

Sound Waves

Volume 26
Issue 5
May 2016

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BAND LISTINGS
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Sound Waves

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Prince, the Mastermind of Infectious Pop is dead at 57. The singer/songwriter, producer, multi-instrumentalist, one man studio band, tenacious musical competitor, recording industry activist, consummate show man and prolific artist died alone at home Thursday morning April 21st. Deputies responding to a 9:43am 9-11 call from Paisley Park found him unresponsive in an elevator. Emergency medical workers were unable to revive him. Prince was pronounced deceased at 10:07am.

Prince's last performance, on April 15, 2016, a week before his death at the Fox Theatre in Atlanta, GA. was billed as "A Piano and A Microphone Tour" After two sold out performances his plane was diverted and forced to make an emergency landing in Indiana because Prince was "unresponsive". Prince stayed at Moline Hospital for a few hours after the 1:35am emergency landing at Quad Cities International Airport. After being discharged the artist was flown home in his private jet where he tweeted "I am transformed". Prince resumed life at his compound at Paisley Park. Days before his death he attended a show at the Dakota, a local jazz club he was known to frequent and he purchased music at his favorite record store Electric Fetus. He was observed riding his bicycle and gave a Saturday night dance party at Paisley Park for \$10.00 admission. "Wait a few days before you waste your prayers on me" he reportedly told the crowd referring to reports of his medical emergency from the previous day.

News of Prince's death immediately went viral. Cell phones the world over lit up and beeped with texts and tweets of disbelief. No cause of death has been issued. The world awaits the coroner's report as of this writing. Speculation has been mounting in recent days that prescription drugs or painkillers may have played a role. My own response to his death was to reach for The Black Album and a not so rare bootleg of his Paisley Park NYE 12-31-87 performance with Miles Davis.

Like most ardent Prince fans, POTUS, Barack Obama, awoke Friday morning and played "Purple Rain" and "Delirious". The President of the United States called Prince's death "a remarkable loss". He referred to a secret, private party at the White House for friends and family of the President and First Lady where Prince performed for over two hours and invited Stevie Wonder to share keyboard duty on few numbers. President Obama released a statement Thursday calling Prince "a virtuoso instrumentalist, a brilliant band leader and an electrifying performer", quoting the musician who once said, "a strong spirit transcends rules". "Nobody's spirit was stronger, bolder, or more creative", he added.

No one comprehended Black music history and infused it like Prince. His sound was a gumbo of James Brown, Little Richard, Sly Stone, Marvin Gaye and Jimmy Hendrix though always distinctly Prince. He was his generations most startling and dramatic guitarist, gliding his solo's through a landscape of varied terrains: first rocky, dissonant bends, then long plain like notes sustained like breaths." Prince recorded the great majority of his music entirely on his own, playing every instrument and singing ev-

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Prince Rogers Nelson

June 7, 1958 – April 21, 2016

By R. L. Oeser

will. Bremer Trust has been appointed to oversee Prince's business affairs begging the question, who is the musical executor? Those close to Prince claim that there is enough unreleased material in the vault to release an album a year for the rest of this century.

One of the most treasured items behind the doors of the mythical vault is the storied March 1, 1986 "Rubberband Recording Session" between Prince and jazz legend Miles Davis at Paisley Park. Apparently, Miles was Prince obsessed when he signed with Warner Brothers in the early 80's and the two were said to be collaborating at the time of Miles Davis' death in 1991. Miles referred to Prince as "the new Duke Ellington of our time" in his auto-biography. After emerging from a long period of seclusion, fictionalized in the Don Cheadle film, "Miles Ahead", Miles Davis's decisions were apparently largely shaped by listening to Prince. Miles and Prince grew close over the final decade of his life. Two songs on Miles' DooBop album "High Speed Chase" and

"Fantasy" may have come from the vault at Paisley Park. Prince nearly appeared on the Miles Davis 1986 TuTu album.

Tributes to Prince on Thursday were expressed in a myriad of ways. Many featured buildings and bridges lit in purple. The National Aeronautics and Space Administration paid its respects on Twitter, "A purple nebula in honor of Prince who passed away today." Prince's portrait was installed in the Smithsonian's National Portrait Gallery In Memoriam space. The New Yorker Magazine revealed its next edition cover "Purple Rain" in honor of Prince.

Purple, in fact, reigned all over the world! In the States, the Los Angeles County Museum of Art turned its Rain Room purple. In Prince's

ery vocal line. Many of his albums were simply credited, "Produced, Arranged, Composed, and Performed by Prince".

Prince was a man bursting with music. In a career spanning 4 decades his accolades are staggering. He was the master architect of funk, rock, R&B, and Pop - oft battling accepted music business practices. Always the steward for artist rights, Prince changed his name to a symbol (the artist formerly known as Prince) and recently pulled all of his music from streaming technology he believed exploitative.

A seven-time Grammy award winner with top ten hits like "Little Red Corvette", "When Doves Cry", "Let's Go Crazy", "Kiss" and albums like "Dirty Minds", "1999", and "Sign O the Times" that were full on statements. His songs were hits for fellow musicians as well. Prince won the Academy Award for the soundtrack of his film, "Purple Rain" which sold 13 million copies in the United State alone. Prince performed at the Super Bowl halftime show and opened a Grammy awards telecast, "Often following a full tilt arena concert with a late night club show, pouring out even more music."

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MUSIC NOTES



“Sappy? Maybe. Incomparably Talented? Definitely.”

By Mark T. Gould

“I think we connect as an audience with people who are prepared to be vulnerable, who are able to be honest and true and utterly authentic.”

– Alan Cumming

Has there ever been a more appropriate self-analysis than those words written above by the jaw-droppingly captivating, consummately talented, and, yes, utterly authentic, Alan Cumming?

How else to describe, realistically, the absolute breadth, depth and pizzazz of this amazing artist?

I’m betting you can’t, but if you want to try, there’d be no better place to start than his new release, the equal parts poignant, impassioned, and witty “Alan Cumming Sings Sappy Songs,” recorded live at the Café Carlyle in New York City.

Spanning the emotional and spirited performance gamut of covers of Billy Joel’s “Goodnight Saigon” and “And So It Goes,” Annie Lennox’s “Why,” Stephen Sondheim’s “No One is Alive While I’m Around” and “Ladies Who Lunch,” Adele’s “Someone Like on the Edge of Firework,” Brecht & Weil’s “How Do Humans Live,” Noel Coward’s “If Love Were All,” and Rufus Wainwright’s “Dinner at Eight,” among a slew of other commanding show-stoppers, Cumming’s affecting, adrenalized stage presence is equal parts power, humor and emotion.

If the name Alan Cumming sounds familiar, it’s probably because you spend some time in front of your large-screen TV on Sunday nights. It’s where you’ll find Cumming starring as the one-man, tour de force, intriguing and fascinating Eli Gold in CBS’ long-running hit “The Good Wife.”

I, for one, think there should be a federal investigation into why, despite being nominated, he has never won an Emmy for his performance in that role. With all due respect to the spectacular Julianna Margulies, he is the best part of the show.

A mix of brilliant, show-stopping acting and singing has long been a hallmark of Cumming’s varied career. The 51-year-old native Scotsman has appeared in London-based stage productions that include “Hamlet,” “The Maniac in Accidental Death of an Anarchist,” “Bent,” and the National Theatre of Scotland’s “The Bacchae.” In America, his Broadway career includes roles in “The Threepenny Opera,” a Tony-Award winning performance as the master of ceremonies in “Cabaret,” “Design for Living,” and a one-man adaptation of “Macbeth.” His film roles include “Emma,” “Golden Eye,” the “Spy Kids” trilogy, and “X2: X-Men United.”

If that’s not enough, he has also written a novel, “Tommy’s Tale,” and a recent, best-selling autobiography, “Not My Father’s Son: A Memoir,” had a cable talk show called “Eavesdropping with Alan Cumming,” and produced a line of perfumed products labelled “Cumming.”

