

Sound Waves

Volume 25
Issue 4
April 2015

1990  2015

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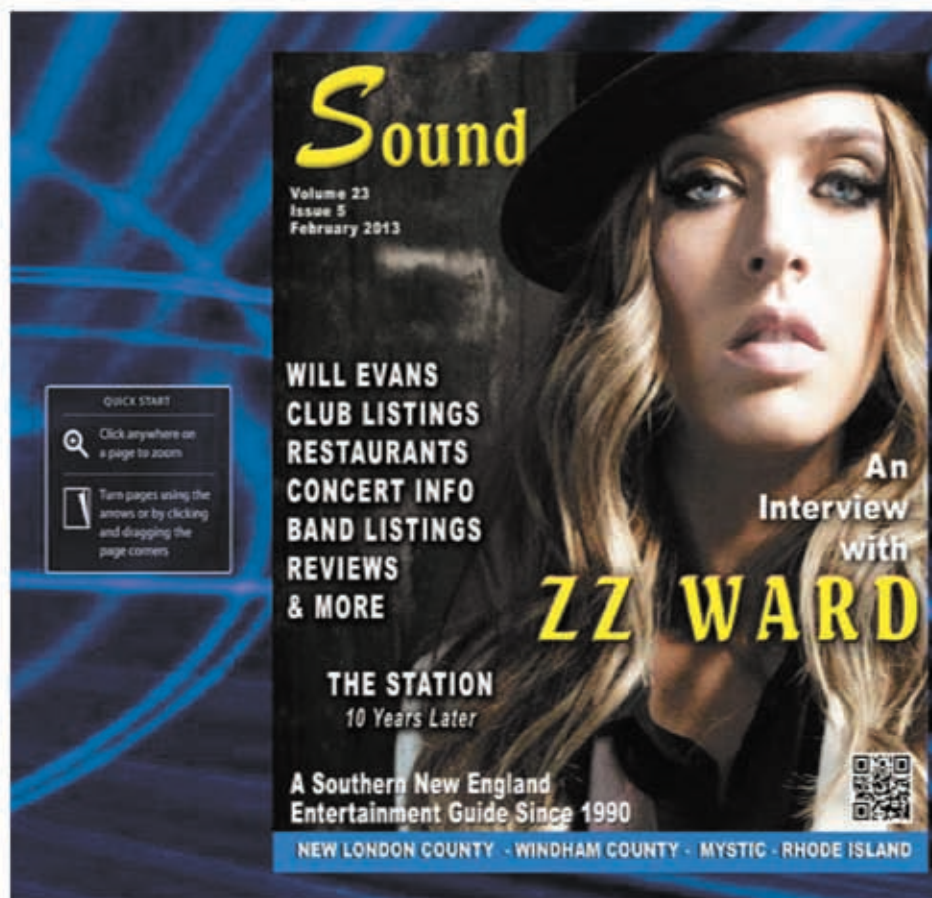
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18

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24

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7pm

25

**Matt
Vizzo**

7pm

1

**James
Rice**

7pm

2

Guido

7pm

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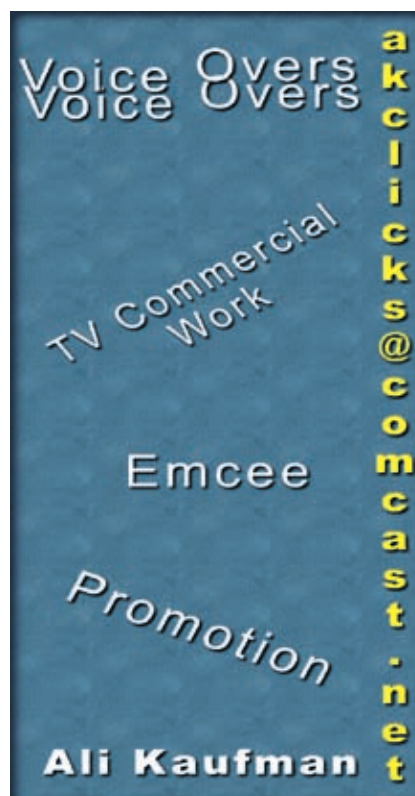
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Sound Waves

April 2015

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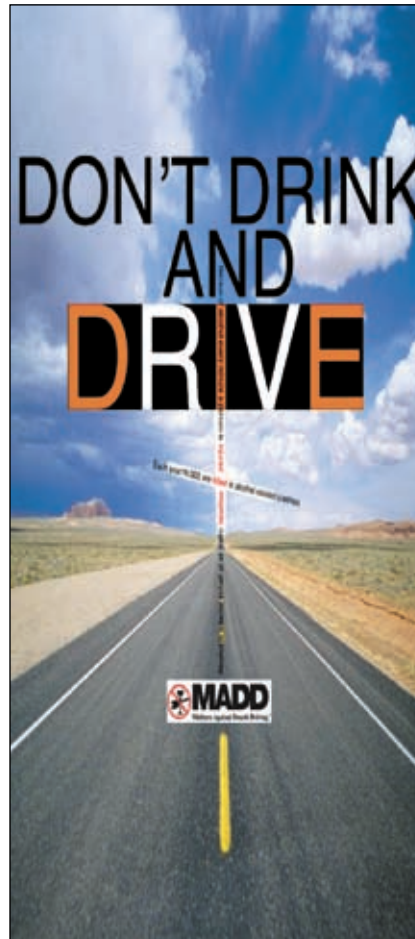
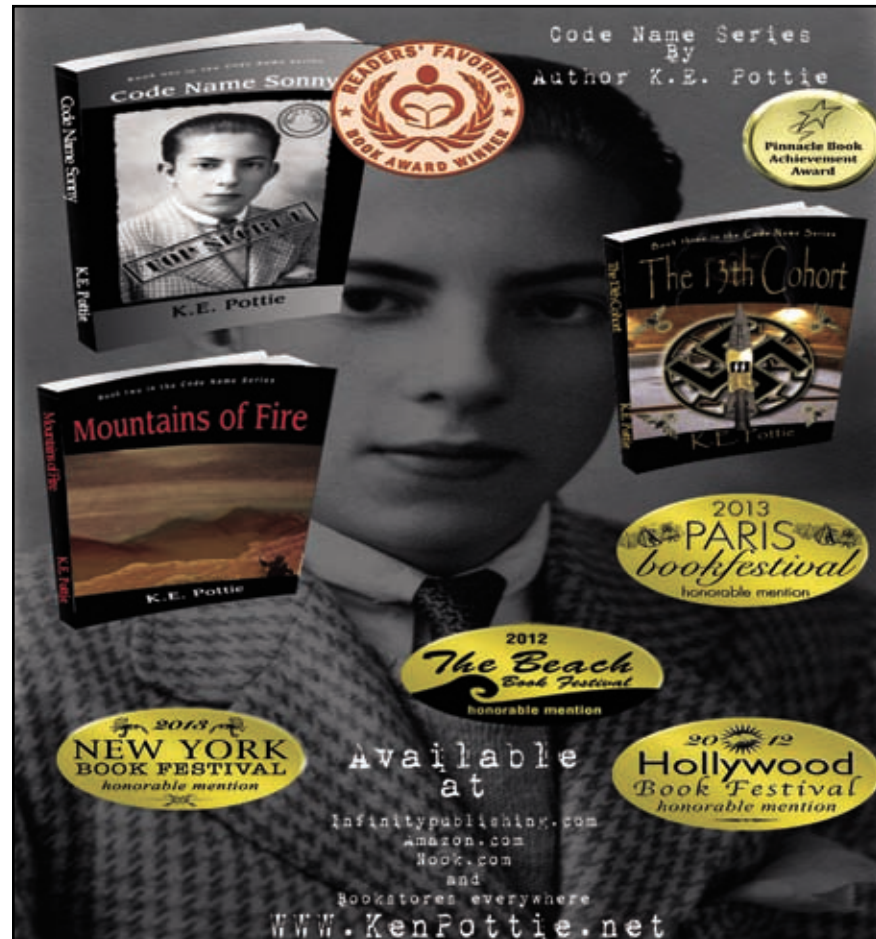
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MUSIC NOTES

“For A Dancer”

By Mark T. Gould

Chuck Barris sure knew talent.

