

Sound



Waves

Volume 26
Issue 8
August 2016

An
Interview with

**DAVID
GRISMAN**

A Southern New England
Entertainment & Dining Guide Since 1990

**JOSH SMITH
JIM CARPENTER
MARY ANN CASALE
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HEMPSTEADYS
BLINK 182
CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE**



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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Ali Kaufman
Morning Mojo
WCNI 90.9fm
Tuesday Mornings
9am-noon



Event Specialist
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www.cticcb.com/mojo/Default.htm

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Sound Waves

August 2016

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Sat. 13th - Landshark Promo 2-4pm

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Sat. 20th - Budweiser Promo 2-4pm

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Les & TC 1-5pm

5th Mon. ~ **BOATCAKE**
 1-5pm

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Fri	Sat	Sun
5 Eric Narwhal & the Manatees 9:30 pm	6 1-5 MARC DOUGLAS BERNARDO NEVER ENUFF 9:30	7 DAN & NICOLE 1-5
12 Franklin Brothers 9:30pm	13 1-5 JASON GRANDALL BAIRD SOULS 9:30	14 CABANA BOYS 1-5
19 DJ DYVNE 9pm	20 1-5 John Erikson STYFF KITTY 9:30	21 JAMES HARRIS 1-5
26 SUGAR 10pm	27 1-5 THE CHOOS Roadside Justice 9:30	28 ANDY & BETHANY 1-5

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3
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4
patrones
2pm

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Wed. 3rd ~ 1pm **WILD ONES** Unplugged

Wed. 17th ~ 1pm **A Zoo Stic & DJ RE**

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FELIX**
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SATURDAY
9pm

Thu	Fri	Sat	Sun
4 Matt Vizzo 2pm	5 Dean & Lil Chris 2pm	6 Savage Brothers 2pm	7 The Zoo 2pm
11 Sean Rivers 2pm	12 Radio Midget 2pm	13 Fast Rickey 2pm 80's DJ Party 9pm	14 Kick 2pm
18 Matt Vizzo 2pm	19 The Complaints 2pm	20 Lick Bloomer 2pm 9pm	21 Darik & The Funbags 2pm
25 Steve Gregory 2pm	26 Matt Vizzo Duo 2pm	27 Joon 2pm	28 That Band 2pm

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		9 Matt Vizzo 5pm	10 Chris Marolda 7pm	11 Ethan Cash 6pm DJ 10pm	12 Whisker Fish 6pm DJ Rob Minto 10pm	13 Bloomer 6pm
Summer St. Paddy's on the Patio Saturday August 20th	16 Matt Vizzo 5pm	17 Dean Cardinale 7pm	18 Ethan Cash 6pm DJ 10pm	19 Guido & Dan 6pm DJ Rob Minto 10pm	20 Acoustic Marsh Pit 6pm	21 Chris Marolda The Patrones 3pm 5pm
	23 Matt Vizzo 5pm	24 Guido 7pm	25 Travis Winkley 6pm DJ 10pm	26 Steve & Britt 6pm DJ Rob Minto 10pm	27 Ethan Cash 6pm	28 Tony Gabriel Red Light 3pm 5pm
	30 Matt Vizzo 5pm	31 John Maz 7pm	1 Ethan Cash 6pm	2 Sidekick Duo 6pm DJ Rob Minto 10pm	3 Matt Vizzo 6pm	4 John Maz That Band 3pm 7pm
	5 Dean Cardinale 3pm	6 Matt Vizzo 5pm			FREE Ride to and from Sunset Ribs! 860-266-RIBS (7427)	
						



MUSIC NOTES



“For What It’s Worth, To Them”

By Mark T. Gould

*“There’s something happening here
But what it is ain’t exactly clear
There’s a man with a gun over there
Telling me I got to beware”*

Philando Castile was 32 years old. He was born in St. Louis, and attended the University of Minnesota. He worked as a nutrition services supervisor for the St. Paul Public School District.

*“I think it’s time we stop
Children, what’s that sound?
Everybody look - what’s going down?”*

Alton Sterling was a 37-year-old resident of Baton Rouge, where he attended Central High School. He was raised by his aunt, Sandra, after his mother died. He raised several children.

*“There’s battle lines being drawn
Nobody’s right if everybody’s wrong
Young people speaking’ their minds
Getting so much resistance from behind”*

Brent Thompson was a 43-year-old, seven-year veteran of the Dallas area rapid transit force. He had been married for two weeks. His widow is a fellow transit officer.

*“It’s time we stop
Hey, what’s that sound?
Everybody look - what’s going down?”*

Patrick Zamarripa was a 32-year-old Dallas police officer. He was a Navy veteran who served in Iraq. He was the father of two children.

*“What a field day for the heat
A thousand people in the street
Singing songs and carrying signs
Mostly saying, “hooray for our side””*

Officer Michael Krol was 40 years old, and was originally from Detroit. A nine-year veteran of the Dallas department, he received a criminal justice degree from Wayne County Community College, and loved to play basketball.

*‘It’s time we stop
Hey, what’s that sound?
Everybody look - what’s going down?’*

Dallas Officer Lorne Ahrens was 48 years old, and had worked for the Los Angeles County Sheriff’s Department for a decade before moving to Texas. He was a 6-foot-5, 300-pound former semi-pro football player.

*“Paranoia strikes deep
Into your life it will creep
It starts when you’re always afraid
Step out of line, the men come and take you away”*

Officer Michael Smith was a 55-year-old former Army ranger with 27 years on the job. Married for 17 years, he had two daughters, ages 14 and nine.

*“We better stop
Hey, what’s that sound?
Everybody look - what’s going down?”*

Montrell L. Jackson was 32 years old and a 10-year veteran of the Baton Rouge Police Department. He and his wife had a baby in March.

*“We better stop
Hey, what’s that sound?
Everybody look - what’s going down?”*

Officer Matthew Gerald was a 41-year-old Marine Corps and Army veteran who served in Iraq. He had worked for the Baton Rouge Police Department for less than a year. He gave out Halloween candy to neighborhood children from the back of his pickup truck.

*“ We better stop
Now, what’s that sound?
Everybody look - what’s going down?”*

Brad Garafola was a 45-year-old father of four. He was a deputy with the East Baton Rouge Parish Sheriff’s Office, where he served for 24 years. He was the father of four children.

*“We better stop
Children, what’s that sound?
Everybody look - what’s going down?”*

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All The World's a Stage



“Under the Covers”

By Sue Menhart

Does anybody understand “BR-EXIT?” Heck No! Does anybody understand the Department of Justice’s latest decision regarding consent and licensing and royalties controlled by Performing Rights Organizations ASCAP and BMI? All the more - Heck No!

All I know is this – it’s nearly impossible to make any money off your original music creations via online streaming services – no matter who you are. It’s also nearly impossible to make any money off your original music creations via hard copy CDs because the only way to sell them is to do live shows. Once you sell out of CDs in your local area, which cost thousands of dollars to manufacture, you need to “broaden your circle” as they say and book shows out of your chosen city. The problem with that is you need money to tour with in order to play every night of the week and sleep in a van. (You can’t just eat peanut butter and jelly sandwiches like Lynyrd Skynyrd did while recording in Muscle Shoals.) Well, I guess you could. But in order to have the money to at least afford the peanut butter and jelly, you need a day job. But since most employers probably won’t appreciate you taking a month off here and a month off there to go gallivanting around the world, you are stuck playing shows only on the weekends, and not too far away.

This is the Catch-22 of the music biz. Unless Mommy and Daddy are funding your little rock star trip around the world, the rest of us, have to find a way to pay for it. It takes money to make money.

My point is - this is why millions of hopeful musical geniuses resort to – you guessed it – starting COVER BANDS. Cover bands don’t need to book studio time, pay copyright registration fees, hire photographers and artists for album art work, or pay for CD manufacturing and online upload “bundles.” They don’t need managers, publicists, booking agents, album distributors or radio campaign promoters. They don’t have to constantly yearn for stardom. They can just be awesome musicians onstage, playing music everybody loves and wants to hear, and they pack the clubs. And they make a lot of money doing it; especially Tribute bands who are super duper good at copying someone who paid to do all that previous stuff and who got lucky with lots of hits so lots of cover bands could cover their stuff.

The word “cover” in regards to music by the way was coined by the Chicago Tribune in the 1950s to refer to a rival version of a previously released original tune. Some original bands throw covers into their set to make everybody happy, and to show off how THEY would have recorded it. Original bands have realized that some live music appreciators are just simply not interested in hearing songs they don’t know while out on

8 SOUND WAVES

the town spending hundreds of dollars on food and drinks. They want to dance and party and eat chicken wings and sing along.

Cover bands follow only a couple rules when it comes to choosing songs: Everyone in the band has to at least like the song, and no one in the band can absolutely hate the song. Pretty simple. No K.C. & The Sunshine Band, and no Bay City Rollers. Peter Frampton – yes. Kansas, Boston, Journey – yes. “Brown Sugar” by the Rolling Stones – no. One guy said, “I just can’t consciously play a song about a black slave girl.”