He has also been a longtime supporter, advocate and activist for LGBT civil rights, serving on the board of Broadway Cares/Equity Fights AIDS, 6 SOUND WAVES

and has worked closely with amfAR, the Trevor Project and the Ali Forney Center.

And, again for my money, he was the highlight among highlights as the adrenalin-charged, co-host of last year’s Tony Awards presentation on PBS.

In addition to his star turn on “The Good Wife,” he has also appeared on television series “Sex and the City,” “Frasier,” “Third Rock from the Sun,” PBS’ “Mystery,” and has hosted “Saturday Night Live.”

With such a storied, varied career, it should be no surprise that Cumming makes all of these “Sappy” songs come alive, seemingly right out of his soul. The recording, produced by Michael Croiter and Cumming’s accompanist Lance Horne and mixed by Mathias Winter, sounds so good that I felt I was in the front row of his audience while I listened to it.

Moreover, his between-songs patter, delivered in his native Scottish brogue that his “Good Wife” fans have probably never heard, is almost as good as the songs (at one point, he actually goes back and forth between his “Eli Gold” voice and his native accent, which is pretty cool).

Alan Cumming is an absolutely consummate performer, equally talented as a singer and as a storyteller. Equal parts eclectic, fearless, warm and soul bearing, his is a talent for the ages.

“Every single one of these songs means something to me, something personal and emotional,” Cummings writes in the liner notes to “Sappy.” “And every word I say is true and from my heart.”

Truer words have never been spoken by a performer, particularly one who can back them up the way Alan Cumming can.



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All The World's a Stage



“Nightmare Gigs”

By Sue Menhart

Throughout my illustrious and surely un-famous musical career I have been plagued with nightmares between the restless hours of three and five a.m. But they're not your standard falling, drowning, getting chopped up kind. They are about my gigs. They usually come when

I have a big show coming up, or when I am completely prepared for the show, or if I have serious doubts. I had a gig coming up at a prestigious folk venue in Pomfret, Connecticut. In my dream, when I started to play my guitar that night I noticed too late that it had no frets, no little dots, and the strings were arranged upside down. I was guessing where to play the chords, and they were all wrong. I was doing a slow, haunting melody, and one of the band members started helping me out by playing along (with a proper guitar) and turned it into some zydeco foot-tapping thing. The whole place started dancing crazy, while I tried to sing my heart out. There was this plastic cover on the microphone, like a prophylactic, and my mouth kept swallowing it up. This in turn would choke me, and I kept screwing up the words, so to speak. As the place is hopping, and I'm mortified, this horrific thunder and lightning storm comes out of nowhere, and the power goes out. People start screaming and scrambling, and I figure, I'm a professional here, so no matter what, I am going to finish this song. I get to the epic final note, without the help of my Creoles, and the place erupts into hysterical laughter. “What a stupid way to end a zydeco song!” somebody yells, and the laughter continues.

This is the stuff dreams are made of people.

I often dream of my Junior High. I am walking the halls like I own the place, and disapprove of the changes and new paint. But in reality, Junior High held such promise for me, except for one fateful night when somebody thought it was a good idea for me and three others to perform as a barbershop quartet a Capella at the BIG high school in town. When you're 12-years old and can sing harmonies with others, teachers and parents think it's just so wonderful and cute. Unappreciative, rebellious teenagers in high school... not so much. So we break into a rousing rendition of “Jeepers Creepers” in perfect four-part harmony, just to show them how great we were.

It took the audience about 10 seconds to start giggling – softly and respectfully at first. But then, before we knew it, the place was ablaze with uncontrollable laughter. My barbershop mates and I looked at each other as if they must be laughing at something going on behind us. We finished the song and were rewarded with more laughter, and not a single hand clap. I guess you could call this my first experience with celebrity mortification. This humiliating event appears and re-appears in my dreams, and is right there on the surface every time I start a show. Will they buy and appreciate my music, or will they think it's a “Saturday Night Live” skit?

Gigs that can easily turn into nightmares include: playing to empty bar stools, competing with sporting events on a TV set right over your head,

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equipment malfunctions, band members not showing up, and bartenders forgetting how to turn off the jukebox. But there's more!

Charity gigs can be emotionally rewarding while you give your talent away in exchange for a good cause, but can occasionally be nightmares.

One time we went to Woodstock, New York to do a benefit and our pay was “gas money.” We pull into town, and it didn't take long for the reefer to permeate. It was everywhere man! The scene: Kids riding bikes with joints hanging out of their mouths, seriously good musicians on every corner with bongos next to their tip jars, nostalgia boutiques with Janis Joplin and Jimmy Hendrix tapestries covering the door. Far out stuff here.

It is still 1969 in this town.

There's this 100-year old dude who rides around on quite a fancy 10-speed with all kinds of voodoo stuff hanging off it. He calls himself Grandpa Woodstock, and flashes the peace sign more than New Yorkers flip the bird.

Protestors show up every day on the green with freshly made signs advertising the cause of the day. Our day was “Free Gaza” day. People in this town are either pacing back and forth for a cause, sitting on a bench eating ice cream, strumming a guitar, or just flat-out wasted on the sidewalk.



So we get to the venue (a church) and expect hundreds of these modern moguls to pack the place and rock out for the cause. There are only a couple places for live music in the entire valley so our hopes are high.

Not to be.

Turns out, people just didn't want to hand over the \$20 cover charge to help out the church – no matter who was playing in there for free. We played a Woodstock-inspired set to five people. One was the pastor. We never got the gas money. We drove back to Connecticut in a blinding rain storm at 3 a.m.

Sign of the times I guess.

Another nightmare gig to EVER agree to is the abominable “Play for the Door” gig. This means there's a cover charge and the band is presumably paid what is collected at the door.

Lies. Lies. Lies.

Unless you've got one of your own groupies watching every move the door-collector guy does, the band ain't getting nowhere NEAR what's collected at the door. It's their word against yours. If you count 50 people in the room, at \$5 a head, then you would think if you graduated Junior High, it equates to \$250 for the band. When they hand you \$100 at the end of the night with a nice smile and a thank you so much, you can cry foul all you want, but stupid you, you agreed to this stuff.

One time at a bar in New London this exact thing happened, and the drummer got so mad he literally punched the bartender (or slightly missed him, can't remember.) “You're full of crap! We can count! Give us what we're owed!” But unless you're going to break the poor bartender's knee caps, you really have no choice but to take what you're given. Better than nothin'!

This other time at a bar in South Windsor, we were again, playing for the door (STUPID!!!) Having learned from our mistakes, we actually left our own scout at the door, to count every dollar. The door-collector guy kept letting people in for free, and this was immediately reported to us. We approach the guy.

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“Why aren’t you charging these people? We’re the entertainment and we get the money collected at the door.”

He says, “I can’t charge my regulars or they’d never come back here again.”

Turns out, every single person who walked in the door that night was a regular, except for my brother and the sax player who showed up late.

We made \$10.

Sweet dreams people!





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LOCAL BEAT



"Acoustic Rock Veterans Touch Heart and Soul of Small Town New England"

By Andrew Kerbs

Tw'as a tuneful Spring night in downtown New London's 33 Golden bar last week, and the unusually small crowd (for a Friday night) only added to the intimacy of the

connection between audience and performer once the Tristan Omand and the White Birds took the stage.

Tristan Omand of New Hampshire kicked off his acoustic set upon my arrival, singing his song "Rain, Cocaine & Cherry Coke." "I've got merch (merchandise) over here . . . CDs, records" he nonchalantly muttered before delving into his set. Say what you will of the title, but his lyrics effectively summed up the near-end of a stressful and drug-infused relationship: "She lives with me in the house I built & now I feel its burning . . . we haven't killed each other yet. . . Go ahead and pull the trigger (to a gun with an empty chamber)." All the emotional baggage of a live-in relationship gone wrong was accented by Tristan's intensely fast, stimulant-like strumming. Yet his mellow signing about loving someone you can't stand showed a glimmer of hope that such a relationship might survive and improve.