Barris, of course, was the madcap (or genius, depending on your point of view) creator of “The Newlywed Game,” and “The Dating Game.” He also wrote the early rock hit “Palisades Park,” but it was his taking notice of a behind the scenes, rhythmic stage hand for his cult hit, the talent show takeoff “The Gong Show,” that kept many of us laughing, and dancing, hysterically

at its lunacy, and, yes, its fun, during a six-year television run in the late 70s.

Gene Patton was a theretofore unknown employee at NBC Studios in Burbank, California, working behind the scenes, literally, on the set where “The Gong Show” was filmed. During the pre-show and commercial breaks, while he was working to keep the sets clean and clear, Patton would entertain the studio audience, and himself, with his dance moves, moving to the beat of the studio band, led by piano player Milton DeLugg, that Barris used at the time.

Ever mindful of his audience and its collective reaction to pretty much any and everything, Barris took notice of the enthusiastic reaction to Patton, and began to have the stagehand occasionally dance on the show as it aired. Patton’s segment, for which Barris dubbed him “Gene Gene The Dancing Machine,” literally blew the audience’s mind.

Usually, Barris, who hosted the show, would finish with a performing act, and, before the next one would be introduced, DeLugg would play the opening few bars of the Count Basie classic, “Jumpin at the Woodside,” signaling the craziness that was to come.

Barris would react with a rehearsed, yet wild, surprised look, shake his fists over his head, and the curtain would then rise, and Patton would come out, usually wearing a green windbreaker, painter's hat and bell bottom pants, moving his feet and his shoulders to the music, with Barris usually dancing along. As that happened, Patton's fellow stagehands would toss various items, including toys, shoes, articles of clothing, basketballs, and even rubber fish, onto the stage while he continued to dance to DeLugg's band's rendition of the Basie tune.

When he performed, Patton usually stole the show. As ludicrous as it appeared, and, if you are old enough to remember Barris and this insane show you know that crazy was the rule rather than the exception, and as chaotic as it looked, the dance moves sent everyone on the set, Barris, the show's judges, the cameramen, even the audience, into a convulsive, frenzied semi-boogie, and, in turn, made Gene Patton a cult star.

Armed with that peculiar, yet well-earned, popularity, Patton became a full-time cast member with the show through its entire run, which ended in

syndication in 1980.

Patton, who died last month at the age of 82, was a native of Berkeley, California, and a high-school janitor before he became the first African-American member of The International Alliance of Theatrical and Stage Employees, Local 33, in 1969. It was while he was working in that capacity that Barris “discovered” him.

He is survived by four children, nine grandchildren and six great-grandchildren, but, as “Gene Gene The Dancing Machine,” Patton’s television and show business legacy may go much deeper and farther than that.

After his death, many television critics and obituary writers dubbed him television’s first reality performer, the first everyman who became a star of the small screen, which, today, seems to happen on a daily basis.

In a way, maybe, if it wasn’t for “Gene Gene The Dancing Machine,” we might not have “American Idol,” “America’s Got Talent,” or “Dancing With the Stars.”

A legacy, of sorts, indeed.....



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BAR FLY JOURNALS

By Stephanie Shawn

Hello My Sweet Bar Flies!! Whoot Whoot! I Swear to God...Spring is Coming, it's gotta be, doesn't it? I say this as I drive by an 8 foot pile of snow, dirt and debris that has been piled at the end of my road for three months. In Spring's defense.. it was 15 feet tall:)! So there is some progress, no?

Headed to SNEEKERS again this month to celebrate Miss Sunni's 50th Surprise Party! And afterwards I headed over to the BROWN DERBY to see DIRTY DEEDS (followers of the Bar Fly know this Band is a Favorite!). Speaking of SNEEKERS..Kudos to RHONDA and JAY for heading down

to her Bar on her night off to support STEVE BIGELOW! It was a cold and rainy night, yet she pulled it together and went to support for our local musicians! This winter has been extraordinarily rough, but let's all drag our asses out to show our support!

(Ugggg...this is pre-BROWN DERBY, getting ready to leave and I get a text from TAMI informing me that she has a Benefit to go to and can't go to SNEEKERS/BROWN DERBY til later!) Ok, so now what? Let's see how crafty I can be..who can I come up with?)

Well, that didn't work out like I expected! After writing the above paragraph about sucking it up and heading out to support local musicians, I had another epic fail! Yes, my sweet flies, it's not a first. Anyways, we headed out to celebrate the Surprise Party for my sister SUNNI, (which was wonderful..happy to see everyone) when the snow began! Again!! Like a freakin' blizzard! Wth? Can we get a break? So no BROWN DERBY, no DIRTY DEEDS, NOTHING..Again!! Yup, I suck!

TONY PARISI informed me that the Rockin' All-Girl Band THUNDER-BOX will be performing on PAPPY'S DAY on May 24, at the BROWN DERBY. So there's that! The Girls are Hot and Talented! The Day promises to be wild! BILL THIBEAULT is holding his OPEN MIC nights at

STRANGE BREW, so head down and show off your talents! CRAIG JOHNSON and ATUL SHAH appeared recently at BULKLEY HOUSE'S COMMON GROUND OPEN MIC with BILLY PEARSTON. CGOM is held every Wed at the BULKLEY HOUSE in New London.



Meanwhile in the car coming back from SNEEKERS in the Snow Storm (bro-in-law CHRIS CIP at the wheel), my sister BETSY let loose with this little tidbit! Apparently, on one of her many reality shows, the REAL 8 SOUND WAVES

HOUSEWIVES of some city? One of the ladies was handing out beauty advice. She stated that she shaves her entire face because it works as an exfoliate, which then leads to less wrinkles and a smoother face.

Well, sister BIZ is nothing if not a devote follower of the HOUSEWIVES and all beauty secrets therein is always searching for the next best thing. So into the shower she goes and because she's a multitasker and can't just shave, she's gotta combine a shower and a hair masque, along with this possible new beauty regime and saving time is important. So her ming may not have been completely focused as it should have been when trying out dangerous new beauty tricks. Ya..

uh, didn't work out so well. As she's shaving, she apparently felt something give way. Yup! Her eyebrow! She comes around the corner in her house and CHRIS almost passed out. Oh, the horror!

DAVE CHRISTINA is hosting KARAOKE at CLYDESDALE TAVERN in Westerly on Tuesdays and I hear that Song Bird STACIE may sing a bit! the MARCY KELLY TRIO is playing at the HARBOUR HOUSE in Mystic on April 17, which will be fantastic, along with CHRIS MACKAY AND THE TONE SHIFTERS on the 30th! Also STRAIGHT TO VHS, ALOUD and HANGING HILLS will be at OASIS in New London on the 24th! So, surely both you and I can get out to see Somebody This Month!?!