“Whiskey Lullaby” by Brad Paisley and Alison Krauss - no. “I will shoot MYSELF in the head if I hear that song one more time,” somebody said. “Cocaine” by Eric Clapton – no. Just for a laugh – “Billy Jean” – yes. Pat Benatar – yes, except “Hit Me With Your Best Shot” – karaoke crooners have worn this to pieces over the past 20 years. Prince – yes, especially “Purple Rain.” Captain & Tennille – no. Allman Brothers – yes. Delbert McClinton – yes. Susan Tedeschi and Bonnie Raitt – yes.

There are also certain songs that only certain guitar players can handle, so those song choices depend on the shredding ability of the lead guitarist. “Frankenstein” by Edgar Winter – only one guy. “Funk 49” – only one guy. Anything by Jimi Hendrix – pretty much only one guy.

Bruce Springsteen – yes, except “Dancing in the Dark.” Janis Joplin – most definitely yes. Anything reggae – only if the audience is wearing bathing suits. Lynyrd Skynyrd – yes, except you know what.

AND NEVER EVER BROWN EYED GIRL.

Sometimes in my own band, we’ll be playing a cover song for the millionth time, and I’ll turn to the band and exhaustively say, “I just can’t do it anymore.” I’ll end it (swiping my finger across my neck) somewhere before the bridge, and the retched song never makes it onto a set list again. No questions asked.

But basically, you just feel the crowd and feel the venue. If you can’t “feel” the crowd” or “feel” the venue, then you have no business being in a band. When you’re famous, like Bruce Springsteen or Adele, the people are there for YOU. When you’re in a cover band, the people are there for THEMSELVES. I don’t care what the famous people write on their social media pages. When I’m doing a show, and tons of people start screaming “ADELE,” it’s because they want me to COVER Adele, for THEM.

So back to the original music creators - and this point is argued a lot –

DESCRIPTION	AMOUNT
iTunes – Apple Music - Europe Sale	\$0.01
iTunes Match - Americas Sale	\$0.00
Spotify Sale	\$0.02
Spotify Sale	\$0.01
Spotify Sale	\$0.01
iTunes - Apple Music – US Sale	\$0.01
iTunes Match - Americas Sale	\$0.00
iTunes - Apple Music – US Sale	\$0.01
iTunes - Apple Music – US Sale	\$0.01
Spotify Sale	\$0.01

how much of their great music are we missing out on? Why is the SAME OLD STUFF that SOUNDS EXACTLY THE SAME AS THE PREVIOUS SONG on mainstream radio all the time? It's because once an artist gets lucky and gets a 'big machine' behind them, i.e., MONEY, then the production and touring costs are covered. Once that machine proves it can make a profit off that artist, other machines look at artists who SOUND JUST LIKE THAT ONE, and put their money behind the next one, and so on and so on and so on. The result: ALL THE SAME STUFF OVER AND OVER AGAIN.

You can listen to independent radio or Pandora and catch some non-mainstream music created by hard working souls who have managed to get some airplay, who have paved their own way either through their bank accounts or GoFundMe campaigns but ninety-nine percent of the time, they give up and either get real jobs, or become, COVER BANDS. Musicians are happy, diners and dancers are happy, club owners are happy. FREEBIRD!

Peruse more cautionary tales, rants and raves over on my blog "Menhart Musings" at www.suemenhart.wordpress.com.

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BAND DATES

ANDY & BETHANY

6 - Riverglow, Pawcatuck, CT 6-9pm
11 - Breachway Grill, Charlestown, RI 6:30-10
14 - Pizzetta, Mystic, CT 6-9
26 - Pizzetta, Mystic, CT 10-1am
28 - Windjammer, Misquamicut, RI 1-5

ANDY CHANEY

22 - Daniel Packer, Mystic, CT

AZALEA DRIVE

6,27 - On The Waterfront, New London, CT 8pm
13 - Polish Club, Montville, CT 5pm
21 - Fitch High, Groton, CT 10am
26 - Vineyard, Stonington, CT 6pm

BEBOBALOUBOB

5 - Richoni's, Groton, CT
6,20 - Acorn Acres, Bozrah, CT 7-11
12 - Harbour House, Mystic, CT 8:30-11:30
13 - Toyo, Colchester, CT 8:30-11:30
19 - Octane, New London, CT
26 - Keagans, Middletown, CT
27 - Witch Meadow, Salem, CT 7-11

BRANDT TAYLOR

2 - Angies Pizza, Mystic, CT 5-8pm
2,9,16,30 - Brazen Hen, Westerly, RI 8pm
4 - Maury's Pub, Danielson, CT 8pm
5,19 - Apricots, Farmington, CT 8pm
6 - Rock Garden, Watertown, CT
7 - The Infinity, Norfolk, CT 12pm
7,14,21,28 - Andrea, Misquamicut, RI 8pm
8,15,29 - Harp & Hound, Mystic, CT 8pm
17 - Bee & Thistle, Westerly, RI 7pm
18 - Pavillion, Ashaway, RI 5-8pm
20 - Farmers Market, Stafford, CT 10am
20 - Lake Tavern, Dayville, CT
22,23,24,25 - Ballard's, B.I., RI 2-6pm
27 - World of Beer, W. Hartford, CT

THE CARTELLS

4,5,6,11,12,18,25 - Norwich Inn, Norwich, CT 7pm
4,11,18,25 - Filomena's, Waterford, CT 5:30pm
7,19,28 - Maugle Sierra, Ledyard, CT 3pm
8,15,22,29 - Point Inn, Old Saybrook, CT 6pm
10 - Park, Prospect, CT 7pm

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17 - Bill's Seafood, Westbrook, CT 7pm
20 - Pazzo, Rocky Hill, CT 7:30pm
24 - Bridge Market, Groton, CT 5pm
27 - Hilton, Mystic, CT 8pm

DAN STEVENS

2,9,16,23,30 - www.icrvradio.com, 3pm
29,16,23,30 - Nightingale's Cafe, Old Lyme, CT 6pm
3,10,17,24,31 - Old Lyme Inn, Old Lyme, CT
5 - Steak Loft, Mystic, CT
6 - Blues Fest, Stafford Springs, CT
7,28 - Black Hall Outfitters, Old Lyme, CT
11 - Public House, Darien, CT
13 - Arts & Crafts Fair, Bellefonte, PA
14 - Bullfrog Brewery, Williamsport, PA
18 - The Fez, Stamford, CT
19,20,21 - Hamburg Fair, Lyme, CT
21 - Bee & Thistle Inn, Old Lyme, CT 5pm
25 - Camp Horizons, Windham, CT
26 - Tavern 489, Stamford, CT

DAN WATSON

2,16,30 - Daniel Packer, Mystic, CT
4,17 - Dog Watch BBQ, Mystic, CT
5 - Pizzetta, Mystic, CT
6 - Lansdowne Pub, Uncasville, CT
7 - The Windjammer, Westerly, RI
9 - Angies Pier 27, Mystic, CT
10 - Mystic Pizza II, N. Stonington, CT
11 - Saltwater Vineyard, Stonington, CT
14,28 - Ancient Mariner, Mystic, CT
18,25 - Spring House, Block Island, RI
20 - Mariner Grill, Narragansett, RI
26 - Brazen Hen, Westerly, RI
27 - Breachway Grill, Charlestown, RI
31 - Tipping Chair, Southington, CT

DARIK & THE FUNBAGS

6 - Paddys, Misquamicut, RI 2pm
10 - the Green, Southington, CT 7pm
12,13 - Captain Nicks, Block Island, RI
19 - Fair, Wolcott, CT
20 - Westfield Fair, Westfield, MA 7pm
21 - Pavilion, Old Lyme, CT 2pm
26 - Sheas, Manchester, CT

THE DRAWBRIDGE BAND

7 - Riverfront Park, Portland, CT 2:30-5:30pm
13 - The Grill, Mashentucket, CT 5-8
20 - RiverQuest Cruise, Haddam, CT 6-9

EIGHT TO THE BAR

4 - Green Gazebo, Southbury, CT 6-8
5 - Knickerbocker, Westerly, RI 8:30-11:15
7 - Ninigret Park, Charlestown, RI 2:30-4
10 - Beach Park, Waterford, CT 6-8
11 - The Towers, Narragansett, RI 7-10
12 - Fair, Lebanon, CT
19 - Owenego Inn, Branford, CT 8-11

