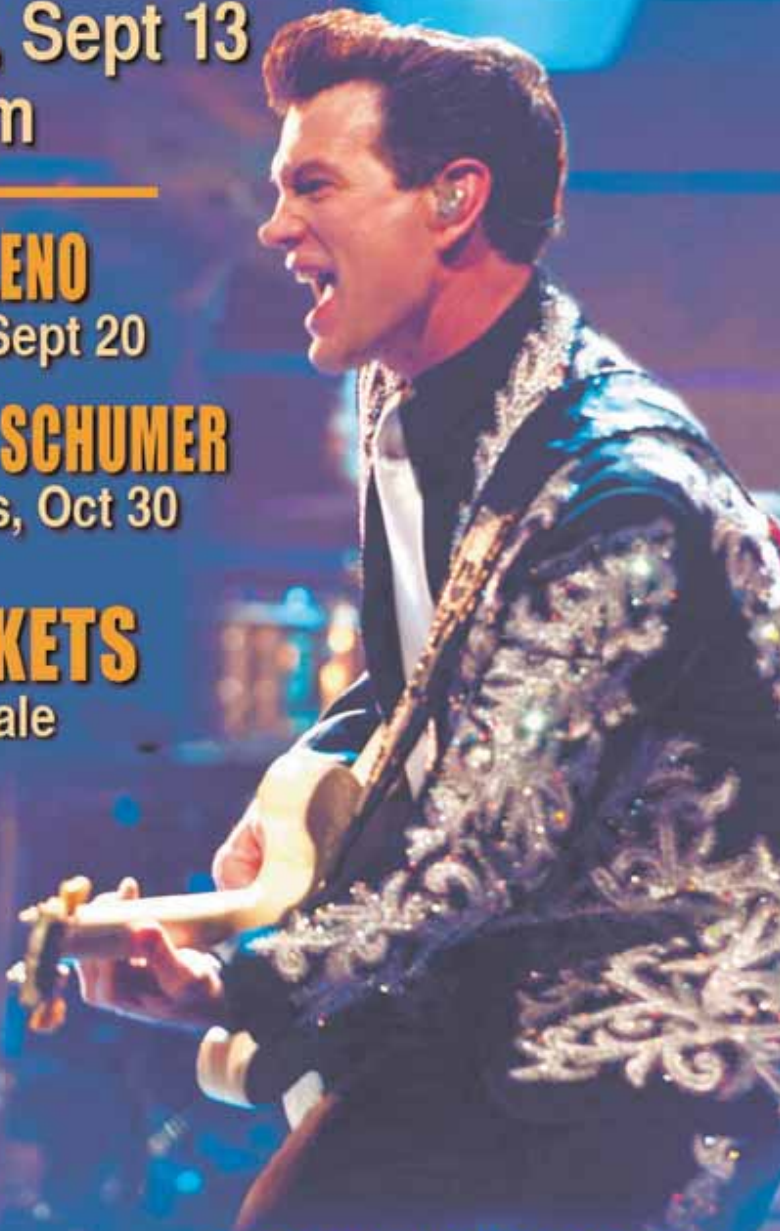
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Sam Roberts can't imagine life without music.

"It's as important as water to us as human beings basically," says the singer-songwriter and guitarist who hits the big 4-OOH in October and is looking forward to it. "All you have to do is imagine life without it for five minutes and you realize it wouldn't be worth living."

It's that kind of passion for what he does that has made the Sam Roberts Band a multi-award winner, one of Canada's top rock groups that enjoys virtual "household name" status there, with an array of hit singles, gold and platinum albums and Juno awards (the Canadian Grammy).

In the United States, the musicians have played the Lollapalooza festival twice, Bonnaroo, Austin City Limits twice, Bumbershoot, Sasquatch! and several other major festivals, and have been showcased on such American television shows as Letterman, Leno, Conan, Craig Ferguson, Carson Daly, and CBS Saturday Morning. "I'm hoping we are just at the sort of a base of an upward curve. I hope all this has been preparation for the best to come," Roberts says. "I hope we are still just on the verge of what we are capable of doing. That's a philosophy to maintain throughout your career."

The energetic band takes that philosophy to the road with concerts in the United States that include Portland City Music Hall in Maine, Oct. 23; Boot & Saddle, Philadelphia, Oct. 24 and the Bowery Ballroom, New York City, Oct. 25.

They also are heading to Europe at the end of September to play in London and several shows in Spain.

A national tour of Canada will soon be announced as well for fall and winter.