Omand's later songs included bluesy, covetous vocals: "Nobody knows or sees (the blues) but me . . . been in the arms of my best friends wife," but nothing beat the song "I Want a Van" about Tristan's nostalgia for his good old truck! His vocals suggested he once repaired a beaten up ole 1996 Ford Econolodge he finally found after spending years cycling through a couple other "lemon" trucks bought and sold off of Craigslist. I can relate as my own Ford crapped out on me out on 95 after a plastic engine pipe melted! (they just don't make things the way they used to). His lyrics were so juicy you could almost smell the gas fumes & mileage on that thing as he bespoke the birds nesting in his rusty, smoky muffler "since Santana had a hit." Refreshing that the singer should revel in the joy of fixing a broken down old truck when most people would have traded it in for a flashy (but boringly sterile) SUV. The song's surprising political allusion was its humorously crowning touch: "I voted Democrat but I'm a devout motorist."

Four-piece Brian and the White Bird followed with their crisp acoustic and sweet electric slide guitars seamlessly complimenting each other. This is the second time I have seen this talented band play, featuring Nick Capozza on bass, Steve Hodge on drums, Brain on acoustic and Mike Slyne on lead guitar.

Their colorful lyrics were as effective as Tristan's in taking you to the places they sing about. One could almost imagine opening the back door to let in the crisp sweet air that blows the dead yellow leaves around the hill-top graveyard. Similarly, I could picture nostalgia for letting my neighbor in for tea or coffee through that same back door (a dying art in our days of 21st century disconnect). . . or missing the carefree days of trips to random billiard bars . . . running around streets partying under blinking yellow street lights. This mellow folk gem packed as much of such imagery as possible

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before using its own momentum to propel the tune into full-throttle drum-heavy country rock!

Brian's later songs were faster and even jazz-tinged, featuring walking basslines about striking out on one's own. Such tunes were unusually fast and groovy, with everyone in the place dancing along to them. Other music featured Steve Hodge's drumrolls and a heavy jazz chord: "stop-start" dynamics that punctuated his song in ways similar to Neil Young's "Southern Man:" "Dixie get down mama and ease my soul," sang the band.

Brain's final tune's included long numbers with wah pedal blues guitar and wheezy harmonica with cool noodley bass fills. The songs grew louder as they peaked with distinctively loud rock chord bashes and bombastic drum and bass before mellowing out and closing with ex-punk rocker Mike Slyne's spacey solo and slower acoustic strums. Fans of country rock and Americana-style vocals should enjoy these bands. Check them out soon.



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AC/JD

5 - Voodoo Grill, Mystic, CT
30 - Danial Packer, Mystic, CT 10pm

AZALEA DRIVE

6 - Harbour House, Mystic, CT 8pm
13 - On the Waterfront, New London, CT 8pm
21 - Black Sheep, Niantic, CT

BEBOBALOUBOB

6 - Stonehouse Cafe, Baltic, CT
7 - Burke's Tavern, Niantic, CT 8:30
14 - Toyo, Colchester, CT 8:30
20 - River Inn, Yantic, CT 7:30-10:30
21 - Octane, New London, CT
27 - Angie's/Pier 27, Mystic, CT
28 - Dan's Place, W. Greenwich, RI

THE BEN CHARLES BAND

5 - Live Lunch Break, New London, CT 12:00
13 - Sneekers, Groton, CT
28 - Rotten Apple, Groton, CT

BOAT CAKE

6 - Haversham, Westerly, RI
20 - Mariner Grille, Narragansett, RI
21 - Breachway Grill, Charlestown, RI

THE CARTELLS

4 - Steak Loft, Mystic, CT 7pm
5,12,19,26 - Filomena's, Waterford, CT 5:30pm
6 - Community Dance, W. Hartford, CT 8:30pm
8 - Maugle Sierra, Ledyard, CT 3pm
11 - Knickerbocker, Westerly, RI 7:30pm
20,27 - Maugle Sierra, Ledyard, CT 6pm
21 - Bill Memorial, Groton, CT 7pm
30 - Point Inn, Old Saybrook, CT 12:30pm

DAN STEVENS

3,10,17,24,31 - www.icrvradio.com
3,10,17,24,31 - Nightingale's, Old Lyme, CT
4 - The Grange, Providence, RI
5 - Steak Loft, Mystic, CT
6 - Bebe's Burritos, Saco, ME
12 - Smokin' W/ Chris, Southington, CT
15 - The Fez, Stamford, CT
18 - Tavern 489, Stamford, CT

12 SOUND WAVES

21 - Packing House, Willington, CT
26 - Ridgeside Tavern, Middlefield, CT
27 - Crown & Hammer, Collinsville, CT
28 - Penny Lane, Old Saybrook, CT
29 - Arts Festival, Rowayton, CT

DAN WATSON

3,24,28 - Daniel Packer, Mystic, CT
4 - Mystic Pizza II, N. Stonington, CT
6 - Brazen Han, Westerly, RI
7 - Lansdowne Pub, Uncasville, CT
11,25 - Tipping Chair, Southington, CT
12,15,29 - Ancient Mariner, Mystic, CT
13 - Black Sheep, Niantic, CT
14 - Harp n Hound, Mystic, CT
17 - Angie's Pier 27, Mystic, CT
19 - Voodoo Grill, Mystic, CT
20 - Dog Watch Cafe, Stonington, CT
21 - Pizzetta, Mystic, CT
22 - Tara's Pub, Matunuck, RI
27 - Breachway Grill, Charlestown, RI

DARIK & THE FUNBAGS

5 - Nichols College, Dudley, MA
7 - Chicago Sams, Cromwell, CT
13 - Stonebridge, Milford, CT
20 - Max Cap, Chicopee, MA
21 - Shamrock, Waterbury, CT
27 - Buckeley House, New London, CT
28 - Newport Blues, Newport, RI

THE DRAWBRIDGE BAND

13 - Turnpike Cafe, Montville, CT 6-9
21,28 - The Grill, Mashentucket, CT 5-8pm

EIGHT TO THE BAR

7 - Casa Mia, Berlin, CT 8:30-12:30
8 - Met Café, Providence, RI 4-8pm
14 - Parrott Delaney, New Hartford, CT 8-11:30
30 - Captain's Cove, Bridgeport, CT 3:30-7

FRANKENPHIL

6 - Ridge Vineyard, Preston, CT 5:30pm
11 - Steak Loft, Mystic, CT 7pm
12 - Public House, Old Lyme, CT 6pm
13 - McBrides, Providence, RI 7pm
14 - Penny Lane, Old Saybrook, CT 7:30pm
20 - Stash's Cafe, New London, CT 6pm

GOPHERBROKE

7 - La Vita Gustosa, E. Haddam, CT
29 - Bill's Seafood, Westbrook, CT 3:30-7

GREEN TEA

13 - Spring Fest, Misquamicut, RI 6-8pm

HART STRINGS DUO

6 - On The Waterfront, New London, CT 7:30-10:30
13 - Harbour House, Mystic, CT 8:30
19 - Sunset Ribs, Waterford, CT 7-11
24 - Rathskeller, Charlestown, RI 8-11

HOPE ROAD

7 - Knickerbocker, Westerly, RI

27 - Ocean Mist, Matunuck, RI

IZZY MALEK

6,27 - Amigos, Westerly, RI 7:30pm
10,17,31 - Daniel Packer, Mystic, CT

JACK NAZZARO

6 - Buon Appetito, N. Stonington, CT 8pm
20 - Amigos, Westerly, RI 7:30pm
28 - Haversham, Westerly, RI

JAMES HARRIS

3,10,17,24,31 - Harp & Hound, Mystic, CT
4,7,11,18,21,25 - Daniel Packer, Mystic, CT
6,14,20,28 - Pizzetta, Mystic, CT
13,27 - Venice, Westerly, RI 7pm
15,29 - Maugle Sierra, Ledyard, CT 3pm
19 - Steakloft, Mystic, CT 7pm
26 - Perk & Corks, Westerly, RI

JOSI DAVIS

6,20 - Breachway Grill, Charlestown, RI 7pm
12,26 - The Barn, Granby, CT 6pm
25 - Filomena's, Waterford, CT 5:30pm