25 - Masonic Home, Wallingford, CT 6:15-7:45
28 - Fair, Terryville, CT 2-4:30

THE FAKE EXPERIENCE

12 - Voodoo Grill, Mystic, CT

FRANKENPHIL

3 - Stomping Ground, Putnam, CT 8pm
4 - Dodd Stadium, Norwich, CT 5pm
5 - Penny Lane, Old Saybrook, CT 7:30pm
10 - Steak Loft, Mystic, CT 7pm
11 - The Irons, Mystic, CT 5pm
12 - McBrides, Providence, RI 7pm
13,26 - On The Waterfront, New London, CT 7pm
14 - Ridge Vineyard, Preston, CT 12pm
15 - Rathskeller, Charlestown, RI 8pm
17 - Saltwater Tavern, Wakefield, RI 8pm
21 - Stomping Ground, Putnam, CT 1pm

HOPE ROAD

8 - Tunes On The Dunes, Misquamicut, RI (6-8)
14 - Town Beach, Barrington, RI (6-8)
18 - Esker Point, Groton, CT (6-8)

JACK NAZZARO

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

JAMES HARRIS

2,9,16,23,30 - Harp & Hound, Mystic, CT
3,10,13,17,24,27,31 - Daniel Packer, Mystic, CT
4,20,25 - Pizzetta, Mystic, CT
5 - MaugleSierra, Ledyard, CT 6pm
6 - Tanger Outlets, Ledyard, CT 4pm
6,19 - Venice, Westerly, RI 7pm
12 - Silver Oak, Mystic, CT 6pm
14, - Maugle Sierra, Ledyard, CT 3pm
21 - Windjammer, Westerly, RI 1pm

JAY DEMPSEY BAND

28 - Fair, Brooklyn, CT 1 & 3pm

KEN SERIO JAZZ TRIO

6 - Chamard Vineyard, Clinton, CT
21 - Perks & Corks, Westerly, RI

Ms. MARCI

& THE LOVESICK HOUNDS

5 - C4PT, Manchester, CT 6-10pm
20 - Toyo, Colchester, CT 8:30-11:30

Ms. MARCI & JIM HOOPER

24 - Greendale's, Worcester, MA 8-11:30

THE PIRANHA BROTHERS

5 - City Steam Cafe, Hartford, CT
12 - Cassidy Hill Winery, Coventry, CT 6-8

PIRATES FOR PEACE

6 - Harbour House, Mystic, CT
14 - Andrea, Misquamicut, RI
31 - Beach Park, Waterford, CT

RAMBLEWOOD

4 - John's Café, Mystic, CT

RIPTIDE Jr.

19 - Angies/Pier 27, Mystic, CT

SAM E. JAMES

31 - Mystic Pizza II, N. Stonington, CT 7:30-10:30pm

STYFF KITTY

5 - Octane, New London, CT
20 - Windjammer, Misquamicut, RI
26 - Sneekers, Groton, CT

SUE MENHART BAND

5 - On The Waterfront, New London, CT 7:30pm
6 - Village Gazebo, Mystic, CT 2-4pm
12 - Steak Loft, Mystic, CT 7-10pm
19 - Mystic Jet Center, Groton, CT 6pm
25 - Pink Basil, Mystic, CT 7-10pm
26 - Turnpike Cafe, Montville, CT 6-9pm

SUNDAY GRAVY

5 - Andrea, Misquamicut, RI
7 - Back Porch, Old Saybrook, CT (3-7)
11 - Jonathan Edwards, N. Stonington, CT
13 - Paddy's, Misquamicut, RI

THE SYSTEM

13 - Strykers, Berlin, CT

2 CAT ZOO

12 - Vineyards, Stonington, CT

VINCE THOMPSON & THE NEXT FUN THING

5 - Priam Vineyards, Colchester, CT 6-9
19,31 - Steak Loft, Mystic, CT 7-10
20 - Captain Scotts, New London, CT 6-9:30

THE WHALES

7 - Delancy, NYC, NY
19 - Bowery Electric, NYC, NY
27 - River Park, Baltic, CT 6pm

WOOLY MAMMOTH

15,26 - Daniel Packer, Mystic, CT
16 - Arts Center, Mystic, CT 6pm
19 - Mystic Jets Center, Groton, CT 6pm

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Anders Osborne

14 - Infinity Hall, Hartford, CT

Black Sabbath

27 - Mohegan Sun, Uncasville, CT

Bonnie Raitt

12 - Oakdale Theatre, Wallingford, CT

Boz Scaggs

25 - Foxwoods, Mashantucket, CT

Celtic Thunder

28 - Oakdale Theatre, Wallingford, CT

Chris Robinson

Brotherhood

6 - Infinity Hall, Hartford, CT

Dr. John

13 - Blues Festival, N. Stonington, CT

Dumpstaphunk

14 - Blues Festival, N. Stonington, CT

Fabulous Thunderbirds

12 - Blues Festival, N. Stonington, CT

Lady Antebellum

12 - Grand Theater, Mashantucket, CT

Jason Ricci

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

Miranda Lambert

19 - Xfinity Theatre, Hartford, CT

Shinedown

13 - Mohegan Sun, Uncasville, CT

Yellowman

23 - Toad's Place, New Haven, CT

ZZ Top/Gregg Allman

31 - Xfinity Theatre, Hartford, CT



SOUND WAVES 11

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Broccoli & Tomato	7.05	10.15
Tomato & Garlic	7.05	10.15
Texas (beef)	7.05	10.15
Macho (jalapeños, tomato & onions)	7.05	10.15
Chicken & Broccoli	7.05	10.15
Veggie (tomato, onions, broccoli, mushrooms, peppers)	8.50	12.05
Supremo (beef, jalapeños, tomato, & onions)	8.50	12.05
Chicken Supremo (broccoli, tomato, & jalapeños)	8.50	12.05
El Grande (Beef, jalapeños, tomato, broccoli, chili & onions)	8.70	15.45

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Chicken & Onions	\$8.85
Beef	8.85
Steak, Onions & Peppers	9.85
Broccoli & Tomato	8.85
El Grande Chicken (onions, peppers, lettuce & tomato)	11.15
El Grande Beef (lettuce, tomato & onions)	11.15
El Grande Steak (onions, peppers, lettuce & tomato)	12.15

Any Chimichanga add \$2.00

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	5m	lg
Mexi	\$6.85	\$9.85
Taco	6.85	9.85
Chili	6.85	9.85
Bacon	6.85	9.85

	5m	lg
Taco	\$2.75	
Soft Taco	4.75	
Bowl of Chili	\$4.75	6.75
Chili Con Queso (a hot chili & cheese dip served w/ chips)	4.75	6.75
Chips & Salsa	4.75	6.75

Navajo Taco...

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Chicken	8.85
Steak, Onions & Peppers	9.85

Quesadillas...

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(taco meat, lettuce & tomato)	\$7.65	\$10.15
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Chicken, Onion & Cheese	7.65	10.15
Steak, Onion & Cheese	8.65	11.15
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Golden Age
Rock & Roll

LOCAL BEAT



“Long Time New London Band Ride the Heatwave With Great Latin Ska”

By Andrew Kerbs

Longtime New London musicians the Hempsteadys have just released

a fine album *El Amor de Los Muchos* about love death and war. The band consists of an endless list of talented musicians, including rhythm section Matt Covey (drums) and Shaun Burgandy (bass): 2 members which give the band its “feet.” Andrew Carey, Jordan Harrelson and Jon Logan all sing and play guitars while Rick Resnisky’s keyb hooks and Jim Scott & Cody’s horn section texture the music like gritty icing on the cake. Their new album echoes the best sounds of the 90s with an original latin flair and a theme that straddles tensely between love friendship on the one hand and violence and carnage on the other.

The album starts with the song Wizard’s Manifesto, opening with a grainy 70s organ, subtle cymbal and eerie storm sound effect that’s almost medieval in its progressiveness. However, the tune quickly launches into strident rap-rock with reggae undertones before mellowing out at the end.

Teen Wolf 2000 features fast guitar fingerpicking on a muted electric guitar, then launches into fast ska rhythm with rock vocals. This slow-fast dynamic is common with “hardcore” bands and would be explored throughout the album. Comparing lyrics about “finding a bride” with “a virgin sacrifice” sit uncomfortably together in ways almost misogynistic but contagiously energetic nonetheless.

Pharoah is one of the more interesting songs on the record, a bass-propelled latin number with a drum crescendo on the echoey infectious “Obey the Pharoah!” chant (could this be the mysterious “hype” man NME the “Illest” mentioned aback the CD)?

What Do We Do Until the Drugs Kick In features another restless bass pulse with shimmering psychedelic guitars that mimic the onset of a drug experience whose theme is refreshingly original: after all, most songs would address “What do we do after the drugs wear off?”

Black Belt Has a Posse is one of the oddest themes on the album: 3 30-second snippets of muted bass grooves with background distortion and backwards tape hiss interspersed through the CD. Not as long as the 3 parts of Pink Floyd’s *Another Brick in the Wall* but not as short as the James Taylor bookend *That’s Why I’m Here* (Reprise), they give the album a theme to return to between every few songs (even if they just as easily could have been segued together).