There is rawness and spontaneity in a live show that is a challenge to capture in a recording, Roberts says. "You get that when you see a band live that you can't get anywhere else," he says.

The band's audience tends to be people who gravitate to "sort of more rock'n'roll elements," he says.

"We live for what we do. I want the audience to feel that, a sense of total dedication on our part of a life of making music. Our motivation is to play music with real passion. That's something we've been committed to (since the beginning)," he says.

He believes the new "Lo-Fantasy," the group's fifth studio album, captures the spirit of the band more than almost all of its previous records. The musicians, for the first time, worked with acclaimed producer Youth (a.k.a.

Martin Glover), who has performed with Paul McCartney and whose production credits include The Verve and Crowded House, among others.

"He made sure we played with an urgency and spontaneity. It's a very musical record, definitely a departure from some of our earlier work. It didn't feel forced at any time," says Roberts.

Roberts thinks it will surprise some people. "Our great mission is to convert the unconverted," he says, laughing again. "I hope they find the music speaks to them in a unique voice."

It's more about what elements of your musical personality you allow to bubble forth when making a record, he explains, which parts you allow

to shine. "We focused on the musicality of it, allowing songs to be what they were meant to be, rather than forcing our own will on it. But it was never our intention to stamp a new brand."

They are not afraid to change paths from one record to another, he assures. "If someone follows a band, there is comfort in consistency and sameness," he understands. "But also, in my mind, a far more important element between a listener and a band is to embrace the band's desire to challenge itself, to explore the creative output of that unknown quality."



By Rex Rutkoski

You have to be willing to take a leap of faith with a band."

Roberts says the group would "absolutely" work with Glover again.

"A producer becomes a member of the band, especially when you are working with somebody like him," he explains. "For him, it's more about the atmosphere in which the music is being created and how the music and band responds to that."

Glover had a very different approach than anyone with whom they worked in the past.

"They (the former producers) all had their strengths. Youth trusted the band could play and had some sort of vision for the songs, and he just sort of was a destabilizing force (he laughs) who made sure we played with urgency and spontaneity."

Roberts believes it is the urgency of the playing itself and the reverence to the songs that keeps this record "feeling alive." "It's so easy to interfere with a song rather than help it along. A producer clears the way for the song so you can make a great record."

Robert writes all of the lyrics.

"I write the music first, write it as a complete song," he explains. "The point I love most in the whole creative process is flushing something out of your head to a form people can digest and listen to the song you have in your head."

The subject matter, the emotion and feeling behind the words and the rhythm are all drawn from the music, he adds. "When that is done I take it to the band and we sort of figure out how to play together," he says.

It's then that a song "gets another metamorphous," he explains. "The song is filtered now through five personalities rather than one, then you take it to the producer and he has his own ideas where it should go. That's sort of the third stage of metamorphous. Then you press 'stop' and you know it is done."

A great motivator for why they tour and how they play is the chance to keep a song alive and keep it open-ended a little longer, he says.

The band will continue to tour in support of "Lo-Fantasy" until early next year, and plans next to release a five-song EP.

What can an audience learn about the Sam Roberts Band that it can't from CDs?

Roberts: "There's definitely a level of energy in a live show. We try more and more with each record to bring the experiences closer together. Bringing that rawness and spontaneity of a live show into a recording is one of the great challenges most bands face. You get that when you see a band live that you can't get anywhere else."

Music means "so many things to me," the artist assures. "It's been a discipline, a redemption when there is nothing else to turn to, an outlet everybody needs in life, and not everybody has access to, to be able to express yourself on so many different levels, even just lyrically. It's the ability to share your ideas with people in a way that hopefully comes across as being meaningful."

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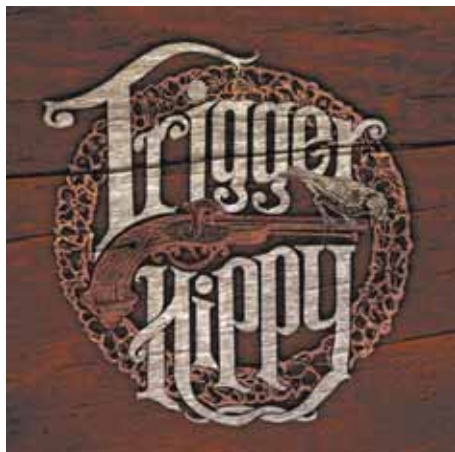
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HEARING AID



Trigger Hippy "Trigger Hippy"

You might call Trigger Hippy the supergroup of supergroups: comprised of drummer Steve Gorman from the Black Crowes, American session cat Tom Bukavac on lead guitar, singer-songwriter Jackie Greene on keyboard, guitar and vocals, and world-class singer Joan Osbourne on lead vocals, Trigger Hippy brings out the best of its members without compromise. On its self-titled debut LP, Trigger Hippy shows immense promise with a cogent sound rooted in classic rock and jam-band sensibilities.