KEN SERIO JAZZ TRIO

15 - Perks & Corks, Westerly, RI

KRISTEN GRAVES & LARA HERSCOVITCH

13 - All Souls, New London, CT

LARA HERSCOVITCH

6 - Bridge St. Live, Collinsville, CT
12 - Aurora, Providence, RI
28 - Jamboree, Sherman, CT
30 - Witness For Peace, New London, CT

MAJESTIC FUZZ

4,19 - The Irons, Mystic, CT 5-8
6 - Par Four, Groton, CT 5-8
13 - Perks & Corks, Westerly, RI
20 - The Irons, Mystic, CT 8-11
21 - Mr Z's, Plainfield, CT 7-10

MATT n DEAN

12 - Hardrock Cafe, Foxwoods, CT

MUNSELL BROTHERS BAND

14 - Harbour House, Mystic, CT

THE PIRANHA BROTHERS

7 - Kosciusko Club, Rockville, CT 7-11
15 - Bills Seafood, Westbrook, CT 3:30-7
30 - Angelicos, E. Hampton, CT 4-8

PIRATES FOR PEACE

6 - VooDoo Grill, Mystic, CT

RAMBLEWOOD

5 - John's Café, Mystic, CT

RED LIGHT

7 - Harp & Dragon, Norwich, CT
14 - Town Fest, Southbridge, MA 4pm
28 - Margaritaville, Uncasville, CT

RIPTIDE Jr.

6 - Black Sheep, Niantic, CT
24 - Angies/Pier 27, Mystic, CT 5-8pm
27 - Backtracks, Westerly, RI

ROB BRANNON

6 - Sunset Ribs, Waterford, CT 6pm
13 - Mr Z's, Plainfield, CT 7pm
27 - Brown Derby, Uncasville, CT 5-8pm

ROCK N' SOUL REVUE

7 - Bill's Seafood, Westbrook, CT 7:30pm

SAM E. JAMES

7 - Billy Hills Roadhouse, Wyoming, RI

STYFF KITTY

7 - Tavern on the Hill, W. Greenwich, RI
14 - Social Club, Bradford, RI
28 - Harbour House, Mystic, CT
30 - Andrea, Misquamicut, RI

SUE MENHART BAND

4 - Filomena's, Waterford, CT 5pm
14 - Daddy Jacks, New London, CT

SUGAR

7 - Blues Cafe, Newport, RI 10pm
13 - Velvet Mill, Stonington, CT 7pm
28 - Paddy's Beach, Misquamicut, RI 10pm
29 - Knickerbocker, Westerly, RI 7pm

SUNDAY GRAVY

6 - Ocean Mist, Matunuck, RI
14 - Hot Rods, New London, CT
15 - Back Porch, Old Saybrook, CT 3-6:30
20 - Dan's Place, W. Greenwich, RI
21 - Sneekers, Groton, CT

THE SYSTEM

6 - Yardehouse, Enfield, CT
14 - Hideaway, Colchester, CT
21 - Burkes, Niantic, CT 8:30-12:30

2 CAT ZOO

5 - The Irons, Mystic, CT

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21 - Perf. Arts Ctr., Providence, RI

Joe Louis Walker

13 - Knickerbocker, Westerly, RI
15 - Cafe Nine, New Haven, CT

Junior Brown

22 - Wolf Den, Uncasville, CT

Keb' Mo'

13 - Lupo's, Providence, RI
15 - Infinity Hall, Hartford, CT

Selena Gomez

29 - Mohegan Sun, Uncasville, CT

3 Doors Down

22 - Grand Theater, Mashantucket, CT

Zac Brown Band

19 - Xfinity Theatre, Hartford, CT

Zakk Wylde/Steve Vai

8 - Perf. Arts Ctr., Providence, RI



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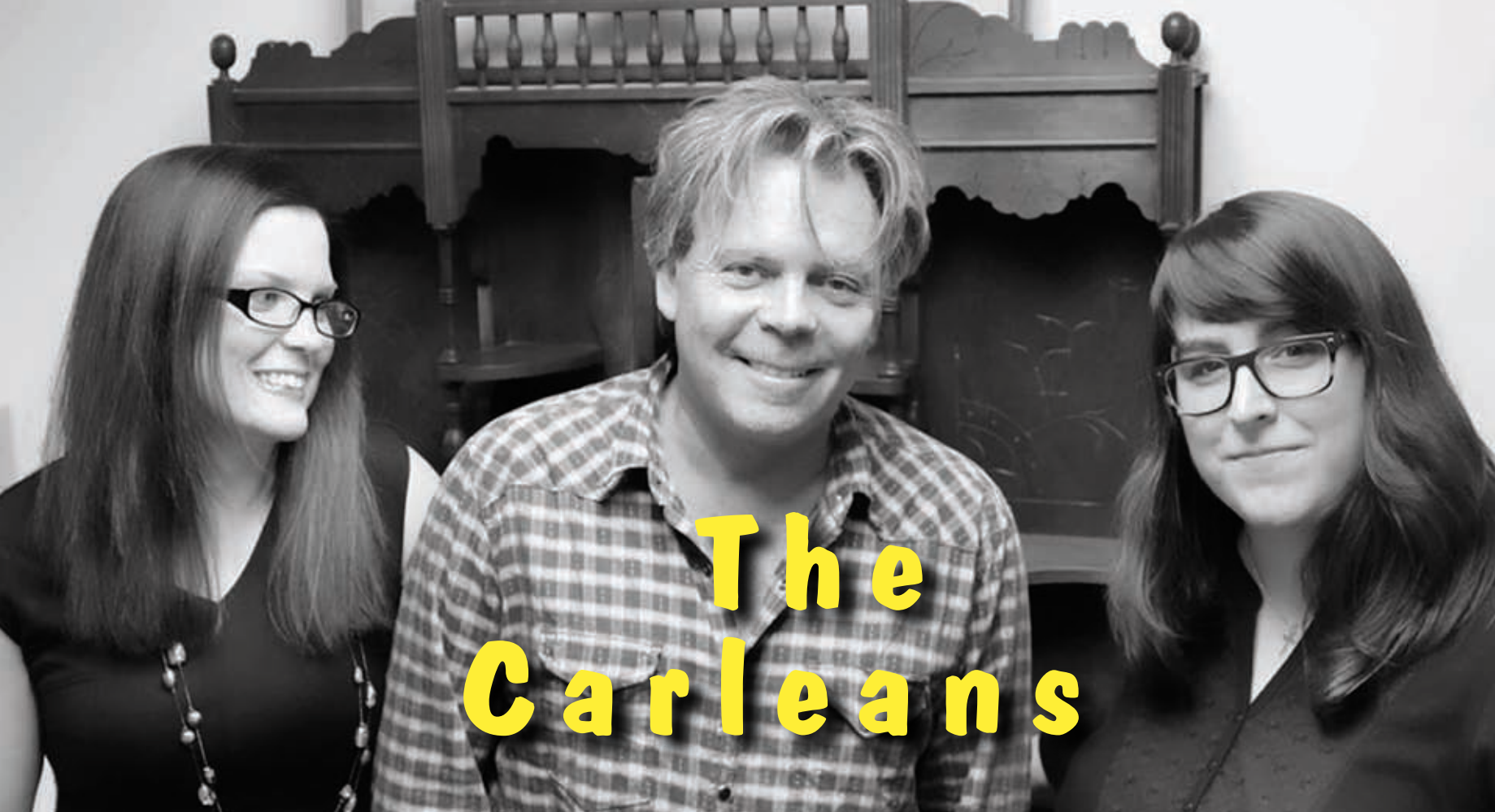
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The CarLeans

By Sue Menhart

Can music save your soul? With the right songwriters, I believe it can. GOOD songwriters paint you a picture through their lyrics, melody lines and orchestrations and everything comes together like a mini-movie. GREAT songwriters somehow reveal your very own deepest thoughts and make you feel what they are feeling so you feel less alone. REALLY GREAT songwriters can change your life with their songs by uncovering universal truths that cannot be denied. REALLY GREAT songwriters give us hope that beauty can still be found in this sometimes scary, horrible world. When the lyrics parallel the movement of the instruments, the songs are truly works of art. Case in point: The artistry of The CarLeans from Niantic, Connecticut.