Mini Laconia in New London at OCEAN BEACH on April 12! BLESSING OF THE BIKES is held every year with anyone on 2 (or 4) wheels invited down to Get Blessed! Vendors and Food, along with a Bar and a Band.. how can you not make an appearance? First 100 bikes get a free T-Shirt! So, you'll look Very Trendy!

The NEW LONDON MOTORCYCLE CLUB will be on hand, along with many others. This is a Big Annual Event! It will start at 11 and it's \$5 a bike!! (thank you, secret spy with bar fly eyes, LINDA S..my Groomer!!..she's the best!, although she and



JASON were a little unhelpful when it came to the Band Name:())

Happy Birthday to You, Happy Birthday to You...I see JOANNA PAPINEAU ALLEN!!, CHAPPY CHAPPELL, PETE URSO, TIM BURRIDGE, ANDREA MAGLIERI, GINA LAVALLEY, TODD CENTER, ANDREW ST. CLAIR, MIKE COVAL, GUY GENGARELLA, STEVE RUSHFORD, DAVE FERRARO, KRISTEN MITCHELL PREVITY, MIKE MAIN, JEFF PITCHELL, SHELLEY HOUGHTALING, ROBBY ANGELL, RONNIE PRATT, JOYCE JONES, MARC BERARDO, PAUL SOLLENBERGER, MARK TERMINI, TARA JOHNSON, CHRIS DIPAOLO, ELIZABETH O'CONNOR, TODD OSFIELD, JULI KATHERINE, CASWELL COOKE, KYLE GADWAY, JIMMY PONT, JOE TEXEIRA, SANDY DAGGETT, GENE DELICATO, DAVID E. POTTIE, DAN WATSON, REBECCA JOHNSON, RICHARD SOARES, MAE HINDLE, OZZY OSSWALD, MICHELE LAVENDER, CATO JOHNSON, WILLIAM LIGHT, ANTHONY EDLEY, ROB RIVERS, STEVE

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ANTOCH, JEANNIE ANTHES, CHERYL VARS, JIM HARTLEY and sweet sis CHRISTINE!!



Starting a new chapter in my life..Lol! More about that next month. Have also resumed my fitness regime.. another Lol!! So, Look Out, I'll whup your Ass! The weather this year really put a damper on my mood and my nightly escapades, but buck up, young buckarooos...its a coming! I can feel it coming in the Air tonight...oh Lord. Until next month, My sweet sweet Flies, love you long time!



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LOCAL BEAT



Good Sponge Sampler III Brings Poignant Country Music to South-Eastern CT

By Andrew Krebs

The third issue of Good Sponge Sampler is finally here for all to enjoy with its adventurous western themes and lament about hard times, including the highs and lows of relationships. This disc features some great guitar work, diverse instrumentation and good singing which I would recommend for anyone interested in country or folk music.

First and foremost, this sampler has plenty of feel-good and blues-laced country music. Sue Menhart has the finest female vocal performance on the bluesy “Can’t Feel the Rain.” Boy can she hit those high notes, and her tune eventually mellows and tapers off with the sultry sounds of a saxophone. Dogbite’s “Senor el Diablo” takes the listener on a western adventure with their twangy vocals, outlaw themed lyrics and tinge of doo-wop. Chris Macaye and the Tone-Shifters “Blue Collar Happy Hour” paints a cozy picture of good company and beer at a little downtown shack in VT complete with jazzy squeezebox and twin lead guitars. This tune also closes with sweet doo-wop accapella. Songs like these make the listener want to get up and have a good time!

The Good Sponge Sampler is full of humorous moments as well. Vince Tuckwood’s “Sheep” features some of the best lyrics on the compilation: “You have a smile nailed to your face . . . learning your lines” like saying “you’re fine.” Most readers can relate to Vince’s frustration with the wretched conformity of having to put on a happy face or force a fake smile just to placate a loved one or to please a boss as a “team player.”

Good Sponge is not also without its sadder rural themes. Eric Michael Lichter’s song “Hold Me” is probably the most moving song on the album, complete with slow acoustic guitar, harmonica and the sound of a fire crackling in the background. Eric seems to lament a man’s struggle as big business buys up his Daddy’s farm and “steals his heart” by ending the livelihood that for generations had been his family farm. This song is relevant for a lot of today’s farmers struggling to compete against larger corporate farms who can afford the ever-higher prices of seeds, machinery and (yes) digital technology necessary to make a profit. Not since Dan Fogelberg has a man strummed a guitar and sung so sweetly and sincerely as Eric has on this masterpiece.

Laments about relationships are also a big part of the album. The Riverdogs reflect on depending on a lover for warmth and security regardless of where the cards might fall over time. Ebin-Rose Trio’s rustic bass and gentle guitar picking on “Pottery” bespeaks the rhythms of life turning like a wheel. However, John Fries clean acoustic guitar, strong lyrics and strong piano chords “On the Inside” make his song the standout cut: “Time

and time again you’ve fallen down . . . to find a way . . . to make sense of your feelings today.” Fries examines the trials of a relationship and the quest to make sense of emotions “stuck in your own mind . . . drowning in the sands of time.” Furthermore he closes with a great electric slide guitar and acoustic guitar duet. The Riverdogs, John Fries and Ebin-Rose empathize with their listeners as they talk about finding one’s way in relationships as life quickly passes by.

Similarly Anne Castellano and Dave Rave bespeak the possibility of losing someone and the need to persist in relationships through thick and thin. Anne and the Smoke play the tuneful country-rock single “Denial” about not knowing what you are in for on any given day of a relationship even when things are going well. Their switch from major verses to minor choruses parallels the sad uncertainty of this tune: “What you don’t know or see just might reach (or hurt) you.” Ms. Castellano also records “Your Worst Friend” with Hugh Birdsall (formerly of the Reducers) about how no amount of confusion, lies or unkind words can get you any closer to running free of me and “You’ll just have to make the

best of it” until the end. Anne speaks of the sacrifices involved in sustaining relationships and trust through thick and thin.

Nancy Parent’s “Lock and Key” and Ravens in the Woods’ “Keep Waving On” are similar to “Your Worst Friend” but more optimistic in their reflection on relationships. Lauren Agnelli (of Ravens in the Woods) seems to suggest empty feelings and mourning that comes with “waving like a goodbye” but also rejoices “taking one’s heart on an exciting ride” before the breakup or after reconciliation. Nancy’s “Lock and Key” seems to be hinting at starting a new relationship or else forgiving her lover and starting with a clean slate with more emotional transparency: “One door closes and the other opens wide . . . unlock your heart with me,” she sings along to the steady pulse of rim shot drums. Both Lauren Agnelli and Nancy Parent connect well with their listeners in their singing about relationships.

Between the feel-good humor of Tuckwood, Menhart and Dogbite to the deeper poignancy of Castellano’s and Lichter, this third edition of South-eastern Connecticut’s Good Sponge Sampler is definitely worth buying. Visit your local music store and ask for a copy today!