Furthermore, Bela Lugosi’s Ghost (not to be confused with goth-rock anthem “Bela Lugosi’s Dead”) shows off Matt’s snazzy pitter-patter drum beat which grounds a low, blaring trombone by Jim Lockett. Tune in closely enough and you might get a kick from the lyrics . . . stuff of moral relativism and talk of the functional aspects of relying on religion “if only for strength to help us get by and survive” . . . philosophical musings that would

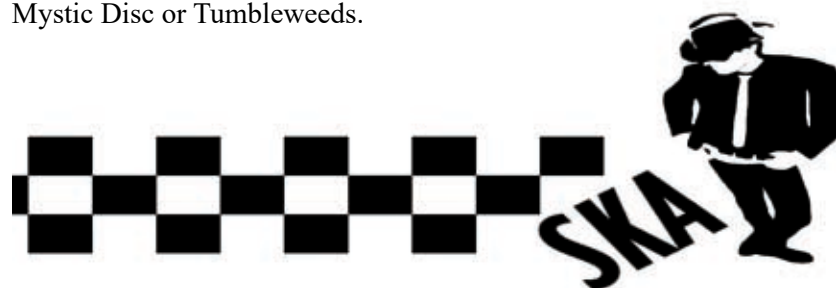
14 SOUND WAVES

make theologian Cliff Geertz proud. America’s increasing trend towards secularism causes many to dispense with religion as unnecessary when in fact it provides both meaning and emotional support in times of evil and suffering.

Similarly, Ricky’s crisp organ chirps along to Shaun’s bass throbs in the middle of Long Drop Back which bespeaks getting through tough times in life with fellow comrades. The theme of Charles Big Blunt Bronson also tackles the weight that war has on men’s shoulders, including the heavy feeling of guns, the tremble of a finger on the trigger and the black and white ambivalence of whether killing other people is worth it after all.

Black Belt Bones (like *Teen Wolf* or *My Heart is Yours*) fools many a listener by starting off with lethargic electric country (with alternating thumb in the bass) before launching into full throttle Latin rhythm with horns and a megalomaniacal laugh (by NME perchance?). The black belt here is supposedly a skeletal general who prepares his young legions for the carnage of battle: Don’t raise your hand to this guy, just “hold until the moment is right (to fight).”

Hempsteady’s album *El Amor de Los Muertos* may ride the uncomfortable line between remorse and humor on their death concept, but this is ska at its tightest, with high punk energy reminiscent of Rancid or the Police of decades past. Buy it soon from your local record vendor: Telegraph, Mystic Disc or Tumbleweeds.



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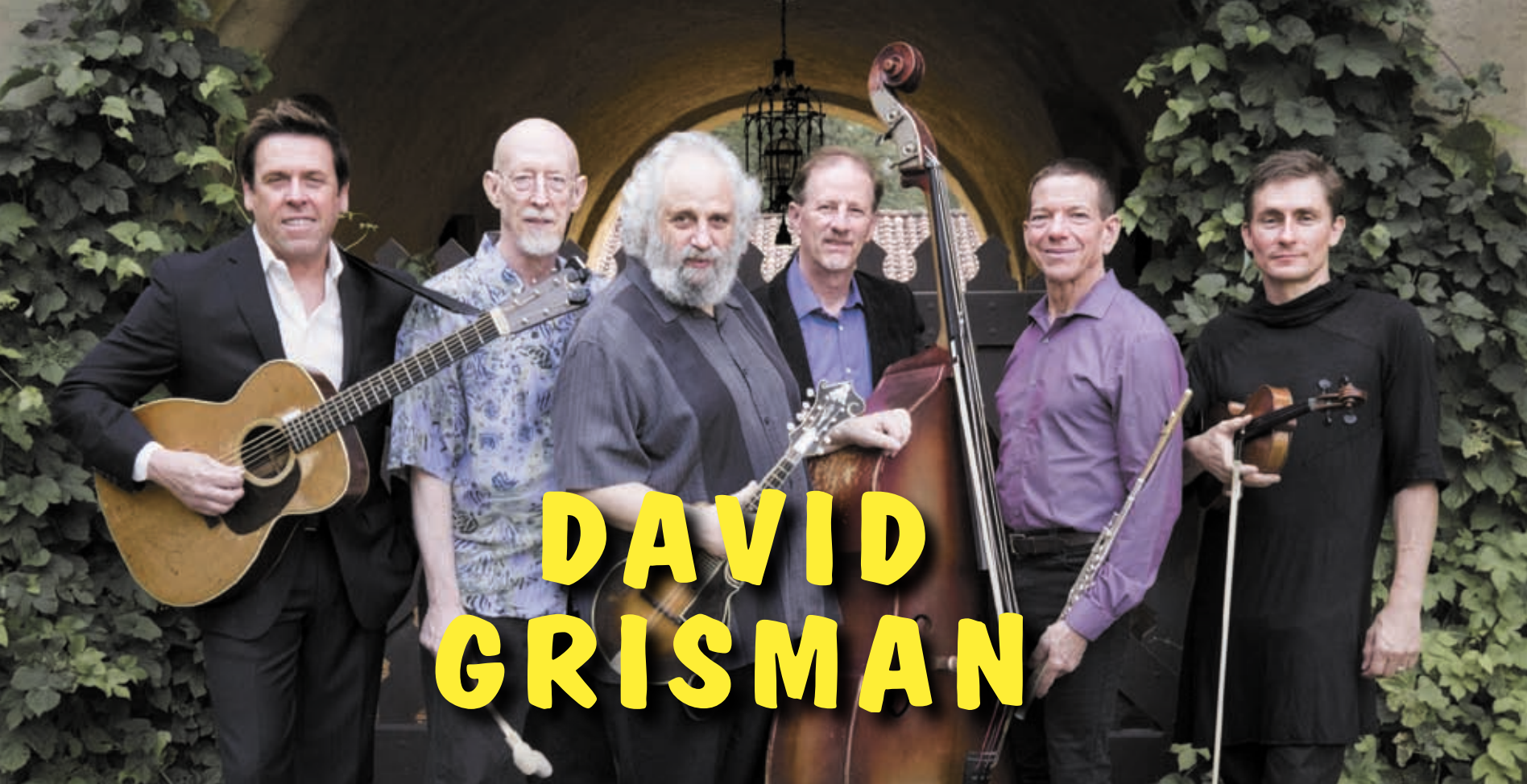
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By Rex Rutkoski

Playing live, pioneering artist David Grisman says, is really the only way to evolve as a musician.

“You have total freedom of expression. It allows you to experiment, plus it’s the reaction of people hearing the music,” says Grisman, whose own experimentations through the years blend multiple stylistic influences, including classic rock, swing, bluegrass, Latin, jazz, gypsy and even old-world Mediterranean folk, among other genres.

Many of those styles are likely to be showcased at the Rhythm and Roots Festival when he leads the David Grisman Sextet onto the stage.

“You can sit alone at home and make great music,” Grisman acknowledges, “but there’s something when you’re playing for people.”

There is a chemistry that happens, he explains. “Plus there is a magical, mystical, whatever it is kind of element there you can reach, and you just can’t predict when that will happen.”

Music, he says, as his many diverse fans well know, “is a great mode of expression and communication.”

“It’s got a great many dimensions, infinite dimensions almost, and it also reflects cultures and history,” he adds. “Music can be as moving as moving gets.”

The mandolin master sees music as “kind of expressing the inexpressible.” “Stuff you really can’t say in words you can say in music,” he reminds.

Grisman’s impressive body of work says a lot: Player, composer, teacher, recording executive, archivist, historian, among them. Along the way, he has continued to win a new appreciation for acoustic roots music, one note at a time.

“There’s a purity of sound to acoustic,” he says. “Like the old saying, ‘There’s nothing like the real thing.’ There’s something beautiful about taking a piece of wood from a tree and involving some master craftsmen. There is artistry involved every step of making the instrument. It’s just an artistic endeavor. The sound of acoustic instruments to me is the real thing. Nothing against electronics, I use electronics. Nobody would hear any of this if it wasn’t amplified electronically. I’m not being hypocritical.” He is, however, being passionate about a subject so close to this artistic heart.

“I don’t have to find a record company to convince to do an idea now. I can just do it,” Grisman says. “The only limitation is economical. Fortunately acoustic music is something not that expensive to produce. It’s expensive in terms of someone’s life and time.”

He has recorded with musicians from Judy Collins, the Grateful Dead and Jerry Garcia, to James Taylor, Bonnie Raitt and Linda Ronstadt; from Stephane Grappelli, Bela Fleck and Dan Fogelberg, to Kitaro, Bill Monroe and Chris Isaak; Dolly Parton, the Pointer Sisters and the Bellamy Brothers, to Rob Wasserman, Mark O’Connor and Maria Muldaur to Kate and Ann McGarrigle, John Sebastian, Earl Scruggs, Doc Watson, John Hartford, Martin Mull, Tom Paxton and the Even Dozen Jug Band.