Singer-songwriters Jim Carpenter and Sarah MacLean of The CarLeans write authentic, moving songs that can lift you up, make you cry your heart out, fill you with joy, or deepen your understanding of the world as they poetically illuminate

the human experience.

This new musical collaboration between Carpenter, MacLean and bassist Corina Malbaurn integrates traditional Americana, folk, bluegrass, rock, and country stylings paired with lyrics that illustrate our modern struggles and triumphs.

MacLean's vocals are natural, like a summer breeze, never forced, unique and fresh, yet familiar and sturdy, fusing country-soul and R&B, reminiscent of Shelby Lynne. Her timing catches you by surprise as she waits to end a melody with the killer last phrase of a lyrical line. It just makes you smile. Carpenter's vocals, on the other hand, are smoky yet soothing, occasionally talk-singing to hammer down a point which also, just makes you smile. When the two harmonize together, a few all-time great duos come to mind: Cash and Carter, Plant and Krauss, Prine and Raitt, Jones and Wynette. Malbaurn then layers the songs with bass lines meant only to complement and enhance. She's a

fiercely sought-out and highly regarded bassist who started out on saxophone, but switched to the bass when she was 13. She's freed up her schedule to focus on this collaboration.

Carpenter is a songwriter first and foremost. He's got boxes and boxes of old cassette tape recordings of hundreds of his songs that he recorded on reel to reels to have them copyrighted. He started up his Loco Dare recording studio in 1991 and has recorded and produced numerous projects for various bands and artists in the area. He is the winner of Chicago's Lake County Songwriters Competition, was a finalist in the South Florida Folk Festival and Boston Rose Garden Competition, and the Nashville CMT Song Contest. He is also a versatile and highly-skilled guitar player who can switch between acoustic and electric, mandolins and banjos. Oh and he also plays drums.

MacLean, along with her twin sister Rachel MacLean Sargent, won a 2013 New London, CT Whalie

Award for their CD "Other Side of Loving Me" produced by Jim Carpenter.

Musical influences of the group are as diverse as their collective talent: Jason Isbell, The Weepies, Gillian Welch, Dave Rawlings, Lyle Lovett, The Civil Wars, Alison Krauss, Kim Richey, Lucinda Williams, Kathleen Edwards, Mark Knopfler, Patty Griffin, Over the Rhine, The Duhks, Buddy & Julie Miller, The Secret Sisters, Kelly Willis & Bruce Robison, Lindi Ortega, Champagne James Robertson, Mickey Newberry, Roger Miller, John Prine, and Townes Van Zandt.

Drowning Moon

"Drowning Moon" is the trio's second album. It was recorded, mixed, produced and mastered by Carpenter at his Loco Dare studio in Niantic, Connecticut. Their first album "Bridge" was released in 2015. On "Drowning Moon," Carpenter wrote five of the songs, Maclean three. The songs merge the seasoned storytelling and well-

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developed characters from Carpenter with the young, hopeful, and sometimes heartbreaking first-person reflections of MacLean. The mix and production are exquisite as deliberate care is taken with every note, every strum of an instrument, every shake of a tambourine, every bass line, every vocal note.

Carpenter sings and plays guitar, banjo, mandolin, drums and percussion on the album. MacLean sings and plays guitar and Malbaurn covers up the bottom on bass with tasteful underscored melodies with just the right amount of punch. Rachel MacLean Sargent (Sarah's twin sister) provides harmony vocals and Michael Derry (from the band The Hoolios) plays accordion. The opening track "Sit by The Sea," written by MacLean, is a driving, fun, mandolin-banjo-acoustic guitar fusion where the instruments float over one another like an ocean wave. MacLean's lead vocal portrays innocence and longing that is true and heartfelt and her sister Rachel's harmonies can't blend any more perfectly. Carpenter's dynamic picking on the instrumentation is simply unmatched. "Irene," penned by Carpenter, is a simple, old-fashioned ode to a girl. Carpenter's back catalog includes tributes to other female characters like Rosalie, Maylene and many others, reminding one of Bruce Springsteen's epithets.

On the title track "Drowning Moon," Carpenter breaks out the electric guitar expertly and tastefully. This song should be on mainstream country radio right now. Period. A sampling of Carpenter's lyrics on this one:

"It's a dance in the light of a drowning moon, one last spin around the room, and it's goodbye, he walks out, no more lies, no more doubt.

And the night never fell so hard, have mercy on these fragile hearts, off to face the world alone, let bitter tears and whiskey flow tonight."

The fourth track, "Knight & Day," is the perfect illustration of Carpenter's ability to portray a profound understanding with insight into other

people's lives as he tells the story of an interracial marriage in the 1960s: the unlikelihood of its success and acceptance, and yet how wonderful it was. "Don't Tell Me the Truth," the second track penned by MacLean, emphasizes her skillful vocal timing and more of Carpenter's electric guitar. "World of Fear" is deeply reflective while Carpenter and MacLean sing it together just beautifully.

"Marionette" is destined to be a folk classic. A waltz, it features clever lyrics, a simple yet brilliant arrangement, perfect harmonies, and it tears your heart out. Carpenter wrote it in 1976 and decided to add it to this release. So glad he did. MacLean wrote the final track "Glow" and she really lets it loose, proving that this band can seriously rock if they need to.

The album "Drowning Moon" is a triumph of seasoned songwriting filled with truly meaningful stories, expert musicianship, and brilliant production.

The Sit-Down

I sat down with The CarLeans over tequila and beers in a quiet pub in Mystic, Connecticut and we talked about their latest CD, the music industry, where the trio has been, and where they would like to go. Sarah loves to play in Asheville, North Carolina; Jim loves it anywhere down South; and Corina loves brewery gigs – anywhere. But all three really love mid-level cozy listening rooms where the venue owners and clientele truly appreciate and respect the music. Their show coming up on May 7 at Infinity Hall in Norfolk, Connecticut is a good example of a great listening room. All three agree that moving dining room tables and chairs out of the way so at the last minute they can set up and play, is not ideal. They don't need Madison Square Garden, but if it came to that, they would find a way to adapt and probably wouldn't mind it.

They also wouldn't mind some help from a publicist or manager to handle the business side of musical creation including the marketing, tour scheduling, and distribution of their products.



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For Jim, it's always been and will forever be about the songs and being able to play them for people who appreciate them. "The level of respect triples as soon as you move up from the local level. It probably gets more complicated the higher up you go." He really likes theater-style gigs: "They actually like the fact that you're there." He believes live music, particularly original music, is more supported down South in states like Virginia than it is locally. He says some venues treat live music like an afterthought. He says, "If you're not going to respect the music, then why have it?" Along with The CarLeans' "Drowning Moon," Jim also just released a 10-song solo album titled "Poor Girl's Dream." He said it was a "labor of love" whose purpose is to pitch its songs for licensing to major acts. It would take me a whole other article to sing the praises of this one, because it's absolutely off-the-charts fantastic especially the masterpieces "Aqua-marine" and "Lie to Me." His son, Jake Carpenter, plays cowbell on the album which is rather humorous because Jake is a darn good singer-songwriter and guitar player in his own right as well.

Sarah's biggest influence on her has been her Dad (singer-songwriter Roy Dunn MacLean) from whom she learned to write simple but solid songs. She's only been writing her own songs for about four years. And her Mom, who loves to dance, brought Motown, funk, and bands like Tower of Power into her musical upbringing which further contributed to her country-bluesy-rockin' style. Her favorite gig so far has been their CD Release Party that took place this winter at the Eugene O'Neill Theater in Waterford, CT. "The temperature was below zero and people's cars weren't starting, but still the people came. It was a surprise to have 200 people at that show."

Corina studied the melodic upright bass lines of John Scott Lafaro and the electric techniques of Jaco Pastorius, but never wanted to be a "show-off." "I don't want to trample on a song. I just like to lay it down," she said. Her dream job is

to play music full time and make a living doing it. "I'm saving my vacation time at work for touring," she said. As previously mentioned, she particularly likes gigs held in breweries, as she took a sip of what I assumed was the latest IPA available at the pub we were sitting in. She has been pleasantly surprised that even the younger crowds are appreciating and buying their music.