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BAND DATES

ANDY & BETHANY

4,10,24 – Shipyard Tavern, Mystic, CT 7-10
9 – Voodoo Grill, Mystic, CT
17 – Breachway Grill, Charlestown, RI 6:30-10:30

AZALEA DRIVE

10 - Black Sheep, Niantic, CT
17 - Steak Loft, Mystic, CT 7-10

BEBOBALOUBOB

3 - Angie's Pizza, Mystic, CT
11 - Toyo, Colchester, CT

BILL'S GARAGE ALLSTARS

6,13,20,27 - Strange Brew, Norwich, CT 7pm

BOHEMIAN PICNIC

3 - Turnpike Cafe, Uncasville, CT 6pm
24 - Richoni's Lounge, Groton, CT 6pm

BRANDT TAYLOR

1,8,15,29 - Pub on Park, Cranston, RI 8pm
2,9,16,23,30 - Maury's, Danielson, CT 7-11
3 - World of Beer, W. Hartford, CT
4 - Outer Space, Hamden, CT
10 - Mooring, Guilford, CT
11 - Lake Tavern, Dayville, CT
13 - Strange Brew, Norwich, CT 7pm
17 - Harp n Hound, Mystic, CT
18 - Black Sheep, Niantic, CT
22 - Half Door, Hartford, CT
24 - Malted Barley, Westerly, RI
25 - Ric's, Stafford, CT
26 - VFW, Preston, CT 3pm

THE CARTELLS

3,24 - Maugle Sierra, Ledyard, CT 6pm
4 - Harbour House, Mystic, CT 8:30pm
5,25 - Wolf Den, Uncasville, CT 7pm
11,23 - Bill's Seafood, Westbrook, CT 6:30pm
12 - Maugle Sierra, Ledyard, CT 2pm
18 - Community Center, E. Lyme, CT 8pm
19,26 - Beach Hotel, Madison, CT 11am
22 - Knickerbocker, Westerly, RI 7:30pm

12 SOUND WAVES

DAN STEVENS

1 - Stomping Ground, Putnam, CT
2 - Sneekers Cafe, Groton, CT
3 - Acoustic Artisans, Portland, ME
4 - Old Goat, Richmond, ME
7,21,28 - Nightingale's, Old Lyme, CT
9 - The Fez, Stamford, CT
14 - Windsor Station, Windsor, VT
16 - Red Lion, Stockbridge, MA
17 - Radio Bean, Burlington, VT
23 - Twisted Tail, Philadelphia, PA
24 - Hofbrau Pizza, Bellefonte, PA
25 - Old Forge Co., Danville, PA
26 - Turkey Hill Co., Bloomsburg, PA
27 - Bullfrog Brewery, Williamsport, PA
29 - The Grange, Providence, RI
30 - Smokin' With Chris, Southington, CT

EIGHT TO THE BAR

4 - Spanish Ballroom, Glen Echo, MD
11 - Swing City, Cambridge, MA
18 - Bond Ballroom, Hartford, CT

THE FAKE EXPERIENCE

3 – Daniel Packer, Mystic CT 10pm

FRANKENPHIL

1 - Steak Loft, Mystic, CT 7pm
2,23 - Harbour House, Mystic, CT 7pm
3 - Ridge Vineyard, Preston, CT 5:30pm
4,18 - Seehund, New London, CT 6pm
11 - Penny Lane, Old Saybrook, CT 7:30
12 - Midtown Oyster Bar, Newport, RI 4pm
19 - Busker's, Newport, RI 12pm
24 - McBride's, Providence, RI 7pm
25 - NY Pizza, Plainfield, CT 7pm
26 - Ridge Vineyard, Preston, CT 12pm

GOPHERBROKE

16 - Bill's Seafood, Westbrook, CT 6:30-9
18 - Bidwell Tavern, Coventry, CT
24 - Blackthorn, Easton, MA 8-11

GREEN TEA

9 - Malted Barley, Westerly, RI
17 - Strange Brew, Norwich, CT
26 - Beach Gazebo, Narragansett, RI 4pm

HOPE ROAD

4 - Ocean Mist, Wakefield, RI

KATIE PERKINS

11 - Fox Theater, Mashentucket, CT 7pm
16 - Old Roadhouse, New London, CT 7pm
18 - Sandy's Lighthouse, Westerly, RI 7pm

KEEP IT ROLLING BAND

3 - Roadhouse Bar, S. Windsor, CT
25 - VFW, Medway, MA

KEVIN MANZELLA

11,25 - Shipyard Tavern, Mystic, CT 7-10

KEVIN MANZELLA & HEATHER LEPAGE

18 - Shipyard Tavern, Mystic, CT 7-10
26 - Steak Loft, Mystic, CT 6-9
30 - Bridge, Westerly, RI 8-11

LOOSE CHANGE

18 - Burke's, Niantic CT 8:30pm

MINDSET

4 – Wood River Inn, Hope Valley, RI

THE PIRANHA BROTHERS

10 - Baci Grill, Cromwell, CT 7-11
26 - Bills Seafood, Westbrook, CT 3:30-7

RED LIGHT

4 - Brown Derby, Uncasville, CT 10pm
10 - Hard Rock, Mahsentucket, CT
11 - Music Lady, Coventry, CT 10pm
25 - Stonehouse, Occum, CT 10pm

RIVERGODS

4 - O'Neill Theater, Waterford, CT 7pm
17 - Old Orchard Farm, E. Lyme, CT 7pm

ROB BRANNON

2 - Hard Rock, Mahsentucket, CT 8pm
3 - Longshots, Norwich, CT 8pm
24 - Maury's, Putnam, CT

RUN FOR COVER

4 - Sneekers, Groton, CT 8:30pm

SAM E. JAMES

11,25 - Backtracks, Westerly, RI

STAN MARTIN BAND

15 - Sneekers, Groton, CT 8-12

STIKPIN

24 - 33 Golden St, New London, CT

STYFF KITTY

10 - Bulkeley House, New London, CT

SUNDAY GRAVY

3 - Johns Café, Mystic, CT
10 - Sneekers Café, Groton, CT
11 - Perks & Corks, westerly, RI
23 - Back Porch, Old Saybrook, CT 7-11
24 - Wood River Inn, Richmond, RI

THE SYSTEM

4 - Yardhouse, Enfield, CT
11 - Burkes, Niantic, CT

VERTIGO

11 - Brown Derby, Uncasville, CT

VINCE THOMPSON & THE NEXT FUN THING

9 - Steak Loft, Mystic, CT 7-10
30 - Sneekers Cafe, Groton, CT 7-10

THE WHAMMER JAMMERS

5,12,19,26 - VFW, Preston, CT 3pm

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Frankie Valli

And The Four Seasons

19 - Perf. Arts Ctr., Providence, RI

George Winston

14 - Kate Center, Old Saybrook, CT

Grace Kelley

3 - Olde Mystic Cinema, Mystic, CT

John Mellencamp

16 - Perf. Arts Ctr., Providence, RI

John Sebastian

12 - Infinity Hall, Hartford, CT

Kenny Chesney

24,25 - Mohegan Sun, Uncasville, CT

Miranda Lambert

11 - Mohegan Sun, Uncasville, CT

Paul Anka

24 - Fox Theatre, Mashantucket, CT



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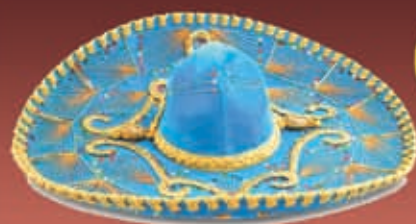
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APRIL 25th

- BAND -

TAT HOLLER

TOP 40 COUNTRY

SATURDAY NIGHT

MAY 2nd

- BAND -

STEVE DAGGETT

COUNTRY

RHIANNON GIDDENS



By Bill Harriman

“Inside Llewyn Davis” is a movie about a week in the life of an aspiring singer as he explores the Greenwich Village folk scene in 1961. It was directed by Joel and Ethan Coen with T-bone Burnett servicing as the executive music producer.

