

Sound Waves

Volume 25
Issue 12
December 2015

1990  2015

**WILL EVANS
STICK FIGURE
SLAM ALLEN
KAL DAVID/LAURI BONO
BADNEWS BARNES
SPORTS
CLUB LISTINGS
BAND LISTINGS
CONCERT INFO
RESTAURANTS
REVIEWS & MORE**

**An
Interview
with**

**Joan
Osborne**

**A Southern New England
Entertainment & Dining Guide Since 1990**



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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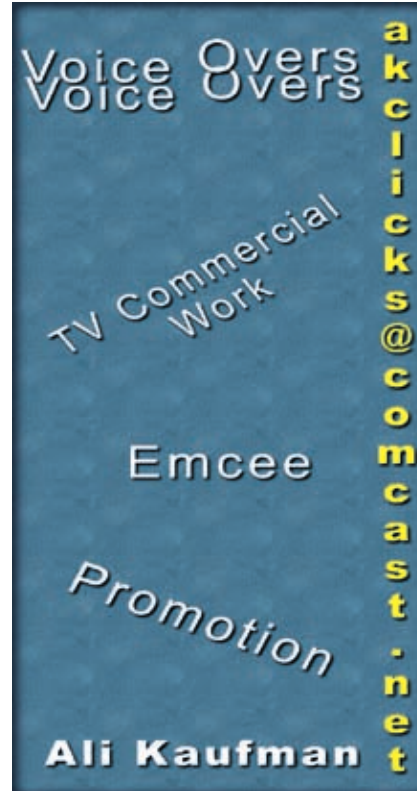
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Dear Readers,

It's been awhile since I did this section, but this month we say goodbye to one of our monthly columnist. This is the Bar Fly's last month. She is retiring. The Bar Fly - Stephanie Shawn has been a great addition to our staff. She has been with us for 9 years. But it only seems like yesterday. Where has the time gone?! Most important, she has been a dear friend for many, many years. Her unique look at the world will be missed.

Thank You Stephanie - We Love You!



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Sound Waves

December 2015
VOLUME 25, NUMBER 12

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SOUND WAVES is a
monthly publication

Send all inquires,
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subscription request to

SOUND WAVES
MAGAZINE
P.O. Box 710
Old Mystic, CT 06372

Yearly Mailed
Subscription
price ~ \$35/year

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 TYLER SETON • CABIN FEVER
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 SUNDAY GRAVY • TAD OVERBAUGH

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MUSIC NOTES



“Is Anybody There?”

By Mark T. Gould

Author's Note: On February 20, 2003, 100 people were killed and 230 injured in a fire at The Station nightclub in West Warwick, Rhode Island. The fire was caused by pyrotechnics set off by the tour manager of the evening's headlining band, Jack Russell's Great White, which ignited flammable sound insulation foam in the walls and ceilings surrounding the stage. It was the fourth-deadliest nightclub fire in U.S.

history, and was one of the deadliest disasters in New England history. The tour manager who set off the pyrotechnics pleaded guilty to 100 counts of involuntary manslaughter, and, after a remorseful speech in court, was sentenced to 15 years in prison, with four to serve, and 11 years probation. The clubs' owners were given similar sentences. Great White's corporate entity reportedly offered \$1 million, the extent of its insurance policy, as part of a civil settlement. The band also scheduled a benefit show on the 10th anniversary of the fire. Other than their manager, no one associated with Great White was charged as a result of the catastrophe. The band's lead guitarist was killed in the fire.

“Walking through the darkness
A lonely man searching for a soul
Look everywhere, no one around
Something in the distance
A memory reminds me of a time
Look everywhere, no one around”

---“Is Anybody There?,” Jack Russell/Jerry Lynn Williams, 1986.

Now, Jack Russell wants to make a documentary.

Almost 13 years after this unspeakable tragedy, long after those affected by the deadly fire have done whatever they could to repair their shattered lives, long after the memories of that awful night may have faded but never been forgotten or totally understood, Jack Russell wants to make a documentary.

He says, according to the Associated Press, that it will be “a story of my life intertwined with the story of the fire....it's going to give me a chance to apologize and say how I feel about it. I never had the chance to say, 'I'm sorry...’

“I have this survivor's guilt, like, why did I get to live when so many other people didn't? I feel guilty for people coming to see me play and losing their lives. It's really hard to deal with it. It's not like I had anything personally to do ... It was just a horrible accident.”

“And I'm looking reaching out again
I'm trying to find someone alive
Do you hear me? Is anybody there?
Do you hear me? Is anybody there?”

News flash, Jack. This ain't about you. It has never been about you, man. What it is about is a reckless, colossally stupid stunt that took scores of lives, while literally and figuratively scarring and ruining countless others. Frankly, Jack, I would venture to guess that nobody, in relation to the complexity of this tragedy, really give a hoot about your life. Yeah, we know, Jack. You had nothing to do with it.

News flash, again, friend: It was your band that was playing; the big crowd, including those tragic hundred, were there to see you, not your road manager and not the club owners.

You had “nothing personally to do with it?”

C'mon, Jack, face up to it. You owned it, and you still do.

“Standing in the darkness
A trouble mind talking to myself
So long alone, is it a dream?
The sidewalk's cold and lonely
The shadows of the night begin to fade
Open my eyes, nobody's there”

Yeah, you were told not to apologize at the time. As insensitive as it seems, I kinda get that. Lawsuits, liability, admissions and all that.

However, what about since then?

The song that your band was playing when the fire starting, “Desert Moon,” you swore never to play again, but you have done so.

You did a so-called benefit tour. Funny, but I don't remember reading or hearing too much about a donation to the Station survivors' memorial fund (it's not too late, Jack. It's still active). Maybe you have done some things, privately, but we've never heard about it.

“Do you hear me? Is anybody there?
Do you hear me? Is anybody there?
Do you hear me? Is anybody there?
Do you hear me? Is anybody there?
And I'm looking reaching out again
Still trying to find someone alive”

Yeah, they're still there, Jack, and they would hear you.

Reach out, Jack. Help those who are still alive, the ones who were, and may still be, your fans.

It's never too late to say “I'm sorry,” Jack.

Why don't you apologize, if that's really what you want to do, and just leave it at that?



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3 ANDY & JOSI	4 PIRATES FOR PEACE
10 KEVIN & HEATHER	11 THE NEW TALKS
17 TBA	18 TBA
24 NEW YEARS! CROW'S TOES	25 Closed Christmas
31 NEW YEARS! CROW'S TOES	1 NEW YEARS DAY BRUNCH 11-2

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BAR FLY JOURNALS

By Stephanie Shawn

Hello My Sweet Bar Flies..... just finished celebrating a wonderful Thanksgiving with my family and I am so looking forward to a Fabulous New Year! But first..and so it was Christmas, with all the fun of alcohol fueled family or workplace gatherings, where someone always ends up saying something shockingly inappropriate to Grandma or the Boss, Shiny new electronics in our stockings, too much food in our bellies, here's a toast to you! May all your Christmas Wishes come true!