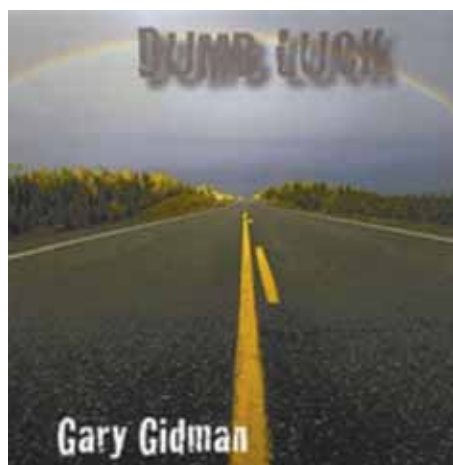
"Trigger Hippy"'s opening track, "Rise Up Singing", sums up the band's sound well, as it trucks along with a 4/4 shuffle and bubbles with the textures of a B3 organ and distorted Stratocaster. Greene and Osbourne's vocals on the track are guttural but tender, and they harmonize with the ebb and flow of a playful and cultivated chemistry between two musicians. Herein lies the magic of the band's sound: while taking from the past, the band does so in such earnest it never feels passé.

Other highlights on the LP include the track "Turpentine", which features a tight guitar-and-vocal unison that evokes classic rock albums like Led Zeppelin II, nicely contrasted by Edge-style rhythm guitar in the verses. The song brings sharp, future-forward stylings to an otherwise old-school sound, highlighting "Trigger Hippy" as a band that's more than just a nostalgia trip.

"Trigger Hippy" proves that seasoned musicianship doesn't have to come at the cost of youthful energy. The album, from front to back, is as inspired and organic as ever and displays a sense

of tightness that can only come from top-notch players. Never stale for a moment, Trigger Hippy is music for the people, plain and simple.

- Jeff Howard



Gary Gidman "Dumb Luck" Indie

As I began to listen to this CD, one word popped into my mind... "eclectic." So, I looked it up in Merriam-Webster Dictionary on-line to see if I was correct in my thinking. I was so right!

Definition of ECLECTIC

1. selecting what appears to be best in various doctrines, methods, or styles
2. composed of elements drawn from various sources.

I think this eclectic style is largely due to the fact that the songs on this disc were written over a long period of time. He explains on his liner notes.

"Disclaimer: Please understand that the songs on this disc were recorded by me, alone, upstairs in my home at 112 Lake Road, Andover, CT. between 1986 and 2001. This is amateur stuff. I did my best, and I sure hope that this adequately represents my potential as a songwriter."

I beg to differ about these selections being "amateur." From what I heard, I wouldn't have suspected that it was recorded in anything less than a professional studio. That said, let's get on to the music.

There are eighteen tunes on this disc, so I will do my best to give an accurate overview without it being a book. The first cut, "Let It Show Tonight" has the most amazing vocal harmonies, due

entirely to Gidman's voice. His range is amazing in this a cappella! I would compare the vocal styling to The Beach Boys harmonies. In the final bridge, he hits a high note that gave me goose bumps as he queried, "Ain't you got nothin' sweet for me?"

Many of the songs on this recording have a country feel, but from different angles. Track two, "Terms of Two," has an Eagles style. Gidman plays the banjo, among other instruments, on this cut. There are several tunes on this disc that have a sweet sentiment and this is one of them. Gidman reflects many artists on the disc and on the third cut has country/folk flavor reminiscent of James Taylor.

The fourth cut hits the funny bone with "Bad Love Day"... a play on having a bad hair day... "I must be havin' a bad hair day, can't seem to do a thing with it!" The next cut, "Into The Last Age" returns to the sentimental side with endearing harmonies. Track six, "Cattle Drive," believe it or not, is a rap, ala Fresh Prince, but much funnier! He finds himself in a nightmare about being on a cattle drive with nothing to eat but beans! Cut seven, "Jack Is back In Town" has a Ska groove. This recording switches genre on track eight and nine returning to sweet and sentimental ballad with "Out of Sight, Out of Mind" and "You've Still Got Me."