Exposing the music of people who might not receive recognition is a real source of satisfaction to Grisman. “I’ve been real fortunate in my career. A lot of people helped me. These are my heroes anyway and I get to work

with them,” he says.

He and the late Grateful Dead’s Jerry Garcia got together 40 times to jam and each time the recording machine was running. “We recorded a lot of material with no definite plan in mind other than to keep playing,” Grisman recalls. “Jerry played appropriately for whatever he was doing. Sometimes there was no structure to the sessions. We’d play whatever popped into our heads. One minute we’d do a Stanley Brothers tune, and the next we’d do Miles Davis. Jerry is alive when I turn these tapes on.”

“There’s a purity of sound to acoustic,” he says. “Like the old saying, ‘There’s nothing like the real thing.’ There’s something beautiful about taking a piece of wood from a tree and involving some master craftsmen. There is artistry involved every step of making the instrument. It’s just an artistic endeavor. The sound of acoustic instruments to me is the real thing.”

“Music is one of those things where time is really a necessary ingredient – taking the time to develop something,” he says. “In a way, I’ve put in a lot of years where I was waiting for the phone to ring and not much was happening. I was always keeping busy with something...I am proud of the fact that some great musicians have been through my band and I might have helped them.”

When he founded the Acoustic Disc label in 1990, after recording for major and independent labels, he explained that he wanted to release music that he considered important and which had high quality. It would prove to be the most prolific period of his artistic career, producing 67 critically acclaimed CDS, five of which received Grammy nominations.

One example in that decade, “So What,” was a further exploration of his many collaborations with Garcia.

Already known for their mutual interest in folk and bluegrass, “So What” highlighted Grisman and Garcia’s love of jazz.

It offered two Miles Davis classics, “So What” and “Milestones,” along with Milt Jackson’s “Bag’s Groove” and Grisman’s “16/16.”

In the tradition of classic jazz compilations, there were alternate take versions of several tracks, documenting different improvisational approaches to the same material. There were three different first takes of the title track from three different sessions.

The CD was packaged with a 12-page booklet illustrated with original artwork by Garcia. The liner notes included observations from Ornette Coleman and this year’s Rhythm and Roots Festival performer Bruce Hornsby on Garcia’s appreciation of the jazz art form, as well as a brief history of the project by Grisman.

“Jerry was a spiritual guy, he was a deep guy. He had a tremendous effect on my life,” Grisman recalls.

They first met in 1964 at a Bill Monroe bluegrass concert, after which Garcia bestowed Grisman with the nickname “Dawg.” Grisman went on to use it as a genre name of his own, which he called “Dawg” music and referred to the multi-styles that influenced him.

In 2010 he launched www.AcousticOasis.com, the first download website devoted to acoustic music.

One observer offers this praise, “David Grisman has always been a revolutionary. He has deeply influenced contemporary acoustic practitioners

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through his own musical explorations and with the continuing success of Acoustic Disc and Acoustic Oasis, he has helped make artist-owned independent labels a viable force in today's music business.

He still finds excitement in artistic variety.

He began revisiting his roots with the David Grisman Bluegrass Experience (DGBX), described as "a very traditional group." He also plays blues and old-time music with his old jugband-mate John Sebastian.

It was back in New Jersey as a teen where Grisman fell in love with the mandolin, meeting and becoming a disciple of mandolinist/folklorist Ralph Rinzler.

Grisman ignored the advice of his piano teacher that it wasn't a "real" instrument, and learned to play the mandolin in the style of Bill Monroe, the father of bluegrass music. Grisman began playing in Greenwich Village, immersing himself in the proliferating folk music scene of the early 1960s, while he studied English at NYU.

In 1963, he made his first recordings both as an artist (Even Dozen Jug Band - Elektra) and producer (Red Allen, Frank Wakefield and the Kentuckians Folkways.) In 1966 Red Allen offered Grisman his first job with an authentic bluegrass band, the Kentuckians. Grisman began composing original tunes and playing with other urban bluegrass contemporaries like Peter Rowan and Jerry Garcia, with whom he would later form Old & in the Way.

Grisman also began to embrace jazz in 1967, while playing in a folk-rock group, Earth Opera. He credits a failed attempt at learning to play alto sax in sparking his interest in becoming a student of jazz musicianship and theory.

He gained valuable experience as a session musician playing many types of music, which provided him opportunities to stretch the boundaries of the mandolin.

Dawg's instrumental style found a home in 1974 when he formed the Great American Music Band with fiddler Richard Greene. "Nothing against sing-

ers," said Grisman at the time, "but it became apparent to me that I could play 90 minutes without one. Besides, Elvis never called."

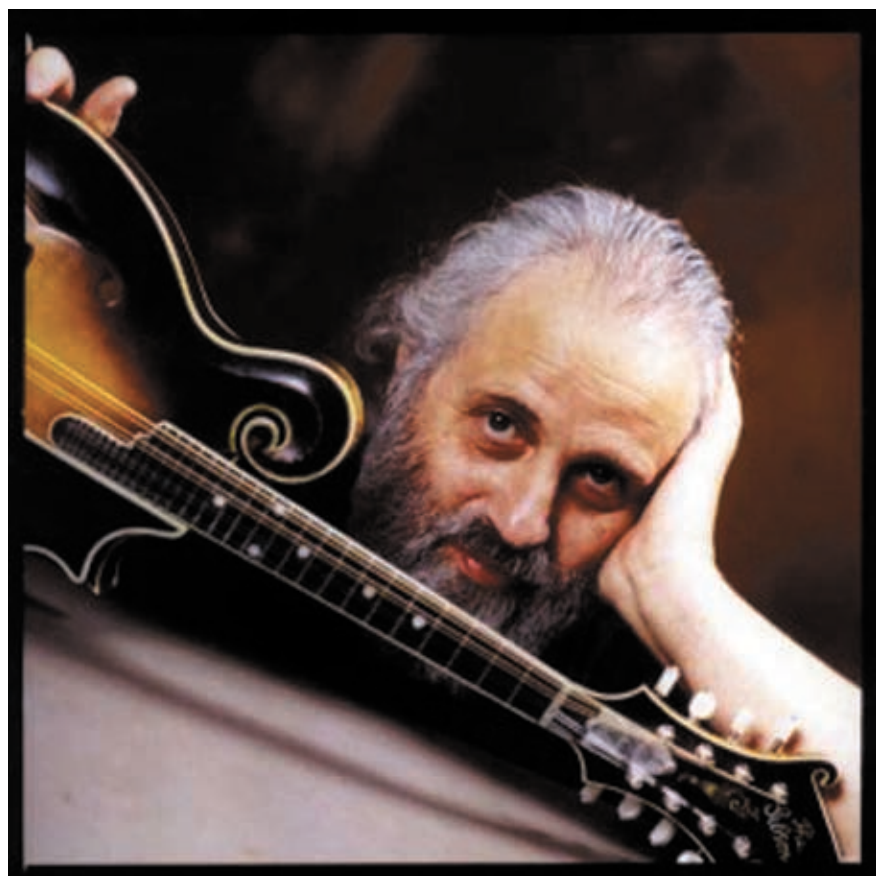
Not even a year later, the David Grisman Quintet was born.

Flash forward 40 years to the first recording of the self-titled David Grisman Sextet, released this year. The Grateful Web (www.gratefulweb.com) offers this praise: "Many faces, hearts and hands have changed (since the birth of the Quintet) but the musical vision (of the Sextet) is still intact — the Dawg's own music."

It features, along with Grisman, the artistry of longtime Grisman members Jim Kerwin (bass), Matt Eakle (flute), George Marsh (drums) and new members Chad Manning (fiddle) and George Cole (guitar).

Variety reigns again with swing, jazz, bluegrass, Latin, funk and ragtime. Grisman long has said that the interaction among musicians is one of his favorite experiences, one that both challenges and stimulates him and keeps it all fun.

He also appreciates that his fans seem to be open-minded. "They seem to support me being myself," he says. "It's hard to know what your fans really think. When they stand and cheer at the end of a concert, I guess they are digging it. I get a lot of positive feedback."



18 SOUND WAVES

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 Jacob Graham ~ Drew Cathcart
 Jake Kulak and the Lowdown
 ~ Katie Perkins 5pm
 ~ The Hoolios 7pm
 ~ Mystic Horns 9-11pm

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BAR FLY JOURNALS



By Stephanie Shawn

Hello My Sweet BarFlies..Quite an exciting month for this little ol' FLY. Let's set the stage..I'm lying in bed on a recent hot, steamy early morning..approximately 4am. The phone rings..my husband has to tow a car. Now, normally I ignore all of this, but for some reason the words "is that in Watch Hill?" echo in my sleepy head. So when 6:30am rolls around, I say "who'd you tow at 4?" And I get.."some idiot in Watch Hill stalking TAYLOR again". Huh? Well, again, normally I would pay no attention at all, but something in my beady little brain made me walk outside, snap a quick pic of the

STALKER'S CAR and then..a brainstorm! I'll send this sweet, little snap to TMZ. See what they thinkin'?