Let's take a walk down memory lane! I remember my first article about PAUL KARAOKE GUY at VOODOO

GRILL. what a fun night with all the 80's guys in their stonewashed jeans and their high hair, even though it was 2005. Hey hey..i know all the old styles come back around again... I've searched the archives, looked through many articles and pictures of our years together and have decided that man oh man, did we have some fun times!

I have met so many wonderful, talented people over almost 10 years of being your Bar Fly. So many fabulous moments flash through my

mind. Standing in front of the stage at RHYTHM AND ROOTS watching CAROLINA AND THE CHOCOLATE DROPS, while the wind blew at dusk, with KRIS SLOCUM and LUCKY HURD. With TAMI ALGIERE on so many excursions (some slightly criminal..joking, peeps!) holding GENE SIMMONS Guitar backstage at a KISS Concert, many crazy nights at my sister's place..the HANDLEBAR CAFE

(including one slightly famous episode on some TV show!!)

Meeting many people with unbelievable talent has been another highlight of my writing career! NOAH FELDMAN blew me away with his rendition of HALLELUJAH in a New London pizza place one night, NEAL VITULLO from way back (YOUNG NEAL AND THE VIPERS).. amazing! The multi-talented CHRISTINA FAMILY, EUGENE, KOZMIK RIFFS and AMY. FRANKENPHIL, SUGAR with my friend IZZY MALEK, MICHAEL CHIARADIO and of course DJ DAVE CHRISTINA.. obviously I've missed a zillion other bands etch but just a few from my memory...

I'd like to thank Editor DAVE POTTIE for giving me the chance to write this article originally many years ago. I also want to say thank you to the many Bars and Restaurants who've always made
8 SOUND WAVES

me feel welcome including, CC O'BRIEN'S, HARBOUR HOUSE, PIER 27, VOODOO GRILL, THE BROWN DERBY and the KNICKERBOCKER CAFE! Along with many others who are currently advertising and who've been a part of the SOUNDWAVES FAMILY over the years.

Romper Stomper Baby! Happy Birthday to MR DANNY BELL..AKA BAAAAAAAFAAAAATHA, JOE MOLINARO,,AUDRA MCVEIGH, JOE GODDARD, KELLIE MARIE SCOTT, GINA PETRONE SLAFKOVSKY, SAMANTHA STOREY, AMY BEST, BARBETTE PETTINI, ROCKY!, MIKE MCGUIRE, DAN STEVENS, JULIE HOLLAND, KAELA HURD "LUCKY", JACKIE BAILEY, TANGERINE MOFFITT, TONY WALSTRA, JOHNNNNNNNNNNNNY RILEY, MAT HARRIS, TAMMY SHAWN, HEIDI HOLT KERFUS, JAY MCQUOWN, CHERYL FLEMING, BRUCE RINEHART, KIM MEDEIROS, MIKE DUTRA, STEVE CERSOSIMO, PETE STAMM, WHITNEY STAMM, TOM MOORE, CHRISTINA PUGLIESE PIMENTAL, GINGER COON, KATHIE ROY, LYNETTE BURBINE, TODD DIGNEAULT, SELVIR HUSIC, MIKE MCCUE, ALAN ABBETT, RANDI SELVIDIO, ALESSANDRO MOREETTI, CONNIE BECK, JIM SABO, CHRIS TURK, GEORGE TATTERSALL, DANIELLE LEEF, PEG WILLIAMS, RALPH BOSS, TOM MATTHEW, TIM SANTOS, DANI MANN, JAY LAW, KRIS SLOCUM, LISA SHAW, SUE MENHART, PHIL STILLMAN, JOY MOSHIER, MARK VERTENTES, DAVE KARGUL, MAT BEHAN, SWEET ED ST.CLAIR, MJ MEDEIROS, VANESSA NEAL along with my dad, Happy Birthday BILL MITCHELL!

I want to also say Happy Birthday to AMANDA YORK, who was spotted celebrating her 21st birthday I the DEVIL'S TRIANGLE of Westerly.. HILLTOP, BACKTRACK and DANNY'S..HAPPY BIRTHDAY! Well, after this wonderful Christmas Season passes you by, you have a New Year ahead of you to do All the Things you've been wanting to do! No excuses! Get it done..I'm still working toward my Silver Sneaker Apprenticeship! I have total faith in you..and me!

And now it's time to say Goodnight..to all my Family. B A R...F L Y..well, you must know where I'm going with all this, no? It's been a Good Run, peeps. 9 1/2 years. 114 Articles. More pictures than I can count. But alas, it's time to say Good-Bye..I must admit I have cried a few tears over this, I have enjoyed our years together, attempting to enthrall and entertain you each month, it's been a Good Run. I hope your every wish comes true. Good Night Sweet Flies, Good Night.





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Sat. 19th - **The New Talks**



Check Out Our Menu on our Website ~ www.ccobriens.com

SOUND WAVES 9



27 - Turkey Hill, Bloomsburg, PA
28 - Bullfrog Brewery, Williamsport, PA

DARIK & THE FUNBAGS

4 - Club Meadows, E. Longmeadow, MA
12 - Blackstone, Southington, CT
26 - Drafthouse, Shelton, CT

EIGHT TO THE BAR

4 - Elks Lodge, Albany, NY 8:30-11:30
11 - Mike's, Wallingford, CT 8-12
12 - Maple Tree, Simsbury, CT 8:30-12
19 - Club 412, New York, NY 8:20-11:50
26 - June's Outback, Killingworth, CT 8:30-12:30

FRANKENPHIL

11 - Saltwater, Newport, RI 7pm
12 - Penny Lane, Old Saybrook, CT 7:30pm
18 - McBrides, Providence, RI 7pm
19 - Seehund, New London, CT 6pm
20 - Midtown, Newport, RI 4pm
31 - Saltwater, Newport, RI 9pm

THE GOAT ROPERS

4,31 - VFW, Taunton, MA 8-12
19 - Holy Ghost Club, Westport, MA 7:30-11:30
27 - Legion Post 15, E. Greenwich, RI

GOPHERBROKE

4 - McKinnon's, Hartford, CT
19 - Blackthorn, Easton, MA
26 - Bidwell Tavern, Coventry, CT

IZZY MALEK

3 - Steak Loft, Mystic, CT 7pm
4,18 - Amigos, Westerly, RI 7:30pm
10,17,23 - Pizzetta, Mystic, CT 7pm
15,29 - Daniel Packer, Mystic, CT
26 - Harp & Hound, Mystic, CT

JACK NAZZARO

4,19 - Haversham, Westerly, RI
11 - Amigos, Westerly, RI 7:30pm
12 - Buon Appetito, N. Stonington, CT 8pm