Gidman picks up the tempo and mood on track ten in "Rocking Horse," a song about a bar with a rocking horse hanging from the ceiling in a nightclub, then track 11 gets a little bluesy with "Unlucky Seven." Cut twelve, "Luanne" is another love song with pop potential.

There are two instrumentals in a row. Synth embellished track thirteen has Celtic undertones, while track fourteen, "Jimmy's Buffet" grooves just as you would expect with a playful Jimmy Buffett flavor! Speaking of eclectic, track fifteen is a playful polka Christmas novelty tune entitled, "Jubal" about an unlikely elf from New Orleans whose main selling point is that he is a pyrotechnics expert. No spoiler here. You have to hear it for yourself. Really FUNNY! Track sixteen, "A Phone Call Away" is another pop, up-tempo tune... a romantic song those title says it all. Track seventeen, "A Ring Around The Moon," is a tale of love lost.

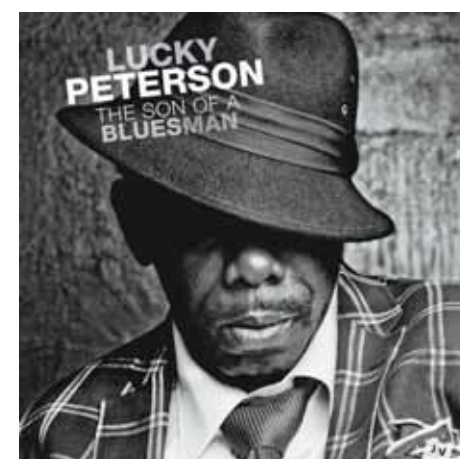
The final cut, "Oahu/Sunset On Maui" is a delightful way to close this recording with the opening of the song in Hawaiian, then appropriately enough, shifting to Beach Boys style harmonies in English. It ends with layers of vocals

that gently fade away like a sigh.

Call The Telegraph in New London, CT and/or Tumbleweeds in Niantic, CT and request that they sell this recording. This is an easy listening CD that goes well with a sunny afternoon. Buy and enjoy!

(Sic) 6 and 12 string electric guitars, 5 string banjo, mandolin, dobro, pedal steel guitar, autoharp, ukelele, baritone ukulele, mandocello, electric bass guitar, electronic keyboards, drum machines, various hand percussion instruments, harmonica, all vocals, all technical errors and occasional lapses in judgment by Gary Gidman.

- Ms Marci



Lucky Peterson "The Son of a Bluesman" Jazzbook Records

"I've got the blues in my blood" sings Lucky Peterson on the opening track of his latest CD called "The Son of a Bluesman." The title is a nod to Lucky's father James Peterson who was a successful bluesman in his time although never as famous or as talented as his son. James, who passed away in December of 2010 at the age of 73, would be very proud of this recording. Lucky has released many outstanding records over the past quarter century but nothing quite like this autobiographical piece of work. "The Son of a Bluesman" is a stunning achievement and the best new contemporary blues album in quite some time.

There are eleven songs on this CD and they include a mix of originals, covers and instrumentals. Lucky, as usual, handles the lead guitar chores as well as the Hammond B3 and vocals. His wife Tamara, who has become part of Lucky's touring band, sings on three of the tracks. There are sixteen musicians in all who contribute to the various

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songs and this includes a three piece horn section which really compliments this dynamic recording.

One of the covers is Wilson Pickett's "Funky Broadway." Sometimes this song can come across as a tired old warhorse but here it is given a unique overhaul with Corey Layton giving a running commentary throughout the song. It's really cool! There's also a cover of the Johnny Nash song "I Can See Clearly Now." Lucky gives this tune a real blues edge that the original lacks. It's not surprising that he chose to cover this song because it fits in with the optimistic tone that permeates this record. The other cover is Bobby "Blue" Bland's "I Pity the Fool." Bobby has always been a bluesman who Lucky respects and admires and it makes sense that he would pay homage to him here.

"Nana Jarnell" is the first of the instrumentals. It's an electrifying track with a blistering lead guitar. "You Lucky Dog" is the other instrumental and here Lucky shows off his B3 skills on this wonderfully titled tune.