The trio's strategy for now is to provide opening act support for national artists, plan short regional tours, break into new venues so they can sell their merchandise, and get on multi-band bills at larger venues. "I feel really lucky," Sarah said. "You play a long time then you find people (like Jim and Corina) and you click." Corina agreed, "We all have the same mindset."

"I've had my music forever," Jim said, "but now I have the greatest thing: This vision of The CarLeans that completes me and my music."

My advice: Buy their music and go to their shows. It will do you good.

I highly recommend checking out the other releases from these musicians:

Jim Carpenter 2016 solo album
"Poor Girl's Dream"

The CarLeans 2015 album
"Bridge"

The MacLean Sisters 2014 album
"Other Side of Loving You"

Jim Carpenter & The Hoolios
2012 album "The Dream"

Jim Carpenter & The Hoolios
2009 album "Silver Triangle"

The Hoolios 2009 album "Rosalie"

Jim Carpenter 2007 solo album
"Bahia Honda"

Links:

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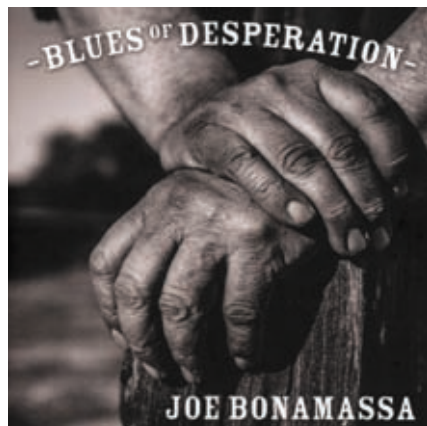
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Joe Bonamassa “Blues of Desperation” J & R Adventures

Joe Bonamassa is one of those blues guitar virtuosos who just rips it up show after show, album after album. Having shared the stage with B.B. King as early as 12 years old, Joe Bonamassa has always been destined to play the blues. He has been one of the top blues guitarists for quite some time, and his recent release “Blues of Desperation” continues in that line of high-energy blues rockers.

Great blues guitarists amaze me with their ability to take this venerable, established genre and do something interesting and new with it. The blues works within a certain framework, yet Joe Bonamassa always is finding new things to say with his fingers. He’s taken this well-run road travelled by some of the greatest musicians ever and found his own parallel path to ride.

Bonomassa is frequently compared to such American artists as Stevie Ray Vaughn, and rightly so; he brings that same dynamic level of energy to the guitar and you can hear some of that influence. In actuality, it was the British blues rockers like Peter Greene, Jimmy Page, and Eric Clapton that inspired Bonamassa and largely driven his style.

The new album “Blues of Desperation” is full of blues rockers. The opening track “This Train” kicks it off with a quick tempo and a simple catchy riff. He plays some nice slide guitar before exploding into the first solo of the album. There’s some nice piano from Reese Wynans there driving the rhythm

20 SOUND WAVES

along, and it sets the tone for the whole album.

The next track “Mountain Climbing” is a stomper. It’s got a heavy, plodding beat behind Bonamassa’s vocals. He really doesn’t get enough credit for his vocal chops – he’s a great singer in his own right with a great sense of melody and feel.

The album goes a little down tempo and wide of the genre with the track “Drive”. It’s got a desert rock feel like a Chris Isaak number. There’s lots of space in this song about getting away from things and just driving off into the night with his girl.

“No Good Place For The Lonely” is one of those slower tempo blues tunes with a really heavy, emotional vibe to it. There are some great hooks and more nice vocals. On “The Valley Runs Low”, he plays the acoustic and has a more radio-friendly pop appeal. He does a great job arranging the album, with the feel constantly shifting from song to song, always keeping it fresh and interesting.

If you’re into the blues, great vocals, and incredible guitar work you’re going to like this album. Joe Bonamassa continues to impress, and I highly recommend checking out “Blues of Desperation”.

**- Tom Matthew
Two Ton Music**



ZAYN “Mind of Mine” RCA Records

It’s the moment everybody’s been waiting for. That’s right, ZAYN’s debut album. Whether you are apathetic to the

former boy-band heartthrob or you are absolutely head-over-heels for him, you should be aware of what you’ll be hearing over the supermarket loud speakers for the next few months. ZAYN is the most recent boy-band defector and, as such, everyone is waiting to see if he will be able to hold his own and become the new Justin Timberlake following his departure from *NSYNC, or if he will crash and burn like A.J. McLean from Backstreet Boys. The former One Direction member’s new album looks to do what all newly solo musicians hope to do on their debut: separate themselves from their band. In ZAYN’s case, as with many other ex boy banders, he hopes to do this by showing how mature he is.

ZAYN leads in with a gentle, intro that showcases his falsetto behind distorted pop sounds. All this leads in to ZAYN’s lead single, “Pillowtalk.” The song showcases sex, especially in the music video where Zayn teams up with his model girlfriend Gigi Hadid for a sensual display. The song describes both the ups and downs of passionate lovers as Zayn sings “fuckin’ and fightin’ on, it’s our paradise and it’s our war zone.” Zayn shows his maturity with poise as he restrains himself from overusing profanities. The song has underlying, slow

electronic music mixed with deep bass that highlights Zayn’s superb vocals.

The next track on the album, “It’s You,” shows a more intimate side of Zayn. Zayn’s crooner voice plays well with the subtle yet introspective lyrics of the track. Produced by Malay, the producer of channel ORANGE, this song maintains subtle R&B tones similar to that of Frank Ocean. “Be-four” comes in next with a nice groovy beat that brings back memories to Daft Punk’s “Get Lucky.” This smooth R&B song is destined to be a hit as it holds a catchy rhythm with an underlying funk

influence.

The song that shows just how much Zayn wants to move away from the boy band image is “Drunk.” The song describes late nights, parties, drugs, alcohol, and seduction: all things that go against the innocent boy band member image. Zayn highlights this fact when he sings lines like “Red eyes, amnesia, on ice,” “I’m buzzing and I feel laced,” and “take you to the back now, I take a shot for you.”

After a while, the songs on the album begin to blend together and sound the same, as is the case with many pop albums. However, one track stands out. “Intermission: Flower” shows Zayn’s Pakistani roots as he puts down a verse in Urdu, the national language of Pakistan. This alternative move shows Zayn’s individuality as an English musician with Pakistani heritage.

Zayn puts forth a strong record that will, without doubt, be a hit. The album gives the listener more than expected but leaves you wishing for a moment where Zayn would truly break loose. Mixing R&B rhythms, a crooner voice, and passionate lyrics, Zayn’s album puts miles between himself and One Direction.

- Nic Hall



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COOKING WITH THE BLUES

By Luci & Jack Chaplin

I'm here writing this in the middle of April and your going to read this in May ! First off I want to wish my Sister Heidi a very Happy Birthday on May 1st!!! Even though she was the one who pulled the skin off the turkey before it hit the table or the one who cut the most precious end piece off the roast as it came out of the oven and let all the juices gush out, she is the picker we all get annoyed with, the ones that can't wait for the food to be served!!! I am beginning to think she may be the real foodie of the family and the expectations and anticipation of digging in is too much for her to handle. Lets not forget she was my gravy and noodle cohort!!! Love You Sissy!!!



Well we are between seasons, still cool days and much wind and rain but sunshine and warmth on the horizon, I believe we are out of the woods!! A few days ago when we had a our last dusting of snow we met a few friends in Norwich at These Guys Brewing Company, a brewery and gastro pub in the old Chaser's and previous Wilson's Saloon space. As we pulled up I noticed that they had shoveled the snow in front, always a good sign since we weren't sure that they were open on a snowy Monday night. I was amazed on entering at how they had transformed the space, I had to ask myself are we really in downtown Norwich? Norwich has so much potential but for some reason it hasn't rediscovered itself yet. I had two previous spots, Daddy's Downtown and Jack's Kitchen on 7th and Central back in the early 2000's. at Jack's Kitchen the area was sketchy, my best customers were Ladies of the Evening and Peddlers of Illicit Substances. They were both duds and I had moved on to more fertile grounds. (I also had Daddy Jack's in (Bozrah) It was very quiet night business wise but our server was really nice and got us up to speed on the history of the space and the whole mission and concept. It is really cool to see the brewing tanks in the back and the exposed duct work, everything looking neat and clean.