JAMES HARRIS

4,18,26 - Pizzetta, Mystic, CT
5,9,16,19,23,30 - Daniel Packer, Mystic, CT
6,20 - Maugle Sierra, Ledyard, CT 3pm
8,15,22,29 - Harp & Hound, Mystic, CT
11 - Haversham, Westerly, RI
13 - Perks & Corks, Westerly, RI 8pm
31 - Pavillion, Ashaway, RI 7pm

JAY DEMPSEY BAND

3,26 - Sneekers, Groton, CT 7:30pm
9 - Steakloft, Mystic, CT 7pm

JOSI DAVIS & HOT DAMN

13 - Maugle Sierra, Ledyard, CT 3pm

KEEP IT ROLLING BAND

12 - Chicken Saloon, Webster, MA

18 - BleachersL, Bristol, CT

KEVIN MANZELLA

3 - Pizzetta, Mystic, CT 7:30-10:30
4,11 - Ancient Mariner, Mystic, CT

KEVIN MANZELLA & HEATHER LEPAGE

10 - Voodoo Grill, Mystic, CT 8-11
12 - Shipyard Tavern, Mystic, CT 7-10
13 - Ancient Mariner, Mystic, CT 5-8

Ms MARCI & JIM HOOPER

19 - Morse Tavern, Natick, MA

RAMBLEWOOD

3 - John's Café, Mystic, CT
5 - Sneeker's, Groton, CT

RIVERGODS

12 - Old Orchard Farm, E. Lyme, CT

ROCK N' SOUL REVUE

18 - Knickerbocker, Westerly, RI 8:30pm
31 - Harbour House, Mystic, CT

SAM E. JAMES

12 - Billy Hills, Wyoming, RI
30 - Mystic Pizza II, N. Stonington, CT 7:30pm

STYFF KITTY

5 - CC O'Briens, Pawcatuck, CT
18 - Sneekers, Groton, CT
26,31 - Harbour House, Mystic, CT

SUGAR

19 - Blues Cafe, Newport, RI 10pm
31 - Yachting Center, Mystic, CT 7pm

SUNDAY GRAVY

4 - Dan's Place, W. Greenwich, RI

THE WHAMMER JAMMERS

6,13,20,27 - VFW, Preston, CT 3-7

Mail Listings to the magazine
or **E-MAIL:**

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6,20 - Ancient Mariner, Mystic, CT 5pm
10 - Breachway Grill, Charlestown, RI 6pm
16 - Ancient Mariner, Mystic, CT 8pm
22 - Angie's Pizza, Mystic, CT 5pm

ANDY & BETHANY

18 - Shipyard Tavern, Mystic, CT 7pm
26 - Breachway Grill, Charlestown, RI 6:30pm

ANDY CHANEY

2,30 - Pizzetta, Mystic, CT 7pm
13 - Ridge Winery, Preston, CT 12pm
13 - Steakloft, Mystic, CT 6pm

AZALEA DRIVE

11 - Steak Loft, Mystic, CT 7pm
18 - Tony D's, New London, CT 7:30pm

BEBOBALOUBOB

7,31 - Toyo, Colchester, CT 8:30PM
11 - Angies Pizza, Mystic, CT

BILL'S GARAGE ALLSTARS

7,14,21,28 - Strange Brew, Norwich, CT 7-11

BOHEMIAN PICNIC

4 - Brookside Inn, Preston, CT
11 - Richoni's, Groton, CT 5-8

THE CARTELLS

4,18 - Maugle Sierra, Ledyard, CT 6pm
6 - Harbour House, Mystic, CT 1pm
10 - Hilton, Mystic, CT 7:30pm
11 - Harbour House, Mystic, CT 8:30pm
24,25 - Wolf Den, Uncasville, CT 8pm
26 - Bill's Seafood, Westbrook, CT 7:30pm
27 - Maugle Sierra, Ledyard, CT 3pm
31 - Point Inn, Old Saybrook, CT 8pm

DAN STEVENS

3 - Stomping Ground, Putnam, CT
5 - Perks & Corks, Westerly, RI
8,15,22,29 - www.icrvradio.com
8,15,22,29 - Nightingale's, Old Lyme, CT
10 - Public House, Old Lyme, CT
16 - Steak Loft, Mystic, CT
18 - Gypsy Joynt, Great Barrington, MA
26 - Hofbrau, Bellefonte, PA

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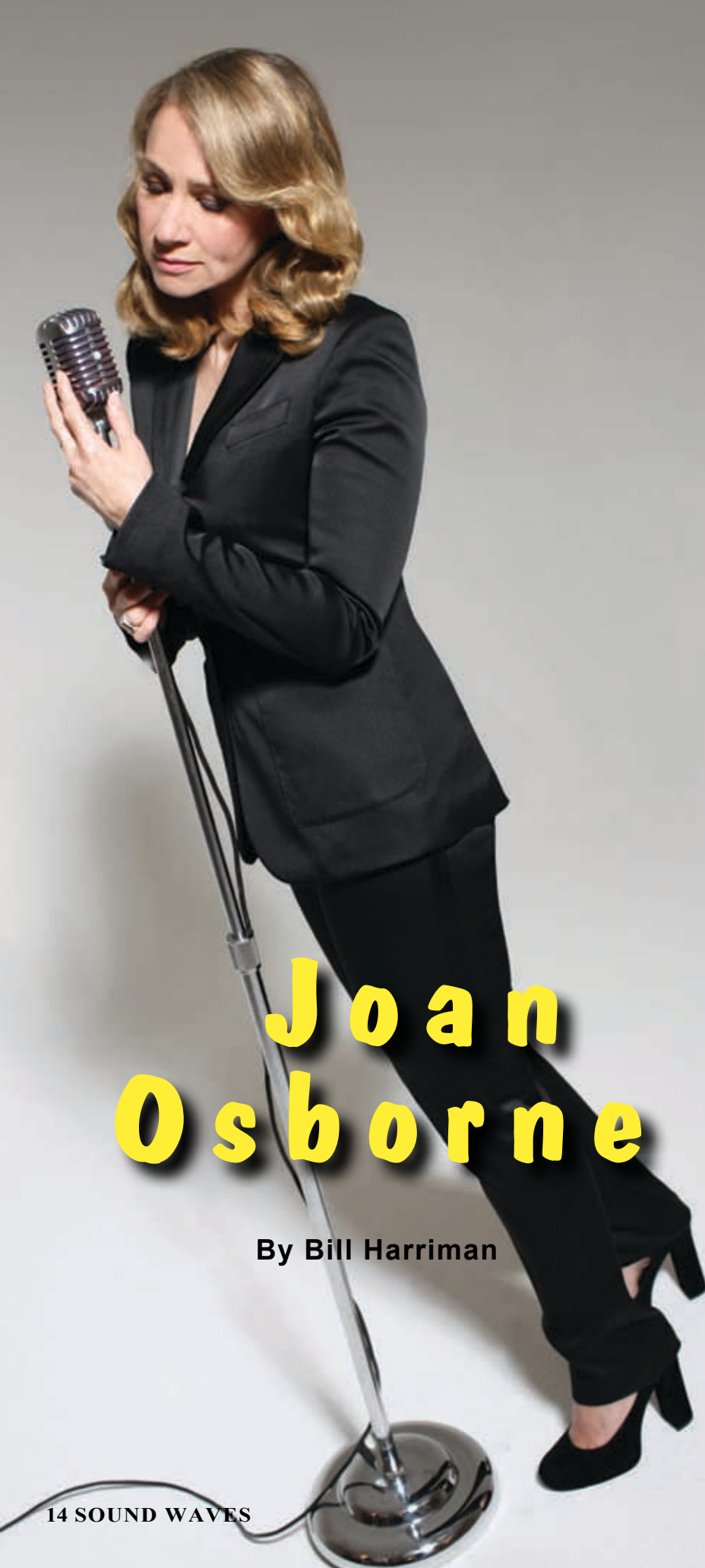
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Joan Osborne