The movie premiered in September of 2013, and that same month some of the musicians who worked on the film thought it would be a good idea to put together a concert with some very special guests to celebrate the film’s release. Once again, T-bone Burnett was called to produce the event which was to be called “Another Day Another Time: Celebrating the Music of Inside Llewyn Davis.” The concert took place at the Town Hall in New York City and featured such stars as Joan Baez, Willie Nelson, The Punch Brothers, Keb’ Mo’, Patti Smith, Elvis Costello, The Avett Brothers, Jack White and many others. Critics raved about it with many calling it the concert of the year. The celebratory concert aired as a Showtime documentary earlier this year.

Another singer who was part of the festivities that evening was Rhiannon Giddens who was known to most of the audience as one of the founding members of the Carolina Chocolate Drops, and it was Rhiannon Giddens who absolutely stole the show. Her first song was the Odetta inspired “Waterboy” and it brought the crowd to its feet. Her next song was a medley of Gaelic tunes called “S’iomadh rud dhith orm/Ciamar a mi mi ‘n dannsa.” Wow! She sang two songs and she got the only two standing ovations of the night. At that moment a star was born. Her career has since skyrocketed.

Rhiannon grew up in North Carolina living with both her parents and grandparents where she was exposed to a wide array of music, especially blues, jazz, folk, and bluegrass. She took up both the banjo and the fiddle but not before she attended the Oberlin Music Conservatory to study voice. It was there where she got into contra-dancing which led her to “old-time” music and finally to the banjo and fiddle.

About ten years ago Rhiannon attended the Black Banjo Gathering in Boone, North Carolina. This was where she met fellow musicians Sule Greg Wilson and Dom Flemons. The trio started to play together as a band calling themselves the Sankofa Strings. A short time later Justin Robinson replaced Wilson, and the group were renamed the Carolina Chocolate Drops. Their musical goal was the revitalization of old-time music, especially the tradition of the African-American string bands of the twenties and thirties. Their 2010 release called “Genuine Negro Jig” won a Grammy Award for Best Traditional Folk Album. The band continues to perform today with Rhiannon being the only original member.

Since her breakthrough appearance at the Town Hall show Rhiannon has begun to step out from the Carolina Chocolate Drops. T-bone Burnett was so impressed by her that he asked her if she would be interested in working with him on a solo CD. The result is “Tomorrow is my Turn” which was released to rave reviews in February on the Nonesuch record label. On this record Rhiannon effortlessly moves from blues, folk, country, and gospel as she reinterprets songs that were made famous by such woman as Patsy Cline, Nina Simone, Dolly Parton, Elizabeth Cotton, Sister Rosetta Tharpe and others.

At the same time Rhiannon was asked to be involved in another T-bone Burnett project called “Lost on the River: The New Basement Tapes.” This project involved setting recently discovered Bob Dylan lyrics to new music. Other musicians

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who took part in this include Jim James, Elvis Costello, Marcus Mumford, and Taylor Goldsmith. It's been quite the ride for her over these last 18 months!

Now Rhiannon Giddens is touring the country in support of these songs. She will be in Connecticut when she plays at Infinity Hall in Norfolk on April 14th, and two days later she'll hook up with Bela Fleck and Abigail Washburn for a show in Northampton at the Calvin Theater. This phone interview took place on Monday morning March 2nd.

BH – You must be proud of your new record and all the great reviews?

RG – “I am! It's quite an amazing ride since last January and I'm really proud of it.”

“Her first song was the Odetta inspired “Waterboy” and it brought the crowd to its feet. Her next song was a medley of Gaelic tunes called “S’iomadh rud dhith orm/Ciamar a mi mi ‘n dannsa.” Wow! She sang two songs and she got the only two standing ovations of the night. At that moment a star was born. Her career has since skyrocketed.”

BH – Let's touch on some of the songs in no particular order. I think “She Got You” might be the most familiar song on the album.

RG – “I was looking at a list of songs that I wanted to record and I really wanted to record a song that Patsy Cline had made well known. And I was listening to some songs and that one came on, and I thought gosh you know that's such a great song. And not only is it a great Patsy Cline song, it's just a great song in general. It's so well written. So when this project came up it made sense to do that one especially if you don't want to do the ones that are so well known like ‘Crazy’ or ‘Walkin After Midnight.’ So it is one that is attached to her but not as much as some of the others. It seemed like one to do.”

BH – I know that Joan Baez has recorded “Black is the Color,” but I'm more familiar with the Celtic Thunder version. Where did you get your inspiration for this song?

RG – “I got that song from a western balladeer singer named Sheila Kay Adams who comes from a long line of Appalachian a cappella ballad singers. And I always loved the way her family does that song. You know I always kind of had this idea to do it the way we did it, but I just didn't have the opportunity until this record came along. As I was working on it I couldn't find a version that I liked of the words so I threw out like eighty percent of the words and wrote new ones. But that's just the folk process, it's what you do. But yeah I'm really pleased with the way that one turned out.”

BH – The title song made me want to go and check out the youtube video of Nina Simone's version all those years ago. Your version sounds like it could be sung at an after-hours jazz club in Manhattan.

RG – “Yeah, I love the version that you saw on you tube. That's one of the things that inspired me to do this whole project. It was such a beautiful performance and it's so intense and it just started making me think about a lot of things like women in American music and hardships and timing and all of those sorts of things. So it was great to be able to do basically my version of her version of that song. I was happy about that.”



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 Opening The Barley Hoppers - Country Gems & Honky Tonk

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BH – We should talk about “Waterboy,” not just because of the now famous version you did at the Town Hall show but also because of the version you did on David Letterman in February.

RG - “It’s definitely a bit of a calling card for me and I can’t really think of a better one. Odetta is a hero of mine and a woman who inspired a lot of people and the whole idea of a work song. It’s such a deep and important part of American music, so I feel really good about that being the thing that sort of broke it all open for me. I feel really good about that.”

BH – You close the record with an original recording called “Angel City.” I’m assuming that writing your own songs is something you’ll do more of moving forward?

RG - “Yeah, it’s definitely a newish kind of thing writing my own original material. I have definitely been doing it more and more over the last few years and I definitely will be doing it more. So it’s kind of a promise I suppose to what might be happening into the future. It’s a song that I wrote after I did the New Basement Tapes, which is a project I did with T-Bone Burnett and some other fellows which was really intense and amazing. I stayed up all night and I wrote ‘Angel City’ and T-Bone said ‘well let’s keep working’ and I said ‘allright!’”

BH – Let’s talk about T-Bone a little bit. What is it that makes a great producer?

RG - “What makes a great record producer is typically what T-Bone understands is egos, who can put it together and how to put it together. He does all that, he sets up the stage, and he gets all the best of everything that you need. He puts these wonderful musicians together and then he lets it happen. He doesn’t get in the way of it. He knows when to stand back and when to step forward. It’s so important that you have trust and faith in the people that he chooses to do their thing. If you’re going to tell them how to play it you just might say ‘you might want to try that again,’ or maybe try a different style but he’s not going to put you down, he’s never going to do that. And I think that is a strength of his, and one of the reasons why he’s been so successful.”

BH – How did you come to be a part of the Another Time Another Day concert in the first place?