So, quick email sent via my brandie new TMZ app of the pic, then off to the groomer's (LINDA SCAVELLO-WESTERLY) (Dog Groomer to the Stars) with my dog PIPER for her appointment. Well, from the time it took me to send the pic, using my BARFLY email with my cellphone, get in the car with my dog and make it the 5 miles to town, TMZ was on the phone, calling! I'm talking 7 minutes, peeps and I hadn't even left a number!



Apparently MIKE from TMZ looked up my email through FaceBook, found BAR RESCUE, called the HANDLEBAR CAFE in Maine, they told him to call the one in Pawcatuck, called my sister BETSY (BIZ) and she gave him my phone number...in 7 minutes!!! Holy Speed Dial!!

So, MIKE, my new Bestie from TMZ asked me what I knew, which was basically nothing, I may have mentioned my best friend in the whole world and part-time former bar boyfriend ED SAINT. He may or may not have worked for a local police force. I may have texted him for info (he gave me nothing, dammit!) He may or may not have called me later in the day to say "how do people know all of this? TMZ was calling me at 9 this morn-



ing!" (whoops) I may or may not have had my husband send me more pix, I may or may not have sent more pix to MIKE and MIKE may or may not have had Hollywood call me and buy a couple of the pix.. of a Car, mind you!! It

was a pretty exciting day!!!

Hmmmm...onward Christian soldiers. Been spending A Lot of time on the Island. BLOCK ISLAND. BALLARDS is my new Hot Spot because of the Amazing Bands that play there daily, including one-man band JOHN BRAZILE, who is there almost every day. BAR FLY bestie TAMI is almost always by my side for most of my Shenanigans, including meeting up with her friend LINDA at BALLARDS, who then introduced us to THOSE GUYS, a really fun dance band playing that weekend. (Facebook those guys npt)Hi Bob! They will be playing various dates on the Island in August and September. Check 'em out!

Then BETS and I hung out on BALLARDS



BEACH one day with JULIE and ADRIANA, who came over on the Slow-Mo Ferry to spend a day in the sand. We tried to teach the young 21 year olds the wise ways of professional Bar Flies, but they way, way one upped us when they pulled an actual full size serving tray out of their backpack and left us sitting there open-mouthed while they went down the beach to roll a blunt. Really, girls? You need an actual full size tray? Hmmmm... I gotta get out more.

Romper Stomper Time Baby! Happy Birthday to P, LIZZIE, KARIN OGLE, TERRI LECLAIR, DEBBIE BENN, PAUL MENARD, TONY BELL, KIMMY HANDLEY, ANTHONY GERACI, EARL CALVIN COLLINS, JASON WALLACE, BILL BARTHOLOMEW, PAUL MENARD, TDOG PEABODY, NATALIE CUBBAGE, ERIC BROWN, ANN BUONOCORE, JOHN GRADY, SHANNEN BRENNAN, MARGE FUSARO, RUSSELL ARRUDA, RACHEL LAMPHERE, KEVIN CULOTTA, OSCAR CHAPMAN, DUG WOODARD, ROBERT WARNER, TAYLOR TRAHAN, TOM MURCH DOT SANDERS, KIRSTEN PETRIZZO, SUZANNE SHAW, MARC MAKSIM, COUSIN COURTNEY GARCIA, ANDY COOK, ANGIE SILVA, RICHARD CARUSO, SHOWNEEN VETZEL, KIM BERGMAN, JAY GATCH, MATT HOWARD, COURTNEY STEADMAN, SCOTT JOHNSON, CRYSTAL BENNETT, SALINA MARIE, DEAN BARBER, WAYNE PALMER, JANE HARKNESS, DANIEL STANAVAGE, LISA KONICKI, TAMMY CARON, MANDI ABATE, VINNIE SCARANO, MONTANA WEST, SAL RITACCO, JAMIE QUATTROMANI, MICHELLE BABCOCK, ALLIE KAUFMAN, PETER CRIZER, SHELBY ROSS, RACHEL BARCLAY AND Sweet Editor DAVE POTTIE!

I honestly can not even begin to tell you all the things I did this month. I'm trying to do it all! Some days are a bit hazier than others. Saw handsome JOHN BELLONE at his fabulous seaside restaurant MARIA'S in Misquamicut. Calamari and cocktails with WENDY CARR were amazing! Went to a swanky soiree at a home near the OCEAN HOUSE to benefit SHAKESPEARE IN THE PARK in Westerly. Saw Sweet ANGIE SMITH and schmoozed the crowd with treasurer DEB MCGUGAN and her handsome hubby, ANDY (GEORGE)! Gorgeous! TOM and KATHIE ROY threw another psychedelic, awe-inspiring Block Party. Everyone who's



anyone was in attendance and on point! Channeling an Endless Summer theme, this annual Party (no, it's not the last one, o Yee of little faith) raises money for our local WARM SHELTER and the PAWCATUCK NEIGHBORHOOD CENTER. Fantastic food, a bar set-up like no other House Party I've been to and dance music by SUGAR, can't beat that with a stick, can ya?

Went to TUNES ON THE DUNES to see the AMY WINEHOUSE TRIBUTE BAND from the KNICKERBOCKER CAFE, a huge crowd is always there to enjoy the surf, sun and sand. I saw BOBBY CHRISTINA on his way to do his Tuesday night Gig at the BRAZEN HEN, missed THE SIDEWINDERS at DADDY JACK'S with guest GREGG A. SMITH in New London, almost signed myself up for the PADDY'S BEACH OLYMPICS, but then remembered I'm old and tired, and I keep forgetting to get in shape at RENEGADE.

August! Lots to do! SUGAR at SUMMER SOUNDWAVES at ESKER Point on Aug. 11, NOAH FELDMAN and Friends performing STICKY FINGERS by the ROLLING STONES on ALBUM TRIBUTE NIGHT at STRANGE BREW PUB on Aug. 20., The NORTH STONINGTON FAIRGROUNDS are hosting the MYSTIC BLUES FESTIVAL on August 12-14. Too many bands to mention but check out SOUND WAVES! FABULOUS THUNDERBIRDS, DR. JOHN AND THE NIGHT TRIPPERS, DUMPSTAPHUNK, ROOMFUL OF BLUES, CHRISTINE OHLMAN

Continued Page 29



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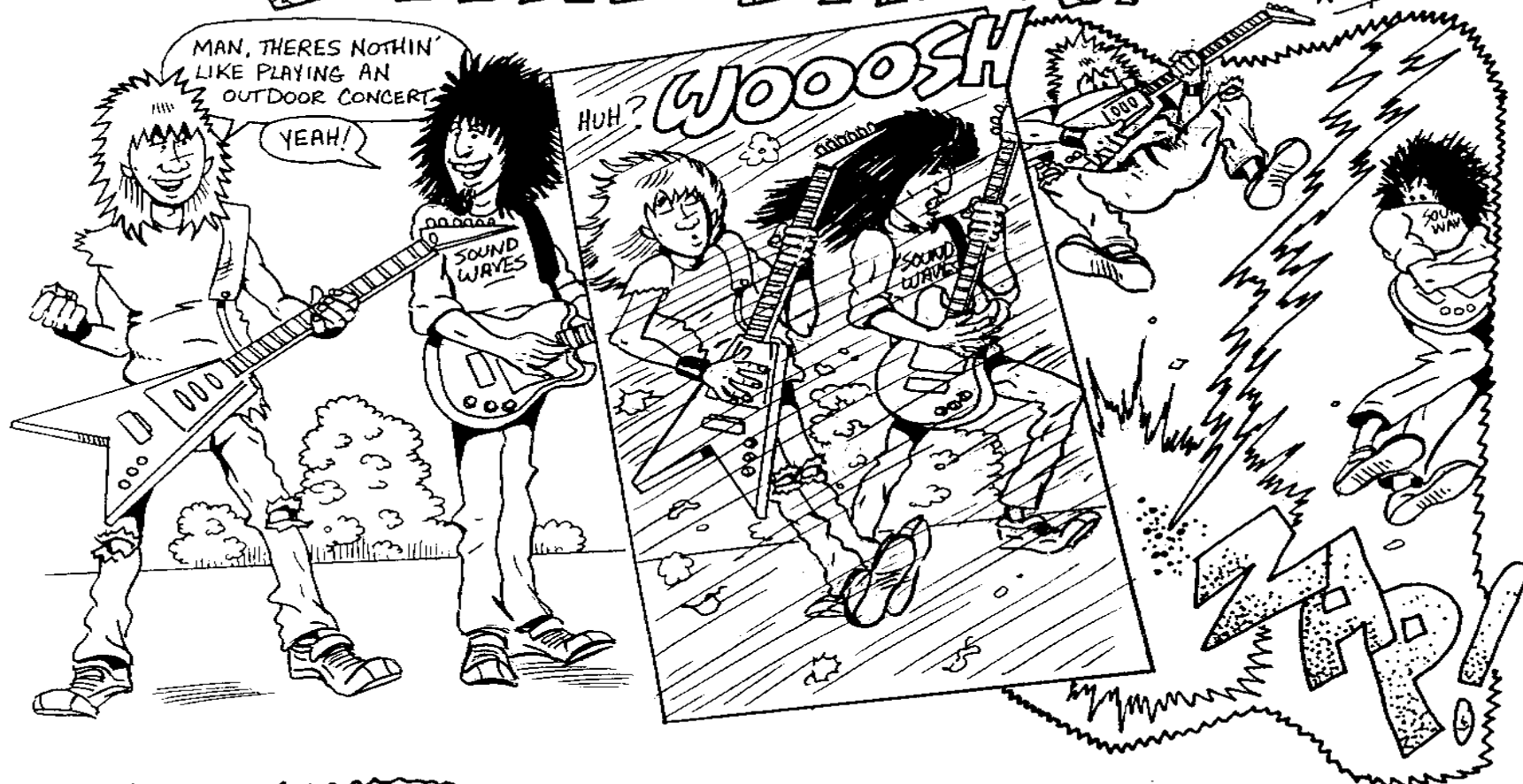
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BY
LARRY NADOSKY