By Bill Harriman

14 SOUND WAVES

Twenty years ago Joan Osborne released an album called “Relish.” The record, along with the hit single “One of Us” sold millions of copies and catapulted her to superstardom. This year the “Relish 20th Anniversary Edition” was made available by Universal Music Enterprises in three separate formats including a single CD, a twenty track digital bundle, and a double LP with bonus tracks and unreleased material. Joan, whose career is absolutely peaking right now, can look back at pride at those not so long ago days and all that’s she’s accomplished since then.

A New York City transplant from Anchorage Kentucky, Joan came to the city to attend film school but soon found herself gravitating towards the thriving music scene in and around Greenwich Village. In 1991 she released a live album called “Soul Show: Live at Delta 88” on her own appropriately named label called Womanly Hips. A few years later she signed with Mercury Records and released “Relish.” Her career has flourished ever since.

It’s been a remarkable decade for Joan Osborne. In 2012 she released “Bring it on Home,” a collection of blues and soul covers that kicks off with a rollicking interpretation of the Ashford and Simpson classic “I Don’t Need no Doctor.” The record was nominated for a Grammy Award in the Best Blues Album category.

Last year Joan followed that up with arguably her best record to date, a sublime piece of work called “Love and Hate.” In this most personal of albums, Joan, with collaboration from her friend and co-producer Jack Petruzzelli, explores the complexity of romantic relationships in this twelve song set of original material. As Joan herself so eloquently put it in the CD’s press release, “Love isn’t just one thing, it encompasses faith, passion, power struggles, humor, anguish, spirituality, lust, anger, everything on that spectrum.”

In addition to the release of “Love and Hate,” Joan also toured with a super group called Trigger Hippy. This five piece band included Steve Gorman and Nick Govrik from the Black Crowes, guitarist Tom Bukovac, and multi-instrumentalist and singer Jackie Greene. Their self-titled record, released late last year, exploded on the music scene and was especially popular in the jam band world. The musicianship, along with the blending of Joan and Jackie’s voices, made this record (along with Love and Hate) one of the best new recordings of 2014, but unfortunately the future of Trigger Hippy is uncertain because Jackie Greene has left the band for reasons that are unclear.

During the years between “Relish” and “Love and Hate” Joan released about a half dozen records, toured as a member of The Dead and Phil Lesh and Friends, toured with the Funk Brothers and appeared in their 2002 documentary called “Standing in the Shadows of Motown.” Her rendition of the Jimmy Ruffin tune “What Becomes of the Brokenhearted” has become a YouTube sensation.

This lengthy interview took place on the morning of October 16th. Joan was in the middle of a tour with Mavis Staples at the time.

Congratulations on the reissuing of the “Relish” CD. Wouldn’t it be nice if a new generation of Joan Osborne fans were turned on to that record?

JO – “Sure that would be great. I’d love it. I still sing songs from ‘Relish’ live in concert, and I’ve started this practice of doing an autograph signing after every show. I meet a lot of fans and people will still talk to me about that record and what it meant to them when it came out or they passed it along to a friend or their kids and that their kids have become obsessed with it and they really like it too. I’m thankful that it’s something that has some kind of a timeless quality to it. It’s not so much of a moment that you listen to it now and it feels dated. It seems to have weathered really well over the last twenty years that it’s been out.”

What was it like to have a big hit single like “One of Us?”

JO – “Yeah the success of that song certainly allowed me an entrée into

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other worlds that I probably never would have been able to get in to otherwise. On the heels of that song I got invited to sing with Stevie Wonder at the Rock and Roll Hall of Fame induction of Gladys Knight & The Pips. I got to go to Italy and sing with Luciano Pavarotti and record a duet with Bob Dylan. Maybe eventually these things would have happened after many, many years of working but it seems kind of unlikely. There's nothing like a pop hit to put you on people's radar that way."

I love the "Love and Hate" CD. I assume it was a very personal record for you.

JO – "It is. A lot of the songs are about things that have happened and are happening in my life but also about things that I see in the relationships of my family members and friends and people that are in my immediate circle. You can observe a lot of things about what love and relationships are like, and not just in their initial flowering, but in situations where people have been in relationships for a long, long time. And they're not easy, relationships are not easy. I felt like that was an interesting territory, to write love songs that were not just about the beginning of love or about saying 'I'm kicking you to the curb and I'm out of here,' but about that more difficult terrain of just trying to make it work and having to make it work and coming to terms with your own limitations and your partner's limitations. What's the real work of staying in love? That to me felt like an interesting territory to write about."

I'm sure you're still playing a lot of the "Bring it on Home" CD, especially being on tour with a soul singer like Mavis Staples.

JO – "Yeah, we've been dipping into that record because, as you say, its songs that are blues and soul and r & b and it really fits in very well with what she does with her show. So it's been nice to be able to draw from that record."

I was lucky enough to see Trigger Hippy twice last year including at the Norfolk Infinity Hall.

JO – "Trigger Hippy in that tiny place, I thought we were going to blow the doors off. That's a lot of sound for a small place!"

I loved the chemistry between you and Jackie Green in Trigger Hippy. Why did he leave and what is the future of the band?

JO – "Well Trigger Hippy is still going forward and Jackie, he wanted to work on his own stuff more. Trigger Hippy was something that we all felt like we wanted to put a lot of time and energy into. We wanted to tour a lot, and he just wasn't able to do that. He's got his own priorities, and he needed to do what he needed to do for himself. And I'm not saying that we'll never work together again. He's really talented and a great guy. There were no hard feelings or anything. It just came to a point where something had to give. You know you can't just go out and say we're going to hire somebody to replace Jackie. We could try that, but I think that that would be a difficult thing to do. And we've certainly been approached by people who are interested in joining the band now that he's left. But we feel like what we want to do is get back to coming with some more material and writing and finding some great songs and going back into the studio and putting another record out. And perhaps in that process, if we give ourselves some time, we can figure out who and if we need to have to some more personnel. I've always loved that aspect that you talked about, having these male/female duets. For me that was one of the fun things about it and I'm hoping that that is something that we can continue to do as a band. So that's really where it's at. It wasn't any big horrible blow up or anything. It was just people had different priorities and there's only so many hours in a day."