We were there eat and to have a meeting so not much drinking, a few ordered beers. Looking at the menu I was somewhat shocked by the prices, again I said to myself, Norwich?? Apps. in the teens, Onion soup for \$9, Clam Chowder \$11, Roasted Chicken \$23, Craft Burger \$15, Fish and Chips \$18, Hanger Steak \$27, Cider Brined Pork Chop \$26, and the topper Lobster Mac and Cheese \$26!! We ordered the Cheese Plate, Chowder, the Craft Burger. App. 3 for \$15, and a Caesar with Chicken for my daughter Rachel, that's all she ever orders!!!

If I could critique a minute here it goes, the Cheese board had a nice assortment of cheeses, fig jam was really good, the pretzel bread was impossible to cut, the toasted bread was rock hard. I asked for some fresh bread and they didn't have any. The burger was really good with some bacon jam for \$15 I wish the fries were fresh cut, the mushroom risotto was really

tasty, the mac and cheese without the lobster could have been cheesier but the orecchiette was a nice pasta to use. Maybe I've always been conservative in my pricing but I've always believed to keep the prices as affordable as I can and let the customers walk out saying "Wow, we had a great meal and feel that we got a great value for the buck. That being said, overall the food was really good, I hear the brunch is very nice, I think These Guys is great for Norwich and I think there is a rock solid clientele base there, like my friend Mike Jewel who has a law office with his wife Donna in town. Norwich needs to get it's head out of it's you know where, redevelop the waterfront, get rid of that unsightly parking garage right on the water front, and while at it, move all the social services and entitlement programs out of downtown and let the taxpayers enjoy the city, but first, the Economic Development should recruit more restaurants and establishments like These Guys Brewing Company to help bring class back to the Rose City!

May is here as you read this! Mother's Day is Sunday May 8th, Don't forget to shower Her with love and affection, if you are estranged it maybe time to reach out and patch things up! I've worked so many Mother's Days over the years but as my Mother gets up in years I now choose to devote the day to Her, to capture as many memories and Her smiles as possible. Memorial Day May 30th, the gateway to warm weather, sunshine, cookouts and white shoes! I plan to catch a few parades and to get into the festivities this year!

I'm not sure if this will be out on the first but Sunday the 1st is a big event, the Karl Kelly Memorial Fundraiser at Great Neck Country with a great lineup this year of our superb local musicians who have played with Karl over the years. It should be a great time with proceeds going to a great cause, New London School's Music program. What a blessing to Karl to be remembered year after year, it proves that he had done the right thing while on this earth!

Don't forget to check out the Spring Food Stroll Wed. May 11th, Downtown N.L. is on fire, many new restaurants and bars opening up, more participating establishments than ever! Stop into Daddy Jack's and say hi to me in the kitchen, there may be a free drink in it for You!! The password is "Sound Waves". Until then, Good Health and God Blesses! Jack and Luci

p.s. Check out my cooking videos on Youtube, 2,700,000 hits, 12,000,000 minutes watched! I hope You enjoy them!!

p.p.s. Late off the press I hope not past deadline, The Karl Kelly Memorial at Great Neck Country Club was a huge success!! Packed house, Brother Bigeye opened the show, followed by Van Haley, Pirates 4 Peace, then finished up with a Jam headed by Andre and Karl's Friends! What talent in one room, in one city!! It was so obvious what love everyone has for Karl and His family, what more could one Man wish for in life, to be remembered so greatly year after year, this being the 3rd. What a great job everyone did organizing, a special shout out to John Van Ness! It was a who's who event!! R.I.P. Karl!!!



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BAR FLY JOURNALS

By Stephanie Shawn

Hello my Sweet Barflies..let me start this lovely month of May with a rant! When I decided to return to writing the BFJ's, I asked my lovely Editor DAVE for a raise and the cover of the magazine. We won't discuss the raise, but DAVE scoffed at my pin-up covergirl idea! Ya know what I was thinking??.. maybe a sexy sailor or sexy nurse, the usual Pin-Up-slash-Halloween type ideas. Hmmm! After DAVE'S scoff, I sent him a headless pic of myself from last year's FANTASYFEST in Key West, trying to show him that I wasn't quite as hideous as he was making me feel.

Well..no photo shoot was mentioned

as the month came to an end and I needed to turn in the Journal's. But then my boobs appeared on the cover (in a 2x2 box)! Then the next month, more of me was placed as my profile pic in SOUNDWAVES. I have no head, Dave!! That was the point of me sending the pic to you like that, so you wouldn't use it, cause I have no head!!! Ugg, Men! Take it off, DAVID!! PUT MY FACE BACK!

Anyways... enough of that! What a fabulous month! Got a call from PAMTASTIC as she was making her way in her sweet ride, to ANGIE'S "PIER 27 Lounge" in Mystic to see talented musician JUSTIN ADAMSON. My Secret Spy with Barfly Eyes reported that 'a great time was had by all' listening to some original rocking,

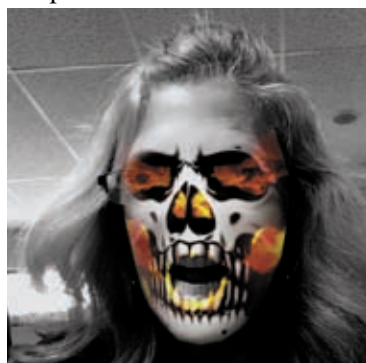


jazzy tunes from JUSTIN, while enjoying some libations with fellow listeners MARK and JENNIFER SHAW, MARY ELLEN MAIN, NANCY HARNISH, MARK VELLIEUX, JACKIE HILBERT and many others from the local ANGIE'S CREW showing their support for local entertainment!

Drunk Night with the BAAAAFAATHA AGAIN!!! This is becoming a habit! Started off with some amazing cocktails created with love by STEVE, my favorite

bartender at the BRIDGE, along with a scrumptious calamari. After lunch, my sister called to let me know that KAVATEEL (KATHLEEN) was at the HANDLEBAR CAFE. That's all I needed to hear! Headed down, became the "shot queen", started speaking in tongues, was corralled by my sister and sweetly driven home where I was gently guided to bed. Or.... was lured to the car with the promise of heading off to even more fun, driven quickly home, dragged in and up the stairs to bed. However you'd like to envision it!

24 SOUND WAVES



Talked to Sweet SALLY SORENSON from the WINDJAMMER in Misquamicut. She's looking for a lot of help with her family's various businesses in Misquamicut! So, if you are interested in a summer job, head on down. Tell her the Bar Fly sent you! They have so many things planned for this season and as you know, it's a beautiful spot to enjoy a cocktail while catching some sun out on the back deck!

And while picking up a delicious grinder at PETE'S GROCERY in Bradford, I ran into MISS HOLLY MCCORD, who let it slip that she would soon be marrying BAR FLY Fan, MICHAEL MAIN! I'm so happy for you both! And my friend DOUG from BROWN DERBY invited me to his DRUNKEN PALETTE Night on May 17! Twenty dollars gets you a night of fun, creativity and a beautiful picture, painted by you! Let's do it! And don't forget, BRANDED. will be playing at the DERBY on May 21!