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COOKING WITH THE BLUES



By Luci & Jack Chaplin

94 degrees today, even by the shore!!! Slaving in the hot kitchen and just got home to let my pooch out and take my hour siesta. Not too bad in my house, closed all the windows before the heat hit to keep the coolness in just like my Mother use to do when we were kids in a house with no air conditioning.

Speaking of Mom, she will be turning 90 on the 6th and I'd like to take the time to wish Her a Happy, Happy Birthday here in Soundwaves!!!! I just turned 58 and was born in 58. I thought I had memories but can't imagine 90 years worth! Love You Mom!!!!

Now back to the house, I remembered that I had cut up a watermelon

yesterday, one of those football or basketball shaped jobbers. I was unexpectedly surprised by how sweet it was. I had suffered 3 or 4 early seasoned melons that weren't but this one was the bomb. As soon as I arrived home I got right into some, ice cold, crisp, and delicious, the best part is the water that comes off it after sitting a bit, nectar of the gods!! When I was down in Texas I learned how to make the fruit waters, Aqua Frescas! You take any ripe fruit and puree it with water and a sweetener, I prefer honey but you can use sugar or agave nectar. I like to blend mine with some ice instead of some water, totally refreshing!!

This is the season for fresh fruit and produce, just stopped over to Huntsbrook Farm, first tomatoes of the year, amazing yellow squash picked right out of the fields, lettuces, and kohlrabi. I think it's the finest farm stand anywhere, check out their website: HUNTSBROOKFARM@ATT.NET or stop by 108 Huntsbrook Rd. Quaker Hill, CT 06375, Farm direct to Your Table!! Say Hi to Teresa and Digga!! Support Your Local Farmers, Healthy for You and Them!!

Last night we decided to go check out the Harbor House in Mystic. They had a summer menu change and some good music lineups listed. I had thought the Mystic Horns were playing but as it turned out my dyslexia got the best of Me, they were playing the next night. Anyway, the Harbor House sits way up on a hill with a panoramic view of Mason's Island, Fishers Island, the sail boats and Mystic Harbor. We pulled in and drove up the winding driveway, the grounds and buildings looking immaculate!

With high expectations of some great music and food we entered, there was a sign, "Please Wait To Be Seated" but no hostess in sight. Looking around to a quiet bar area with most of the tables empty she finally approached. We said a table for two and were told that there was a wait, I said really?! A wait when it seemed like a real slow Thursday night, it screamed they need to get their act together! Some friends saved the moment and invited us to join their table so that got the ball rolling. We ordered drinks, dark and stormy wings, a half dozen oysters, shrimp cocktail, a bowl of clam chowder, and a crab cake.

24 SOUND WAVES

The chowder came out thick and hot, very nice flavor. The wings seemed to be grilled first and then finished in pizza oven, tasty! The oysters were nicely shucked and very fresh although I don't eat them, I'm highly allergic, learned that the hard way!! The crab cake was great, a giant cake full of crab and very little filler. I think I make a great one and this was as good with a nice red pepper aioli served over baby arugula. The shrimp cocktail was mildly disappointing and could have been of a better quality. They were the type that you see on all you can eat buffets but not up to par when your promoting a raw bar. They should be the large U15 babies freshly peeled, deveined and cooked in house, being on the coast you want people to rave about them!

All said it was a nice experience, I thought the prices were very much in line except I thought the beer was high at \$9.00 a pint, but that's just my cheap ass!! I know they do a huge banquet business and maybe don't pay as much attention to the restaurant but it could be a gold mine.

To survive year round you need to cultivate the locals as well as catering to the tourists! The service staff and maybe the kitchen needs a tweak but that might be the managements fault.

Maybe they need a swift kick in the pants!



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HEARING AID



Jim Carpenter “Poor Girl’s Dream” Loco Dare Music

Niantic, Connecticut’s Jim Carpenter has been writing, performing, and producing music for a very very long time. If you’re from around these parts, you know who he is. He’s the one a lot of musicians in the area “go to” whether for recording and producing, for songwriting advice, or even just to watch and learn. He’s the mastermind behind Americana moguls The Hoolios, numerous songwriting circles and his newest venture, a trio called The Carleans. Sometimes he puts out a solo CD, because he wants to. His latest offering, “Poor Girl’s Dream,” is an Americana/old-style country collection with 2016 production quality. What more could a country music fan want? It was recorded, mixed and mastered at his Loco Dare Studio in Niantic. Carpenter wrote all the songs and sings, plays guitars, mandolin, drums, and percussion. Other support includes: Sarah MacLean – harmony vocals, Rachel MacLean Sargent – harmony vocals, Corina Malbourn – electric and upright bass, Mike Golembeski – electric bass, Mike Derry – accordion, piano, organ, Andy Leftwich – fiddle, Robbie Turner – pedal steel, dobro, and Scotty Sanders – dobro, lap steel.

As is customary with Jim Carpenter, the songs feature his inimitable talk-singing, tasteful instrumentation and precision production.

“Aquamarine,” the kick-off track, is my favorite, and may be my favorite of all Carpenter songs - ever. In the song, he’s driving down south reminiscing about bygone values, his childhood,
26 SOUND WAVES

and his father, and it sets the tone for the rest of the album. I could wax poetic all day long about this song but I recommend checking it out for yourself at one of the links below.

A lyric sample:

“Walk to the edge of the world
my father said it’s a string of white
pearls over a sea of aquamarine.

With my head out the window and
my heart on my sleeve the world gives
away and I set off to sea standing on
the edge, so afraid, so alive I see my
reflection, I see my father’s eyes.”

You can feel, see, and smell the ocean
in this song and there are some fantas-
tic harmonies from the MacLean sisters
making it all the sweeter.

Title track “Poor Girl’s Dream” is
old-style country (many refer to this
as “real” country.) The tasteful use of
fiddle and dobro portrays a folk sadness
that’s hard to resist. “The Real Thing”
calmly states and affirms that this time
it’s real. There’s a quiet joy to it, like
the companionship that long-married
couples enjoy. Carpenter’s use of elec-
tric guitar is under-stated and doesn’t
get too crazy on this one. Steel instru-
ments abound on “Irene” with a Cajun
island feel, clever lyrics, talk-singing
and more intrinsic harmonies. Another
favorite track of mine is “Lie to Me”
featuring more traditional country. I
can hear any popular male country ar-
tist of any age charting this song right
now. It’s that good and that classic.

“Last Cigarette” features precision do-
bro and some nice mandolin. You can
lose yourself in the narrative filled with
imagery - falling for a man you can
never have - all taking place in a cem-
etery. “Little Victories” features more
harmonies, haunting fiddle and clever
lyrics. “Saving Little Marie” gets to
one of the inherent themes on the al-
bum - girls having babies thinking it
will save them and make their dreams
come true, or girls getting stuck hav-
ing babies because of chance encoun-
ters. Carpenter faces the subject matter
straight on unapologetically.

“Where the Tears Begin” is an ode to
the storyteller’s mother featuring good
ole-fashion fiddle-pickin’. “This Time
I Think Her Leaving Means Goodbye”
is an upbeat tune about a woman leav-
ing - for the last time - and crying about
it. It’s also got a sweet steel solo.

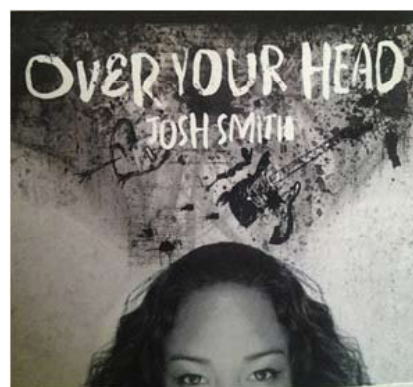
This album allows you to lose your-
self in stories and characterizations,
like you were reading a book, with an
irresistible soundtrack playing in the
background. Give it a listen!