How did the tour with you and Mavis Staples come about?

JO – "Mavis is one of my great musical idols and when I was first starting to sing she was one of the people who I consciously tried to imitate with that emotional delivery and that great tone that she has and that depth and richness of her voice. Those were the things that I really wanted to have. And of course her incredible emotional delivery, coming out of the gospel

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church she had that emotional quality and I just love that. So she's been a real touchstone for me as a singer. And I haven't been shy about that talking with people in interviews so maybe that's part of the reason that people thought to put us together. I've talked about her a lot! And certainly whenever I seen her over the years I've always buttonholed her manager, 'whatever she wants to do, whenever she wants to do it, I'm there!' So it could have been that or it could have just been that this organization that puts these tours together, they did a tour with me and The Holmes Brothers several years ago and I probably was still on their radar from that. And I know they did a tour with Mavis and The North Mississippi All-Stars a handful of years ago so maybe they just thought 'well why don't we get these two together?' But whoever thought of it I'm very grateful because it's a wonderful experience."

As a member of the Grateful Dead's extended family, what did you think of the "Fare Thee Well" shows?

JO - "Well I actually went to the last one in Chicago. During the day on that Sunday, I guess it was July 5th; Bob Weir had curated a series of shows at the City Winery in Chicago. So he played an afternoon show that day and then he went to the final show that night. It was beautiful. I thought that the guys who came in to supplement the original four, Jeff Chimenti who's extremely talented, Bruce Hornsby, and Trey Anastasio all did a beautiful job. I think they all really brought so much strength to the party. But it was really about those four guys and it was cool to be in the crowd and hear them play these songs, which of course in that context being the last show, took on these different shades and meaning and it was very emotional. And to feel that emotion sort of rippling through the huge stadium crowd, it was pretty intense I'd have to say. I thought it was a lovely tip of the hat to the fans and I didn't have any problem with the way that they made it this vast event because there were so many people who wanted to be there. You could try to do it in a smaller venue but then you'd be there for a month. So I don't fault the guys for making it into this big thing because it was cool to be part of this gigantic party to celebrate them."

I remember your show with the Dead in Hartford and watching you sing "Sugaree."

JO - "That was a cool experience too. I've been really lucky to have been invited into all these different musical worlds."

Why don't you talk about what the song, "What Becomes of the Brokenhearted," means to you and how you came about getting involved with the Funk Brothers.

JO - "That song is one that I used to play at this bar which was one of the very first places I sang in New York. It was a place down on 2nd Avenue at the corner of 14th street called Dan Lynch. It was a blues bar and they had this open mike night. It was one of the first places that I ever sang in New York. And it was just a song that I thought was great. At the end of my set I used to dig in my pockets for quarters and go over and put them in the juke box and play that song. It was one that I kept coming back to again and again. I thought it was a really affecting song and it connected to me emotionally. I also thought it was one of these great examples of just the craft of Motown, of how they created these amazing records which were like little symphonies. So I knew the song very well and when the people who were making the movie about the Funk Brothers contacted me, they gave me a short list of tunes that I might want to do and that song was on it. So I went right to it and said I'd love to do this song. The best experience of being part of that movie was to get to meet those guys. They had no idea who I was. They all thought I was a make-up girl. But once we actually sat down and started to go through some stuff, and I think the moment in the film where they're explaining how the groove for 'I Heard it Through the Grapevine' was constructed out of these different rhythmic pieces, they were kind of explaining that to me and I thought it was nice that that moment got caught on film because that was when they really actually met

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me for the first time. It was just that moment where music kind of breaks through all the societal barriers or the age or class or race barriers and it's like 'ok we're all on the same page here.' So it was cool to be part of that and to be part of something that really allows those guys to get the recognition that they deserve and I think they hadn't really achieved before that. Certainly they were architects of this great American cultural phenomenon that Motown was. That had a reach not just throughout American, but all around the world. And to a certain extent they had been forgotten, so it was nice to be part of something that really collected that and allowed people to understand how much a part of this phenomenon they had been."

Did you know BB King?

Jo - "I opened for him a couple of different times throughout my career and was able to hang out with him a couple of different times, most recently it was in Chicago. There's an amphitheater outside Chicago called Ravinia. It's a beautiful outdoor amphitheater and we opened for him there and it was great. This was I guess three or four years ago and he certainly was not in robust health at the time. They would take him from the tour bus in a wheelchair right to the edge of the stage. And I remember this very distinctively. He would be sitting there in a wheelchair behind the curtain at the edge of the stage and a guy came out with a shoe shine rag. Somebody on his crew came out and polished his shoes to this brilliant shine and then he stepped away and then BB stood up out of the wheelchair and walked out on to the stage to this thunderous applause and then sat down and started to do his show. And I thought that was such a beautiful little moment. Here's this person who is an older guy and who has some health issues and yet here's this moment that he transforms into BB KING, this towering figure in American music. And he stepped out to meet his audience and do his job. It was a beautiful little magical moment we got to see. And then after the show he invited us back to his dressing room and my daughter, who was very young at the time, came back with me. There was this cool little moment where he was very gracious and come and shook our hands and she was really fascinated with him because she had just seen him perform. And he reached into his pocket and handed her a guitar pick. She took it from him and looked at it and she handed it back to him. He took it from her and said 'no, no that's for you.' And he handed it back to her and she took it from him. It was this beautiful little moment of them connecting together. It's something that I'm always going to remember. I'm grateful to have had that moment."

Do you think we will see a woman president soon?

JO - "That's beyond the scope of my abilities to know. I think that would be great. I am also very interested in what Bernie Sanders has to say. He seems to get right to the heart of a lot of things that are holding us up as a country from progressing to where we should be, to be the nation that we can be. I think they both have a lot to offer."

Are you happy with how your career has gone and where you're at right now?

JO - "Well yeah, I'm very grateful to have been able to do the things that I've been able to do. I certainly have a lot more that I want to do. I wouldn't say that I'm satisfied and want to stop. I always have so many more ideas that I have time to really realize. And I've come to terms with that. I used to think that I had to realize every single idea that I had and now I know that there's not enough years left. I'm always going to have more ideas than I have the ability to bring them to life. But that's ok. I still have so many things that I want to do and I'm still excited to do them. I feel like I'm in a good position to make these things happen. I'm not selling millions of records anymore but I'm also fortunate to have an audience that has stayed with me and allows me to keep doing this work. People keep showing up to the shows and keep buying enough of the records to allow me to keep doing this. And I think that's all you really need is enough of an audience to keep you going."