RG - “T-Bone invited me to do that, and it seemed like a good thing to do at the time. I had no idea it was going to change my life when I did it, but I’m very grateful for the opportunity, and it was such an amazing event. Even if nothing happened afterwards I’d still be happy that I did it. So he’s been a bit of a fairy godfather for me I’d have to say this past year.”

BH – What came first for you, your new CD or your work on The New Basement Tapes?

RG - “Well, the main recording session for ‘Tomorrow is my Turn’ was January of 2014 and ‘Lost in the River’ was recorded in March of the same year. I did the last session for ‘Tomorrow is my Turn’ during the summer of 2014 so it kind of bookends a little bit. I had done the majority of the recording by the time I did ‘Lost in the River’ but that’s how I was able to add ‘Angel City’ at the end because we had a couple more days of recording. So it was interesting coming to that project having had one. In some ways it was helpful to know ahead of time how T-Bone works and having spent some time with him. There was a lot I was feeling insecure about in terms of my songwriting ability and am I able to play with these guys? But at least I felt confident in that I kind of had an idea of how T-Bone worked so that worked to kind of set me a little bit at ease.”

BH – Speaking of Dylan, I understand you recently recorded “Forever Young.” Can you talk about that?

18 SOUND WAVES

RG - “Yeah, Iron and Wine (featuring Sam Beam) and I were asked to re-record the theme song of ‘Parenthood’ which was a series that just ended in January and that had for its theme song ‘Forever Young’ the Dylan song. And they wanted a new recording to go over the last montage, to end or to wrap up the whole series. It was really cool recording it. It was my good friend Joe Henry who I’ve worked on several projects with, including the first Carolina Chocolate Drops record which won a Grammy. So I was really thrilled to work with him and Iron and Wine who I never worked with before and some of the usual suspects that are out in California. And then to watch the show, I didn’t even know that it had a big emotional following. I sat with my sister and we watched the last episode, and I’m like sitting there crying going I don’t even know who these characters are! So it was really, really cool to be a part of that and to be a part of something that so many people felt so strongly about. And it seemed that everybody really liked the last part and liked the song and that was really cool.”

BH – At the Calvin Theater show you’ll be opening for Bela Fleck and Abigail Washburn. Has Bela been an influence on you?

RG - “Actually he hasn’t influenced me at all with playing because he plays bluegrass style and of course he’s gone way further than, that but I play clawhammer and they’re really different styles. I never actually listened to his music, and I became friends with him through Abby. We’ve been friends for a while, and they’ve been married now and have a baby so I’ve come to know Bela through her. I really like him and I think he’s such a great guy and so humble and so real and it’s been great to hang out with those guys. I know we have at least one show on the books, and we’re trying to get more. We’re really looking forward to doing it at the Calvin Theater because their record is fantastic, and I’ve seen their show together, and I think it’s the best thing they’ve ever done, either one of them. And I’m really happy that it’s going so well for them.”

BH – I’m assuming that your touring band is different from the musicians that played on your album?

RG - “It’s definitely different. There’s only one musician that will be touring and that’s hubby Jenkins from the Carolina Chocolate Drops. The guys who worked on the album like Jay Bellerose and Gabe Witcher from The Punch Brothers and Paul Kowert also from The Punch Brothers. And Motown’s Jack Ashford, it was a really interesting group of people like Colin Linden. It was just these top notch recording folks, and they tour with people who are bigger than I am. I was quite happy to get my own band together. I mean I love those guys but I had to figure out who was going to play with me so it was kind of a no brainer to keep the other three Chocolate Drops. So they’re the core of the band and then I added on a drummer and a bass player, two fabulous musicians. So there are six of us on stage and what’s really great about the two projects, having been T-Bone projects, is that the feel isn’t a million miles away between the songs that I did on the Basement Tapes and the songs for my record. So we’re actually able to do my solo songs and the Basement Tape songs that I sang and some Chocolate Drops songs so it’s going to be a really entertaining show.”

BH – By any chance have you had any film offers?

RG - “Well at this point it’s been mostly TV. I did an Apple commercial that I was in briefly and I sang for and in Parenthood we were in that briefly. I did a Nurse Jackie show a couple of years ago after Town Hall. And so now I now have my SAG card which is very exciting because I do think that is a part of my future, I hope anyways. Even in terms of just there’s a part for a jazz singer or something like that, something that’s in what I do. I hope to explore that. But no, I haven’t had any film offers just yet.”

BH – With your career taking off the way it has this year are you finding
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it a challenge to balance the demands of the road with a growing family at home?

RG - "It's challenging and challenges change. I've got two kids now. My oldest is five and a half and my youngest is two. And when I first started out my husband came with me and we took the first baby on the road for two and a half years. Then I started leaving them behind a little bit, and then I got pregnant with the second one, and I so traveled with the band on my own, and then I traveled with him because I nursed them both so I didn't really have a choice. So we flew like eight thousand miles together, me and my son last year. It was just kind of like you have to make these choices like what has to happen. And that had to happen. Now my eldest is in school, so there's a lot of back and forth for me. And there's a time when I'm away, but I feel like I had them with me at the early parts of their lives. And now they're comfortable because their dad is with them all the time. And when I'm here we get really intense time together for weeks, and then I'm away and we skype. So it's not like I come home and get an hour with them every day because I'm coming home from working and then going to bed. It's an option that works for us and I feel like everybody seems to be getting the time that they need and we have to keep an eye on the touring and make sure it's not too long."

For more information on Rhiannon Giddens you can check out her website at www.rhiannongiddens.com or www.carolinachocolatedrops.com. Or better yet, come out and see her this month at Infinity Hall or the Calvin Theater. With "Tomorrow is my Turn" Rhiannon Giddens has truly become a major talent and an indispensable new artist.



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Stacy Jones "Whiskey, Wine & Water" Indie

Seattle-based country-folk-Americana singer-songwriter Stacy Jones is a vocal powerhouse and talented musician who plays acoustic guitar, ukulele, harmonica, piano, organ, and electric slide. She has performed at South by Southwest, the Chicago Blues Festival and other national and regional festivals, and has been nominated for "Best of the Blues" awards in songwriting, performance, harmonica, guitar, and winning vocalist of the year.

Her fourth studio album, "Whiskey, Wine & Water," features all new original songs recorded and co-produced by Floyd Rietsma (Pearl Jam and Dave Matthews) at Studio Litho in Seattle. Support is provided by Kevin Sutton, Sean Denton, and Mark Riley on lead guitar, Rick Bowen on drums, Tom Jones on upright and electric bass, and Jon Parry on fiddle. These are all top-notch musicians.

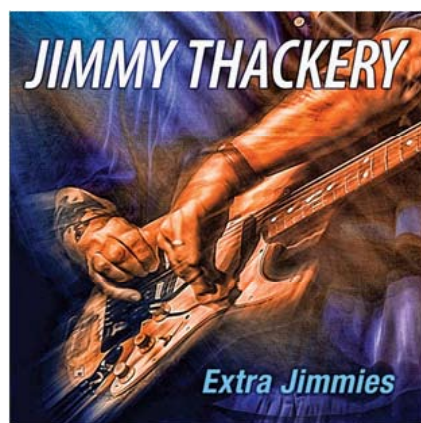
The CD wallet includes a pull-out with a signed picture and short explanations on how/why she wrote the songs – nice touch. The CD artwork is cool too, with a whiskey bottle listing the credits – creative.