ROMPER STOMPER BABY!! I

see LUNA, ETHAN, JOHN GAVITT, BRIAN GAUDET(84 TAVERN ON CANAL), JEFF MCCABE, MIKE GARDNER, JOHN FRIES, MICHAEL CHICORIA, BILL SEYLER, DEAN SCHLAIS, CARRIE SYLVIA, BRIAN BRADLEY, ERNIE LOPES, CATHY SIMMS, JEREMY URBANIK, MARSHALLMACDADDY,DANCAREB,LEEOLIVER,TIMBREAU, TOM SANTOS, JAY MINICUCCI(STYFF KITTY HARBOUR HOUSE MAY 28!) , LESLIE KING, GREG PICCOLO, KRIS STARKS, SABBY CONTINO, TRICIA KIMBALL, ROBIN BENTZ, CHARLINE EITEL, JOANNE HOLLY, ROXANNE FERRARO, BOB GLADUE, MICHELLE JAMES, CARLO MCCOOL, CHUCK LANPHEAR, JEAN MURRAY, KELLY WALKER, KEVIN MANZELLA(Everywhere! Including PIER 27, HAVERSHAM and SHIPYARD TAVERN) , DANNY BROUGH, JESSICA REYNOLDS, NEIL ROMA, NICK BURLINGHAM(STYFF KITTY AGAIN!), SARAH MORRISEY, RONNIE WOYCIK, JOE PRESTI, LISA CLOUGH, CATHY LARKIN, KEN SORENSON(reporter to the Stars), MIKE HURD(photog to the Stars), BERNARD JOHN, KAREN MATHEWSON, BRENDA PECKHAM, JOE POLLARD, JEFF HALL, CINDY RUSSO* and HUMPHREY AMEDEO*, O YEAH!! Happy Birthday, my flies!!

Miss REBECCA BIATCH and CINDY VOCATURA are having a POKER RUN out of APPLEBEES in Westerly this month on the 15th, with all proceeds to benefit the JIMMY FUND! ELIZABETH MITCHELL-CIPRIANO reported that her Bar, the HANDLEBAR CAFE, is one of only four Bars in the state Rockin' KENO!! If you like games of chance,



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And put Sunday June 5 in you calendar. The 9th ANNUAL BIG RED MEMORIAL RUN will be out of RYAN'S PUB in Groton with a shotgun start @ Noon, stopping at HOOTIE'S, HANDLEBAR CAFE, HARP & DRAGON and OCTANE. The final stop at SMOKEY O'GRADY'S will feature music with JAMES RICE, as well as raffles, prizes and great food for a great cause in honor of CORY "BIG RED" MILTON. The proceeds pay the necessary fees and equipment charges "so that all kids can play"! And a sad Good-bye to another Angel, Miss GINGER COON! Your warm smile will be remembered by so meant people.

Well, I feel we've covered many events and subjects this month (I discovered SnapChat, RANDY FALLON found me in his phone etc.), but the most important event is MOTHER'S DAY! Call your mother! Or say a prayer if she's gone. Happy MOTHER'S Day to my mom, Miss DAWN MERSHON, as well as Miss Michele! I love you both! Keep me posted on FaceBook with info on local events and I will try to get them in!! Miss you, my sweet flies! Love you long time!



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Prince Continued

hometown of Minneapolis the Twin's baseball franchise turned everything purple from its Twitter account to Target field itself in honor of the hometown legend. On the scoreboard was the classic cover of Purple Rain with the words, "Good Night Sweet Prince" 1958-2016.

Thousands of fans poured into the streets of downtown Minneapolis and stayed through the night to honor the hometown artist. First Avenue, the club immortalized in the film "Purple Rain" and home of many legendary Prince performances, was mobbed with mourning fans of the iconic hometown musician. The free overnight dance party went well into daylight Friday morning.

Here in NYC, signs for the Prince Street subway entrance were awash in purple. The Apollo Theatre in Harlem honored Prince with a tribute and Spike Lee threw a celebration of Prince's life at his Brooklyn studio open to all Prince fans. On Broadway, the evening of Prince's death, the cast of "The Color Purple" starring Jennifer Hudson led a tearful audience sing-along rendition of "Purple Rain". Pulitzer Prize winner Lin-Manuel Miranda led his cast of "Hamilton" and its audience in a cheering dancing rendition of Prince's "Let's Go Crazy".

Prince was mourned by the Fashion World as well – which counted him one of its own. "Prince refused to adhere to genres in clothing just as he refused to adhere to genres in music. But, in the way he assumed tropes of kitsch femininity – lace, ruffles, sequins, peek-a-boo and high heels and transformed them into vehicles of an in your face masculine sex appeal. Prince had enormous influence. Most of which can be summed up by the shoe"

I personally rigged a few Prince arena shows and illuminated Sheila E. from a truss spot a couple times. My friend and union brother toured with Prince and I was able to attend shows backstage at venues within a 90 mile radius. It was like running away with the funk circus! Death can be profitable. As this issue goes to print, Prince is #1, #2, and #6 on the Billboard charts due to old fashioned album sales. President Barack Obama issued this statement the day after Prince's death: "Few artists have influenced the sound and trajectory of popular music more distinctly or touched quite so many people with their talent."

Prince, was always a master of playing music and distributing it. More than any artist he sought control over his image and product. "His music was a cornucopia of ideas: brilliantly kaleidoscopic." Mystery was an essential component of his persona throughout his life. In the end there is no question, Prince was a towering human being and a once in a lifetime artist.

My name was Prince and I was funky.



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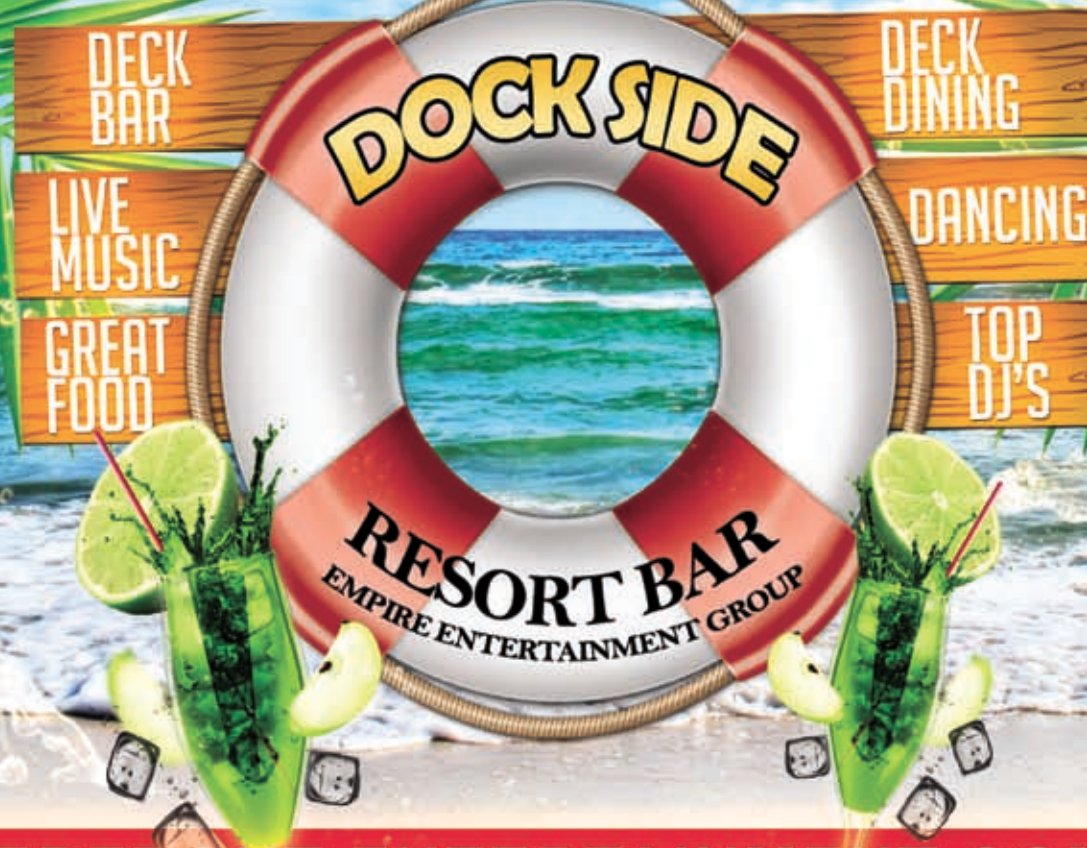
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