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HEARING AID



Will Evans *"Signal Flares"* Independent

For the past decade, Mystic, Connecticut native Will Evans was the primary songwriter and drummer for the band "Barefoot Truth." The band recorded four full length albums and several EPs, though they are now on an extended hiatus. Carving out a solo career, Will was a top ten finalist in Guitar Center's "Search for the Next Great American Songwriter" garnering him national attention. "Signal Flares" is Will's first solo project and he wrote and produced all the songs. Support is provided by Curtis Kelly - drums, vocals; Myles Sweeney - keys, organ, vocals; Nick Frenay - bass, trumpet, vocals; Clint Beirman - banjo, guitar; Peter Day - bass; Jeff Howard - guitar; and Kyle Champeon - sax.

"Signal Flares" features unique beats with plenty of strategically placed percussion, pleasing vocals with complex harmonies, and a full band sound, while the CD is well-produced and crisp sounding. The songs primarily send a positive, upbeat message with introspective lyrics and would be the perfect backtrack for a beach bonfire, with your toes in the sand and beers in hand. Will's voice is reminiscent of Jason Mraz, yet entirely unique. His songwriting and vocal gymnastics are simply superb, and nearly impossible to mimic.

From the opening tune, "Do it for the Love," the WOW factor of how talented this artist is hits you head on. It's funky, poppy, radio-ready and cleverly written. Party song and anthem-like with a Caribbean flare, "To be Hu-

man," features sweet acoustic guitar and makes you want to hit the beach as soon as possible. If you're not already at the beach, "Spoonful," with its peppy trumpet solo, will have you reaching for your flip-flops. Will's talent as a musician, songwriter and vocalist shines through even more on the funky, happy, beat-boxin' "Me and My Crew." I dare someone to try to replicate this at a karaoke show. Impressive vocal tricks and soothing acoustic guitar work on "Can't Look Back" further solidifies Will as a force to reckon with. "All Good Reasons" features banjo, intoxicating beats building to a crescendo, and a positive lyrical message. The pleasing ballad, "Take Our Chances," is an introspective look at the world while the gritty "Verite" is a cinematic masterpiece. The band is super tight on "Reelin'" and begs for a live rendition with more funky beats, full horns, rapping and vocal craziness. More insightful lyrics fill in the last two songs, "Heartache" and "Life is a Photograph." I can picture myself still on the beach, with the sun going down, and reflecting on life. This is just a super CD and I can't help but want to listen to it over and over, especially with the New England winter months around the corner.

According to Will's web site, the only local appearance coming up is Dec. 4 at The Parlor Room in Northampton, MA.

- Sue Menhart



Stick Figure *"Set in Stone"* Ruffwood Records

Stick Figure is a Southern California reggae / dub band that has enjoyed

great success the last few years touring with the biggest names in American reggae and charting a #1 reggae album, "Burial Ground". Now they've released a brand new LP entitled "Set in Stone" that picks up where the last one leaves off, and does so in fantastic style.

The music for Stick Figure has always been written and produced by Scott Woodruff. Originally from nearby Duxbury, MA, he spent many years as a solo artist. Woodruff eventually put together the live band in 2012 due to the growing popularity of the music. Characterized by an easy tempo and a mellow mood, they have a very chill sound that can be meditative and inspiring.

"Set in Stone" is very cohesive, staying with a pretty constant sound throughout. Relying on the steady one-drop and a hint of dub feel, each song paints from the same palette - finding peace and consciousness in a world gone awry.

The opening track "Fire on the Horizon" does a nice job of setting the pace for the album. A moderate tempo sets the table for a mental vacation wherever you may be. The lyrics echo the main theme throughout the album - finding calm in the storm: "There's a little old town and it's tucked away on an island on the sea; So far away from everything, where time it don't mean a thing; And time moves slow and certainly we got no place to be; Where there's love there is life, there is a hope there's a dream, This is the place for you and me..."

Another great track is "Choice is Yours", featuring members of California reggae icons Slightly Stoopid. It's got a great vibe with a little bit of reverb and flange going on, adding to a hint of an underwater feel. The lyrics are in line with the albums theme of self-empowerment and rising above the difficulties: "Movin up in a style and in a fashion I'm supposed; Open a another door any time another door is closed; Move into the light from in the dark now exposed, when I'm reachin into sky and spread it out to let it grow; Never do a thing just cause somebody's sayin so..."

There are many other great tracks on "Set in Stone", such as the easy-going "In This Love", "Smokin' Love" featuring Collie Buddz, and the upbeat jam "Out the Door". It's a real steady album that doesn't deviate much from the magic formula Stick Figure has been working with for years. It makes great driving music or working music, as it keeps you moving without intruding too hard into your mental space. It's great to hear artists like this that just get

better and stay true to their roots as they find more and more success.

- Tom Matthew
Two Ton Music



Kal David Lauri Bono *"Living The Dream"* CRYTONE RECORDS

There is something amazing about two voices that sing as one. A special connection must exist to do it as perfectly as Kal David Lauri Bono do on "Living the Dream"...and they do! They have been harmonizing together for almost forty years and it shows on this recording. This release contains twelve tracks, two of which are originals penned by both David and Bono and ten well chosen, expertly executed covers. This disc begins with a David/Bono original called "My Oh My." This song begins with a full horn section, ushering in David and Bono trading off lines, then flowing into the chorus in perfect harmony! The lyrics declare their love and devotion to each other; "Let me hear you say that you'll be here forever. That is all I really need to know." A guest appearance from Average White Band's, Molly Duncan on tenor sax is followed by David on guitar in the solo section of this song. The second cut, "Little By Little" is an up-tempo tune that has been covered by many artists, but I dare say that nobody has ever done it as well as the David/Bono duo! Their voices are so well synchronized and the harmony so exact...nothing can compare! Track three is the torchy Wilson Picket classic, "I Found a Love." Together with perfectly synchronized vocal harmonies, there is a descending bass line in the chorus that made me hit remind. David's guitar solo captured the soul of the song. The fifth cut, "If You Love Me Like You Say" is another energetic classic cover with a fine tuned arrangement, followed by, "Ain't No Love"; a song

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featuring Miss Bono on vocals singing about a lost love. A scorching hot guitar solo adds to the depth of this cut! An a cappella chorus enhances the ending.

Track six; “I Can’t Take It No More” is a song I am not familiar with, even though I tried to find it on “the web.” This song features David on vocals and one particular segment of lyrics caught my attention; “Time to start again from scratch; burn it down and see what’s left; (stop time) anybody got a match?” A wah-wah solo from David adds a special touch in the fade out. A lesser known tune by Clarence Carter is featured on track seven. “Sweet Feeling” features David and Bono trading verses. Track eight, “Help The Poor” is a song perhaps best known for the B.B. King/Eric Clapton version. With that spirit, David and Bono trade vocal duties in this horn rich version. Full tune vocal harmony returns on cut nine. “Starting All Over” is a torchy tune where this team once again demonstrates their ability to put their own flair into a tune with a cappella harmonies and modulation. The vocals in the ending are a goose bump maker!