But what stands out is Stacy's voice. It is reminiscent of Bonnie Raitt, with the twang of Patsy Cline, and the attitude of Brittany Howard from Alabama Shakes, yet it is completely unique. Her voice has personality – not the canned, auto-tuned, ever-so-perfect female vocals you hear on mainstream radio. She twists and turns her melody lines like she's telling a story, and it's just brilliant. My favorite track on the album,

"4 Days More," exemplifies this technique the best. The melody and the lyrics wind up and down, in and out, and around the story, and they fit just perfectly. It's so refreshing to hear a singer not be afraid to "talk-sing," instead of focusing on hitting the right notes all the time.

Stacy's acoustic guitar playing on "Hole in My Sole," "Can't Do Nothing Right," and the Allman Brothers-ish "Waiting" is just excellent. The lone ballad on the CD, "To Be Loved," has nice acoustic guitar work too and is just a great song. The tune's understated lyrical lines are smooth and comforting. Couldn't we all use a little comfort amid all this noise these days? The title track stems from a night spent out with her best friend drinking whiskey, wine, and water. It makes you feel like she's the kind of girl you just want to hang out with – real, true, and genuine. Just like her songs. I really want to see her and the band live, but looks like current tour dates only include the Washington area. Bummer!

- Sue Menhart



Jimmy Thackery "Extra Jimmies" Blind Pig Records

Fans of the classic Fender Stratocaster will love the new compilation CD from blues singer and guitarist Jimmy Thackery. Re-mastered Blind Pig Records' releases from 1992-1998 feature Jimmy's favorite long-lost recordings deserving of a fresh, new listen. Jimmy plays a 1964 L-series Fender Strat he calls "Mergatroid," and he completely owns the thing. A master of the tremolo

with styles ranging from swing, blues, rockabilly, surf, rock, jazz and everything in between, with gritty baritone vocals similar to Delbert McClinton, Jimmy is just a joy to listen to. He has released or played on 22 albums to date and "Extra Jimmies" is his latest. Jimmy co-founded the band the "Night-hawks" in 1972, but left in 1987 to pursue his solo career. He's played on stage with Muddy Waters, James Cotton and countless others and has been known to do 300 shows a year.

The CD includes five covers and eight originals, with four live tracks and one instrumental. Support is provided by Michael Patrick and Wayne Burdette on bass, Mark Stutso on drums, Al Gamble on B-3 and piano, Zack Patterson on guitar for one track, Chubby Carrier on accordion, and Reba Russell on background vocals.

The opening track, "Write If You Find Love," is an original tune featuring Jimmy's raspy and delicious vocals. This one is radio-ready as it builds and builds and doesn't give up. This song prepares you for what's to come. A rousing rendition of "You Upset Me Baby," covered also by B.B. King, Joe Bonamassa, and Gary Moore, showcases what Jimmy can do live when a crowd eggs him on. "Rude Mood" is a blues shuffle instrumental made famous by Stevie Ray Vaughan and shows off Jimmy's serious picking skills. Sweet strat and boogie woogie piano complement the Louisiana-style original "I Got to be Strong." Jimmy's signature tremolo-infused techniques, distorted at times, super clean at others, coupled with his steamin' hot vocals make up the original "Lickin' Gravy." A surprising swamp swing Cajun-style fun number, with kickin' accordion, forms "Take Me With You When You Go." You won't be able to sit still on this one.

I'm a fool for gritty love songs that come straight from the heart, so therefore my favorite track is the original "I Wouldn't Change a Thing." Jimmy pours his heart out in this ballad giving props to the love of his life. This could easily wind up in a movie soundtrack. "Empty Arms Motel," originally released in 1992, is a live romping version with glorious 50's style licks and lots and lots of tremolo. Fun!

The closest Jimmy's current tour schedule brings him to us will be Aug. 14, 2015 at the White Mountain Boogie-N-Blues Festival in Thornton, New Hampshire.

- Sue Menhart



Shaun Murphy "Loretta" Vision Wall Records

I have to start this review out by saying Shaun Murphy has been around! You can hear the experience in her voice, with all its marvelous tones and inflections! In her beginnings, she recorded an album with Meat Loaf, then went on over the years to tour and do studio work with, among others, Eric Clapton, Bruce Hornsby, Glenn Frey, Phil Collins, John Hiatt, Leon Russell, Alice Cooper, Ted Nugent and Sheena Easton. Murphy worked extensively with Little Feat from 1993 to 2009. She is currently touring with Bob Seger singing backing vocals with Barbara Payton and Laura Creamer and I heard through the grapevine that these very talented women are given up to an hour to strut their stuff opening for Seger in concert.

There are twelve tracks on this disc, seven of which were penned by Murphy. Mixed among those tunes you'll find a well chosen list of covers. With five previous solo CDs, Murphy opens number six with the song, "Don't Lie To Me," that could have been plucked from a Little Feat recording. Instrumentally, it possesses the same rockin' rhythm, driving drums and powerhouse slide guitar that has been their trademark, but in actuality it was written by Murphy and Rob Smeets specifically for this project. Jack Pearson's slide guitar adorns Murphy's potent pipes beautifully! Track two, "I Pity The Fool," is the first cover on this recording. This song was first made famous by Bobby "Blue" Bland in 1961 and has been covered by several artists since then, but Murphy put her own spin on this song attacking it with a funky-blues, energetic meter.

Track three, "Kiss Me Like Whiskey" is another song penned by Mur-

phy along with AJ Masters. The steamy songstress comes out to play in this one as she croons, "Kiss me like whiskey, leave a taste on my tongue!" Cut four, penned by Murphy with Don Ray, is the title track and a real rocker! "Loretta" is an admonishment to a woman who's bad behavior is, "... gonna put that man in the ground!"

The fifth cut, "Strange Life" is a mournful ballad about losing your own life in someone else's, even though they are abusive. Supporting Murphy's powerful vocals, Jimi Fiano performs a searing guitar ride. Murphy co-wrote this tune with Rob Smeets. Track six picks up the tempo again with driving vocals that have the fortitude and grit that one might compare to the likes of Tina Turner. Another well chosen cover tune is track six. "Hard Workin' Man," finds Murphy wailing over a man who is so preoccupied with working that, "Finally one day, I happened to discover, that a hard workin' man just makes an unfit lover!" Murphy punctuates this number with some well executed screams!

Track seven, "Big Train Stops at Memphis" is listed as being "public domain" but Murphy rocks this one out as if it were her own! Fiano intros this cut with some serious shredding. We return

to a Murphy composition on track eight with, "Should Be Hard To Love You." This is another hard driving rocker. She laments over a man who she loves in spite of his cheating, lying and leaving. She confesses in the bridge that his walking away makes her miss him even more. I think male or female, we've all been a fool for love at one time or another, making this song easy to identify with!

The ninth cut, "Careful They Say," was composed by one of Murphy's backing vocal counterparts, Laura Creamer. This song warns, "Be careful what you wish for, you might just get it someday," like praying for rain...and getting a flood! Track ten, "Go Away" is another number penned by Murphy. She sings about how things can change from our first feelings of never wanting your lover to go away, to knowing it's time that you need to depart. Her vocal delivery let's you know she means it... it's time to go away! The eleventh cut, "24 Hours From Memphis," finds Murphy realizing that sometimes you have to "Get lost to get found," and, as she found her way home, that, "All the music you can feel is right down on Beale, why did I have to leave? You don't have to be from Memphis to relate to these

emotions.