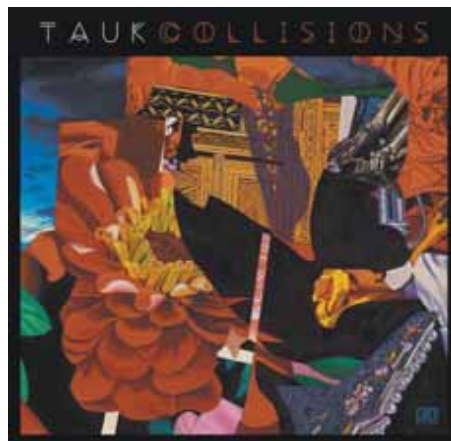
However, the centerpiece of this CD and the reason why it's such a masterpiece are the songs "I'm Still Here" and "The Son of a Bluesman." Lucky bares his soul like someone who had a brush with death and now lives to tell about it. With unflinching honesty he tells it like it is. He beat the devil and he's still here.

There are two other tracks worth mentioning. "Boogie-Woogie Blues Joint Party" is the kind of muscular urban blues sound that Lucky is famous for. A song like this is not something you want to hear on a back porch on a Mississippi dirt road. Instead it's the kind of tune you want to hear on a Saturday night in a big city during a holiday weekend while you're swinging your partner around. Finally there's a song called "Joy." Tamara does most of the singing on this acoustic blues/hip-hop hybrid. It is yet another standout track and a truly joyous song. Lucky even introduces his family during it.

If there's a Mount Rushmore of living Black Bluesmen today it would consist of BB King, Buddy Guy, Robert Cray, and Taj Mahal. With that said, Lucky Peterson is one of only a couple of blues artists who's body of work compares favorably with these titans. I don't expect Lucky to win a Grammy for best contemporary blues CD because the Grammy's don't know what they're doing when it comes to the blues and will more than likely nominate five white guys. However, I fully expect both the

W.C. Handy Awards and Living Blues Magazine to recognize this CD and honor it as (by far) the best blues record of 2014.

- Bill Harriman



TAUK "Collisions"

TAUK is a four-piece instrumental jam band from the New York area that have been taking the world by storm. Featuring high-energy arrangements of improvisational mastery, these guys know how to ignite a scene. They recently self-released their second album, "Collisions", and it continues their sonic journey into the realm of progressive jam rock.

Their sound revolves largely around the in-your-face lead guitar of Matt Jalbert. His style brings to mind legends of the jam scene such as Trey Anastasio of Phish or Al Schnier of Moe. At times, it reminds me of some of the virtuoso progressive guitarists like Eric Johnson and Steve Vai. Whether playing smooth, legato sections or cranking out blistering upper-register leads, his blazing guitar sound sets the tone for the rest of the band.

Matt Jalbert is backed by a very solid group of musicians. Isaac Teel on the drums is constantly contorting the beat into new directions while never missing tempo. Thumping bass is provided by Charlie Dolan, and A.C. Carter ties everything together with the keys. Part of the reason for their tight sound is their closeness – most of the band has been together since middle school, and it really shows in their work.

The album never strays too far from their characteristic sound – an upbeat tempo, smooth guitar leads, and songs that change constantly from beginning to end. There are no formulaic numbers here. They are filled with stops and starts, dynamic builds and danceable drum beats. Even though Jalbert takes

center stage, he still leaves room for the others to make their mark. "Mindshift" has a really nice keyboard solo from Carter which leads into a heady, blazing solo from Jalbert, while the other two members continue to thump out a rhythm that will keep you interested.

I had the pleasure of seeing TAUk a couple of months ago, and the album really comes to life when played live. The songs soared with dynamics and energy, and you could really watch any musician in the group and be thoroughly entertained. They would be tearing through some intense, high-winding jam and make it look easy. They're always watching each other and feeding off of each other's intensity, building a swirling wall of sound that makes it impossible not to get up and dance.

If you like upbeat, jazzy, high-energy jam rock, these guys are for you. I've found this album to be great driving music; the lack of words leave your mind open to wander, and the sonic landscape provides energy and interest to keep you moving through your world at any pace. This young band of talented pros is sure to bring smiles to your face and rhythm to your bones. Try to sit still – I don't think you'll be able to.

- Tom Matthew
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DINING OUT



By Tony Sardo

This summer with warm days and cool nights throughout the country with gentle daily breezes, just right for grape vines to produce sweet, sugary fruit perfect for wine making. Kids are in school, older kids are in college and the grape pickers in California are taking the good fruit off the vines. Packing it in wooden cases or in bulk trucks to take to wineries and to ship east and the rest of the wine making country. Upper state New York ships grapes to the New England states to supplement their fruit production. Many different varietals are grown to make many different kinds of wine, too many to list here.