Track ten is the other original on this recording. In “After The Sun Goes Down” David is featured on vocals and anyone who has played music for any amount of time will identify as he sings about the ups and downs of performing; “I got to crazy to live like this, but people I must insist this is the way that I wanna live!” The next tune, “That’s How Strong My Love Is” is quite different from the version by made famous by Otis Redding. The David/Bono version has a unique approach to the music, format and melody on track eleven. They trade verses again in this sweet love song. You can hear that they mean what they are singing!

Best known by Delbert McClinton, the last cut, “Giving It Up For Your Love” is a perfect way to finalize this disc. The funky up-tempo rhythm, vocal trading and signature harmonies are supported by a searing sax solo/tasty guitar riff trading fade out; perhaps leading you to let this recording come back around to track one and experience it all over again; 61:51 minutes of musical joy! If you buy it; you won’t be sorry.

Vocals-Kal David & Lauri Bono-Lead guitar-Kal David Rhythm guitar-Kal David & Peter Piotrowski; Drums-Mike Nappi; Bass-Thilo Ehrhardt; Piano-Alex Steinbiss; B3 organ-Martin Ernst; Tenor sax solos, special guest-Molly Duncan (Average White Band) Horn arrangements-Heiner Schmitz; Sax-

18 SOUND WAVES

Heiner Schmitz; Trombone-Thronton Heitzman; Trumpet-Cristian Winninghoff

- Ms Marci



Sports “All of Something” Father/Daughter Records

Youthful exuberance and triviality describes the tones of this album; but it is, oh so, brilliant. Sports, a college band from Ohio, showcases over-serious lyricism reflective of college life that hasn’t been seen since Vampire Weekend’s debut self-titled album. All of Something is unique: it sounds like an album that is meant to be played in the background but it holds qualities that demand to be heard.

The album creeps in with a gentle yet haunting voice that delivers personal lyrics about an obviously open wound. “So this is where everything leads, looking around at old pictures of me,” states the lead female vocalist as she croons over minimal instrumentation. The first verse ends and the sonic indie-lite guitar starts and convenes with rhythmic, simplistic drumming. The beat picks up and, with it, the lyrical sharpness. “Stunted,” the lead track, presents sets the scene for the entirety of the album.

The following track, “Saturday,” changes the tempo and tone as the beat comes straight out with a danceable rhythm. This track comes out initially with a small guitar riff that allows for a proper transition between the two beginning songs. The upbeat drumming and quick guitar is neatly juxtaposed with hopeless lyrics: “I just hope we start drifting apart.”

Next comes “Getting On in Spite of You,” a song that really shows the talent of this small, college band. Forceful yet simplistic drumming plays throughout the song as neat guitar riffs are overlaid with vocals that showcase lyrics that represent the trivialness of col-

lege relationships. The truthful and personal lyrics in this song are important to consider as the show the real soul of the band. The opening lyrics “when the summer isn’t all it’s cracked up to be, maybe I try too hard to make it easy,” display the scene the band is a part of: the youthful, upbeat indie-rock scene.

The middle of this short album contains some of the most interesting songs like “Reality TV” and “Harder.” The former is the most rock heavy song on the album, if you could even call it that. It is a groovy song that carries well over its short two-minutes. “Harder” is the band’s obvious attempt at making a Waxahatchee song in their own way.

The ending track is full of non-sequiturs and nonsense. The first half of the song is simply about nothing other than laundry routines; this makes sense as the song is called “The Washing Machine.” The second half of the song arrives and brings with it potent one-liners. The irony doesn’t go unnoticed as the lead sings, “you aren’t dead, it’s just all in your head,” with a joyful tone.

When the Ramones came out with their debut album, it totaled a measly 29 minutes, but so much was packed into that historical album. Sports’ All of Something is a short 22 minutes but it contains so much. It is emblematic of an underrated music scene that is largely overlooked. The treasure in this album is the authenticity of the lyrics together with the band’s ability to combine a clean yet unfinished sound that blends together under a pure, soothing voice.

- Nic Hall



Badnews Barnes & The Brethren of Blues Band “90 Proof Truth”

Flaming Saddles Records
Hokum blues is a style of blues music

that twists song lyrics around and turns their meaning into sexual innuendos. Chris Barnes, a comedian who has appeared on such shows as Seinfeld, Curb Your Enthusiasm, and 30 Rock, sets out to give this style a contemporary regurgitation. His band, “Badnews Barnes & The Brethren of Blues Band,” offers sarcasm, wit, and social commentary set to some pretty awesome blues music, some completely original, some parodies of classic songs, and some covers. “90 Proof Truth” is a 12-song CD, which also includes a DVD of five of the songs.

Though you’ll laugh pretty much the whole time, the music is seriously good with top-notch musicians. It’s a who’s who on the album. Contributors in one way or another include: The Brethren Brothers of Blues Band (Ann Klein, Rich Mercurio, Lee Nadel, and Tabitha Fair); Bette Sussman on piano and organ (Cyndi Lauper, Bette Midler, Whitney Houston, Tim Curry); Tom Bones Malone on trombone (Blues Brothers, Blood Sweat & Tears, SNL, Late Show with David Letterman); Lou Marini, Jr on Sax (Blues Brothers, Blood Sweat & Tears, Steely Dan, Frank Zappa, James Taylor); Felicia Collins on guitar (Paul Schaffer & The CBS Orchestra, Late Show with David Letterman); Lew Soloff on Trumpet (Blood Sweat & Tears, Lou Reed, Aretha Franklin, Elvis Costello); Chris Parker on drums (Bob Dylan, Paul Butterfield, Becker Brothers, Joe Cocker); Christian Cioe on sax (J. Gielis, James Brown, Rolling Stones, Joe Cocker); Kiku Collins on trumpet (Beyonce, Michael Bolton, Jill Scott, Nick Rowe); Clifford Carter on piano (James Taylor, Linda Ronstadt, Carly Simon, Patti Scialfa); Eric Udel on bass (Blues Brothers, Matt Guitarr Murphy, George Thurgood); and Dana Fuchs on vocals. There are four live cuts on the album proving further these musicians are seriously good in the flesh too.

For the lyrics, no subject is off limits – from joking about the possibility of a female president, to sexual orientation, to how fat and unhealthy we all are, to ding-a-lings. “Westboro Baptist Blues” pokes a ton of fun at its church members, set to a parody of “Ode to Billy Joe.” On the title track, “90 Proof Truth” Chris completely admits that his “tongue got loose, I’m in trouble again.”

If you need some comic relief during these troubling times, and also dig the blues, look no further than Chris Barnes and his brethren.