The final track, "How Strong Is A Woman," was penned by Bettye Crutcher. The soulful groove of the instrumentation compliments Murphy's vocals. For avid "women's libbers," the lyrics may rub you the wrong way...unless you look at the strength of dedication to a relationship a woman inherently possesses...sorry guys! "How strong is a woman? A woman is as strong as the need for the man she loves!" This CD is filled with passion, power and purpose! If you purchase it, you won't be sorry!

Liner notes from Murphy; "I am so proud and thankful to all my friends who performed on my CD!!"

Randy Coleman, bass; George Lilly, drums; Kenneth Michael Cramer, guitar: Jack Pearson, lead guitar on tracks: 1, 3, 4, 8, 10 & 11: Jimi Fiano, lead guitar on tracks 5, 7, & 9.; Rob McNelley, lead guitar on tracks 2, 6, & 12: Mark Jordon, keys on tracks 2, 6 & 12; Larry Van Loon, keys on tracks 1, 5, 9, & 11. Background vocals: Shaun Murphy, Randy Coleman and Matt Workman.

- Ms Marci



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COOKING WITH THE BLUES



By Luci & Jack Chaplin

As anticipated, the month of March was alive with music, arts, and delicious food! Luci attended the 5th Annual New London Youth Talent Show on March 14 at the Garde Arts Center. She was blown away by the passion and showmanship that all of the performers demonstrated. With a packed house of nearly 1,500 people, it was an emotional and inspiring evening for all. The following day, we had a wonderful time watching the St. Patrick's Day parade on Bank Street. Although it was a chilly day, everyone was able to get out of the cold to enjoy a few pints of Guinness and corned beef cakes at Daddy Jack's. Albeit a few weeks late, here are my recipes for Corned Beef Patty Cakes

(<https://www.youtube.com/watch?v=B4OG0XfzCTE>)

and Corned Beef Eggs Benedict with a Dijon Hollandaise sauce

(<https://www.youtube.com/watch?v=dN6EsHII09Y>).

This month, Luci and I had the opportunity to sit down with Rob "Digga" Schacht, farmer-owner of Hunts Brook Farm in Quaker Hill, Connecticut. We met at Washington Street Coffee house, a local favorite of ours. We first met Digga when he came into Chaplin's with his wife, Teresa. Sourcing to our local natural food co-op, Fiddleheads, we were familiar with the fresh and vibrant produce coming out of their farm. Our relationship has grown in the years since, as we have often reached out to them to supply us with kale, Swiss chard, summer squash, and heirloom tomatoes.

"Digga, thank you for meeting with us. Tell us about your farm!"

I am the farmer-owner of Hunts Brook Farm along with my wife Teresa and our son, Sam. We are a non-certified farm that has taken the Farmer's Pledge, which is a program that was developed from the Organic Farmer's Association. This program allows small farmers to identify themselves as using natural and sustainable practices without subjecting themselves to the USDA process. Currently we grow between 40 and 50 different crops—everything from herbs to vegetables to flowers—on 3.5 acres.

Nowadays I feel like people are much more in touch with nutrition and have a greater interest in knowing where their food is coming from. Do you find that the community has taken a strong interest in your farm?

I would definitely say so. We have a diversified marketing program with the farm. We have a Community Supported Agriculture (CSA) program, which is a pre-buy program that allows 75 members, starting in June, to come to the farm for 18 weeks, and pick up a big basket of everything coming off of the farm that week. This program is truly the backbone of our farm. Many farmers run their business by starting the year off with debt and hoping that their crops come to fruition so that they can pay it off but with the CSA, we have a shared risk. It's a leap of faith for the consumer but it's

22 SOUND WAVES

about more than just an economic transaction between a consumer and a vendor. There's more of a social component as people invest their money where they too feel that it's important. They're supporting the survival of a small farm, which is hard to do with the way that land gets developed.

Is the CSA program unique to your farm or did it originate elsewhere?

This program was conceived out of post-World War II Germany and Japan. With the industrialization of those two countries, they were losing farmland like crazy. As they were building industry, farmland was disappearing because it was much more profitable for farmers to sell their land. Communities rallied together and went to farms and said, "Don't sell your farm. Come up with a budget and we'll support you." This program and the concept of communities sustaining local farms came to this country in the mid-1970s.

In addition to the CSA program, do you outsource to anyone else in the area?

We sell locally to Fiddleheads and FoodWorks Natural Market (Old Saybrook, CT). Restaurants tend to be the biggest challenge because, not unlike the industry itself, their orders tend to be unpredictable. I have a good relationship with you guys at Daddy Jack's, the Oyster House (Mystic, CT), La Belle Aurore (Niantic CT), and Washington Street Coffee House. I am so addicted to Chris' soup here at Washington Street. We also participate in two and a half farmers markets: Waterford Farmers Market (Saturdays, 9:00-12:00 PM), Chester Farmers Market (Sundays, 10:00-1:00 PM), and Bozrah Farmers Market (Fridays, 4:00-7:00 PM)."

Our interview with Digga continued for more than an hour; we were captivated by his wealth of knowledge about so many different industries. This interview was especially engaging for me because the idea of going farm-to-table is certainly something that I grapple with. It's a chef's dream to be able to come in and cook whatever is there-- a mystery basket of sorts. The thought of going to the market and creating a menu for the night based on

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whatever meats and produce look good is so appealing, but our customers like consistency, and we don't like to disappoint! As a final thought, Digga said something that really hit home with us: "I am one hail storm away from having to get a real job." This is a reality that transcends into so many other facets of our lives because to a certain extent, we are all one storm away from having to change our life trajectories. This was a nice reminder to live each day with intent and purpose! We hope that you enjoyed this month's column. For more information about Hunts Brook Farm, please visit their Facebook page or WordPress blog,

huntsbrookfarm.wordpress.com.

- Jack & Luci



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Movies & Music

AT THE GARDE ARTS CENTER

Live Performances



LA BOHEME

Friday, May 15 | 7:30 pm

La Bohème relates the loves and trials of a group of impoverished artists in mid-19th-century Paris. Straddling the divide between comedy and tragedy, Puccini's masterpiece became the inspiration for the Broadway smash hit RENT.



BROADWAY AT THE GARDE

GUYS AND DOLLS

Friday, May 22 | 7:30 pm

This Pulitzer Prize and Tony Award winner is an oddball romantic comedy considered by many to be the perfect musical! "The show that defines Broadway dazzle!" - The New York Times

ROBERT CRAY BAND

Saturday, May 9 | 8 pm

Back by popular demand! With 5 Grammy Awards, 15 nominations and millions of record sales, rock blues icon Robert Cray is considered "one of the greatest guitarists of his generation."

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Garde Cinema Series*



TIMBUKTU

97min PG-13

Thurs., April 9 | 7:30 pm

Mauritania's first entry for the Best Foreign Language Film Academy Award. A cattle herder and his family find their quiet lives abruptly disturbed. In multiple languages with English subtitles.



FOXCATCHER

134min R

Friday, April 10 | 7:30 pm

The true story of Olympic Wrestling Champion brothers and their relationship with the eccentric John du Pont (Academy Award-nominee Steve Carell) that led to murder.



WHIPLASH

107min R

Saturday, April 11

3 pm & 7:30 pm

Winner of three Academy Awards. A young drummer enrolls at a cut-throat music conservatory where his dreams of greatness are mentored by an instructor who will stop at nothing to realize a student's potential.

ALSO COMING TO THE GARDE CINEMA:

Mr. Turner • Cinderella • Inherent Vice • American Sniper
Still Alice • The LEGO Movie • AND MORE!

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