It was a good grape growing summer. We will have good wine to

drink for at least six years from this year's harvest. Some wines will have to age for that time. In the fifty's, when I was a kid and bought my first station wagon, I had the pleasure of taking some of the old timers to the grape market to buy their grapes to make their wine, Diego Red, for their own consuming. I also helped them make the wine and got to take some home to my dad when it was ready about Christmas time and of course had a touch with him. Being of Italian descent I drank wine, mixed with orange soda at meals with my Grandfather at a young age, for medicinal purposes.

My job in the making of the wine was to clean the oak barrels, the final barrels the juice went into to age and further color the wine from the tannic acid in the oak. The barrels needed to be clean so that the juice would not get contaminated and turn the wine into vinegar. We used a stainless steel chain and at times sulfur to do this. The chain went into the barrel with the sulfur and water, we then roller it around until no sediment came out of the barrel and the boss deemed it clean. We then filled the barrel with water and checked for leaks. At the grape market they sold fermenting barrels, keeping barrels, grape crushers, refuse pressers and of course grapes. The boss would rub a grape in his hand to test for color and then taste the grape for sugar and sweetness. He would then pay sixteen dollars for a precious wooden case of the fruit, 1950 price. In 1980 the price was over twenty six dollars a case. That was the end of my personal wine making, too expensive to make a gallon of wine, cheaper to buy a case of good wine at the package store, and also less work.

The grapes were passed through a crusher, stems and all, into the fermenting barrel where nature took over and through fermentation turned the juice into alcohol and wine. The grape was kept in the fermenting barrel, a hundred and fifty gallon barrel cut in half until the boss deemed the fermentation complete. We would then take the juice out of the fermenting barrel and put it in the finishing barrel to stay till the wine was finished. We kept a gallon aside to fill in for evaporation before we bung the fifty gallon barrel. If I remember correctly it took thirty cases of twenty six pound grapes to make fifty gallons of wine. We did not use any yeast since grapes

22 SOUND WAVES

have natural yeast, the white stuff on the skin of the grape that most people wash off. In the fifty's a grape was organically grown, insects were not a problem in vine growing. In December the big test was about to happen, the boss would go down to the wine cellar usually a dirt floored cellar, or as we now call it a basement to taste the fruit of our labor. Good or bad it was always good. No one would admit to a bad batch of wine but it happened. Some winemakers would take the remains in the fermenting barrel, peels, stems, seeds and add water, yeast and sugar and let it ferment again, then put this concoction in the wine press and call it the vanilla of the wine. This was tasty but not as potent as the real wine. The fifty gallons would last till the next grape crop unless an unplanned wedding came about. Many labor intense projects were completed and bocce games played with a gallon of Diego red. The old timers would compare the quality of the wines under the grape vines with no arguments and only with much fun. Those were what we now call "the good old day's" gone but not forgotten.

Now for this month's cooking lesson. Beef, Pork or Veal steak Tuscany. Your ingredients will be a good piece of meat, two inches thick, tenderloin of beef, pork or veal, grilled or sautéed till almost finished. Button mushrooms, half a pound, chopped sun dried tomatoes, six oz. roasted red peppers - a small jar, six buds of chopped garlic, half a medium sliced onion, one small jar of artichoke hearts cut in half, and eight oz. of good red wine. Also a hand full of red grapes. In a 10" sauté pan melt the butter take care not to burn it, sweat the onions and chopped garlic, reserve the wine and add the rest of the ingredients. Let it cook till the veggies are soft and add two pieces of meat salt and pepper to taste add the wine and let it cook down till the liquid reduces by half, if it flames all the better.

Place the meat in the center of a plate and spoon the sauce and veggies on top. Buy a loaf of crusty Italian bread at good bakery and you have a meat fit for a king and queen. Next month is the harvest moon month I hope to see you under the moon. CIAO



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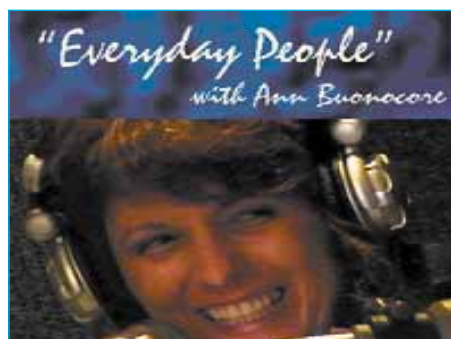
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