- Sue Menhart

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Slam Allen

"Feel These Blues"

American Showplace Music

I could review this disc in three words; "Feel These Blues," but that wouldn't be fair! All of the tunes on this recording are rooted in the blues by way of Allen's approach to them, but, as some of you may be aware, according to Muddy Waters, "The blues had a baby, and they named that baby Rock 'n' Roll!" There's another offspring of the blues at work on this CD and that's Rhythm and Blues. With all these factors in play, Allen has recorded a blues "family reunion" on this recording and it sure is a good time!

Slam Allen wrote all but one tune on this disc. He starts out with the title track, "Feel These Blues," an up-tempo tune, playing some raw rhythm guitar. He is joined by his powerful rhythm section with Jeff Anderson on bass, Dan Fadel on drums and percussion and John Ginty on Hammond B3 organ, vintage vibe piano, acoustic piano and percussion. If you don't wanna dance listening to this tune, dial 911 'cause you're on your way out! The tempo is retained on track two, "All Because of You;" a tale of love in turmoil. Cut number three, "In September" slows down just slightly in an R&B flavored tune. I had to listen a few times to the end of this song, just for the thrill of it as Allen hits this lofty note in tandem with his guitar...sweet!

Appropriately, the next tune is titled, "The Blues Is Back" with Allen rocking out in an up-tempo shuffle, paying homage to some blues greats such as B.B. King, Albert King and Albert Collins. Track five gets us back to a rockin' rhythm on "Baby Please Don't You Go." Blended into this tune is a tribute to Otis Redding by way of imitation (the most sincere form of flattery), "Try, try, try, try, try a little tenderness" supported by Duck Dunn's signature bass riff per-

formed by Anderson. The sixth cut, "35 Miles Outside of Memphis" is a rockin' blues tune that opens with Ginty on organ and is joined by the band vamping on the one. A funky little breakdown, featuring the bass and drums seasons this number. Track seven slows things down to a slow blues, Allen leading the way on guitar on "World Don't Stop Turning." Allen delivers another outstanding ending with vocals that hang on a vibrant note! The eighth cut, "Can't Break Away from that Girl!" possesses an R&B quality as does the next track, "When the Blues Come Around." Each tune has a style of its own, though the former emulates an Al Green flavor and the latter tune starts with a riff that is reminiscent of Smokey Robinson, but when Allen commands the band to "get funky" he means it, "You gotta get up to get on down!"

Track ten, "That's Where You Are" is a love song with a different motivation; "I'm gonna follow the sun. I'm gonna follow the stars. I'm follow my soul 'cause I know that's where you are!" Track eleven, "You're Wrong" goes to the darker side of love, lamenting, "I bought you a brand new car, just to watch you drive away...you tried to sue me for child support an' you know we don't even have any kids!" OUCH! I was relieved to hear him declare at the end of this tune that he was movin' on! The unexpected cover tune is Prince's "Purple Rain"...imagine that! Allen delivers this number with a slow blues attitude. His voice and guitar take flight on this tune, supported largely by Ginty on organ.

Back in the 1960's, Albert Collins declared, "If you don't dig the blues, you've got a hole in your soul!" Well... if you DO dig the blues, you're sure as shootin' gonna dig Slam Allen's "Feel These Blues!"

- Ms. Marci



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COOKING WITH THE BLUES



By Luci & Jack Chaplin

This time of year is my favorite—it brings back so many memories of great food and good times with friends and family. When I was growing up, my mother would always put the turkey in the oven at midnight and we'd wake to the aroma wafting throughout the house. My dad would always take us to see the Turkey Trot in Manchester and then we would head home for the spread—such wonderful memories! These days, I always like to cook Thanksgiving at home, probably to ensure that I get control of the leftovers. One year we all went to Foxwoods which was nice but no thank you! This year I boned out a turkey, stuffed it with sausage cornbread stuffing, tied it, and roasted it.

After we eat our Thanksgiving feast, it is tradition in my family to start up some hardcore Set Back (also referred to as Pitch or High Low). Playing cards with my family is not for the meek and mild; it gets downright nasty and has been known to push people to the brink of tears. I'm not naming names but I'm looking at you, Mia and Luci! Once the festivities have died down, I always enjoy my yearly everything sandwich: turkey, stuffing, creamed onions, mashed potatoes, cranberry relish, gravy, maybe even some leftover Brussels Sprouts!

One year when I was living in San Francisco and working at La Baie Restaurant, my sister Heidi flew out for Thanksgiving. We were so busy at the restaurant that we ended up running out of turkey. I cut a deal with the chef to trade him half of our bird at home for five pounds of shrimp. When I called back to the house and told them to bring me the Gobbler, I had a revolt on my hands. I was able to calm the fire by promising all-you-can-eat shrimp cocktail but it was a close call. At that same Thanksgiving we enjoyed hot apple pies as my mom once made them. I actually went up to my hometown of Vernon last week and picked some apples at our house. I vividly remember my mom baking apple pies—I can practically taste it now! One day when I was still at Johnson and Wales, my mom baked me a fresh apple pie to take back to school. It was still warm so when I got back to school, I left it out on the counter. In the morning I went into the kitchen and the whole pie was gone—my roommates hadn't even saved me a piece! Needless to say, I went berserk. Hondo Lucas even locked himself in the bathroom to protect himself. I am still furious with Bobby Wasserman to this day and am waiting for a chance to get even!

As with tradition in our SoundWaves articles, we went out into the community this month to explore another hidden gem, Poppy & Rye (Norwich CT). I have known Bob Adams and his wife Paula for years through their restaurant auction business, Adams Restaurant Equipment; I was delighted to see him when I walked into Poppy & Rye. Bob told me that the bagel

process is a nearly 24-hour endeavor. First they make the dough, they cut and weigh it, roll it, refrigerate overnight, air dry for the skin to develop, boil each side for 45 seconds in water to malt, top it, and finally bake it. Bob goes in to the bakery every day at 3:30 AM, baking over 120 bakery items as well as preparing coffee, breakfast sandwiches, and other lunch offerings. I, of course, had to sample their rye bread, as it is their namesake. As an unofficial rye connoisseur, I have to say that the rye was just about as good as the rye bread at Rein's Deli (Vernon CT). Bob told me that it only gets better as the sour ages.

When I got home that day, I toasted up an Everything bagel and it was truly amazing—crisp and chewy, resembling that of H&H in New York City. Our friend Rachel used to bring us H&H bagels every time she visited. Although I was always happy to see her, I knew that we were always in for a treat with those bagels. I am truly awed by the dedication and hard work that goes into running these family-owned and operated businesses. Bob told me that he gets three to four hours of sleep a night and that he works seven days a week. His wife Paula holds down the other branches of their business as well. It is easy to grab a coffee and a bagel from a local bakery on the way to work but I encourage you to stop and think about the hard work and dedication that it takes to make these businesses survive. It is so important, especially in this season of giving to support local businesses in your area! With that being said, I hope that you all had a wonderful Thanksgiving holiday and that you continue to find special moments in the upcoming holiday season.

*Until next month,
Jack & Luci*



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