Links:

<http://www.locodare.com>

[https://jimcarpenterthehoolios.band-
camp.com/](https://jimcarpenterthehoolios.band-
camp.com/)

- Sue Menhart



Josh Smith “Over Your Head” Josh Frost Music BMI

Have you ever wondered what hap-
pens to those 12-year old guitar prodig-
ies you see at blues fests, holding their
own with the greats? Well, if they keep
at it, by the time they’re 35, they could
be Josh Smith.

Blues-rock artist Josh Smith was born
in Middletown, Connecticut and grew
up in Pembroke Pines, Florida. He got
his first guitar at age three, and started
taking lessons at age six.

At an early age, he listened to Muddy
Waters, B.B. King, Albert King and T-
Bone Walker. He played in blues jams
at age 12. At age 13 he was asked to be
the lead guitar player at Club M in Hol-
lywood, Florida. At age 14, he started
sitting in with touring bluesmen like
Jimmy Thackery, Tinsley Ellis, Kenny
Neal, Lucky Peterson, and Matt “Gui-
tar” Murphy, among others.

At age 14, he released his first CD and
a second CD a year later. For his third
CD, producer Jim Gaines (Santana,
Stevie Ray Vaughan, Luther Allison,
Steve Miller, Jimmy Thackery) came
on board.

In 1998, he supported B.B. King on a
number of dates. His fourth CD, again
with Jim Gaines, was released in 2000.
He moved to L.A. and became a side-
man for R&B singer Ricky Fante of
Virgin Records. In 2006 he released his
fifth CD, “Deep Roots,” a more tradi-
tional blues album. He was then hired
by American Idol winner Taylor Hicks

to be his lead guitarist. In 2009, he re-
leased an instrumental CD. In 2010 he
was signed to Crosscut Records out of
Germany and released “Don’t Give Up
on Me” in 2012. He also backed Mick
Jagger at the Grammy Awards and the
Kennedy Center Honors in 2011.

His 2015 release is “Over Your Head”
with some very special guests. This is
a serious guitar lover’s album.

All songs on the album were written
and produced by Josh Smith and mixed
and recorded by Lior Goldenberg at the
Space Studios in West Hills, Califor-
nia.

Supporting Josh Smith who sings and
wails on the guitar are: Calvin Turner
- bass, Lemar Carter - drums, Charles
Jones - vocals on “Better Off,” Jeff
Babko - keys on “Still Searching” and
“Better Off,” BJ Kemp - background
vocals on “Smoke and Mirrors,” and
Chicco Gussoni - guitar on “First Hand
Look.” Super special guests include
Joe Bonamassa - guitar on “Over Your
Head,” Kirk Fletcher - guitar on “...
And What,” and Charlie Musselwhite -
harmonica on “You’ll Find Love.”

The opening track, “How Long,”
features heavy and fearless guitar and
Smith’s strong and sturdy vocals. It’s
a fat, driving number he completely
owns and you can tell he’s having a ball
and making it up as he goes along. On
“Over Your Head” highly successful
blues-rock artist Joe Bonamassa inter-
mingles with Smith’s guitar and it’s all
super fun to listen to.

With “When I Get Mine” Smith de-
cidedly throws in tasteful licks here and
there, just making a guitar appreciator
smile. On the jazzy “Still Searching”
Smith literally makes his guitar talk
while he talk-sings (Johnny Cash style.)
Tasteful keys round out the sound. If
you need your own confidence booster,
listen to this one.

“First Hand Look” features some
guest guitar from Chicco Gussoni. “...
And What” is a straight blues instru-
mental call and response guitar wah
wah package of fun which sounds unre-
hearsed and completely improvised. I
would love to see this performed live
for sure!

“Smoke and Mirrors” is a Stevie Ray
Vaughan-ish piece that Smith makes
his own and really shows off his skills,
while “Pusher” is a funky interlude.
My favorite tune on the album, “Bet-
ter Off,” shows how versatile Smith re-
ally is. It features R&B singer Charles
Jones on vocals and superb songwrit-
ing. This song was a total surprise and
also features more tasteful keys from

www.Swaves.com

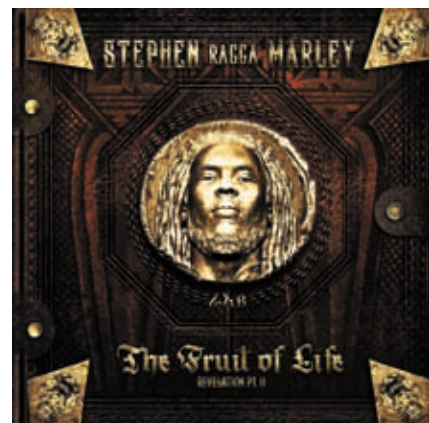
Jeff Babko. Wait for the guitar solo at the end – it will blow your mind. Then as if that wasn't enough, "You'll Find Love" features standout harmonica player Charlie Musselwhite to add to the fun.

Some people just know what they were born to do. I believe we'll be seeing a lot more of Josh Smith. He is currently touring worldwide after finishing a blues cruise with Joe Bonamassa.

Link:

<http://www.joshsmithguitar.com>

- Sue Menhart



Stephen Marley

"Revelation Pt. 2 – The Fruit of Life"

Ghetto Youths International

Bob Marley left an enormous impression on the world in his short life, bringing reggae music from a small island in the Caribbean to the entire world. His legacy is eternal, and no one carries the torch of that legacy better than his son Stephen Marley.

There are lots of Bob Marley's children who are well known in the reggae scene: Ziggy Marley is perhaps best known, Damian "Jr. Gong" Marley is very popular on the club scene, and there others. But Stephen Marley captures the character of his father's music so well, singing for human rights and morality with a voice that is strikingly similar to that of his father.

Stephen Marley's recent release "Revelation Pt. 2 – The Fruit of Life" is very much a continuation of his last album "Revelation Pt. 1 – The Root of Life" which took the Grammy for best reggae album in 2012. This time, he brings even more of a hip-hop element into play in many of the songs. It works well, bringing a modern feel to his style, and it's done tastefully. Having been a producer for most of his early career, he has a great ear for what pops in a mix and how to write a great hook.

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I've got a whole list of songs on "The Fruit of Life" that have been stuck in my head for the week that this album has been out. Track 3, "Revelation Party" is really catchy pop-reggae anthem featuring Marley's gorgeous voice front and center. It features his central theme of positivity in the face of adversity, standing up for what's right, and doing it with the joy of a righteous struggle.

"Father Of The Man" features Wyclef Jean and has a powerful hook, repeating at intervals "I am the keeper of the flame". It's got some great lyrics about being strong, being proud of your roots, and fulfilling your destiny. He is singing about picking up the burden his father Bob Marley carried and continuing on his mission – a mission of human values and strength in the shadow of the Babylon system of materialism, selfishness, and greed.

In track 4, "So Unjust", it opens with a blistering social commentary from legendary hip-hop artist Rakim, then leads into the melodic hooks that Stephen is so famous for. The lyrics are so good: "Don't bargain for fish that's still in the waters; The world is so unjust, you don't know who to trust, my bredren; Cause in who you put your trust, they themselves get bought by the system".

I could go on and on about the other tracks – Damian Marley in "Perfect Picture", the hooks in "The Lion Roars" featuring Rick Ross, the haunting voice of Stephen in "Babylon", and more. If you like reggae at all, or if you like modern music with some pop / hip-hop flavor, you're going to absolutely love this. If you're not on the side of truth and human rights, give this a shot anyway and maybe it will change your mind.

- Tom Matthew,
Two Ton Music



Blink-182

"California"

BMG

Well, they're back. The leaders of pop-punk have released California, their seventh studio album. Blink's new album returns to their roots, sounding more like a mix of their self-titled

album and Take Off Your Pants and Jacket than their last album Neighborhoods. Though this album sounds like a return to the good old days of blink-182's sound, it is much different. First and foremost Tom DeLonge, lead guitarist and co-vocalist, is no longer with the band, being replaced by Alkaline Trio's frontman Matt Skiba. Though Tom DeLonge's beloved sound is dearly missed, his departure is exactly what the band needed.

The lead track "Cynical" is characterized by the explosive and charging power of Travis Barker's drumming which transitions the smooth opening of Skiba's unfamiliar voice with the familiar energy that blink is known for. Honestly, this song is a sigh of relief; with other formerly pop-punk bands like Fall Out Boy and Panic! At the Disco changing their sounds immensely, it's relieving to hear that blink-182 has stayed true to their sound, despite recent lineup changes.

The lead single off the album "Bored To Death" is a perfect example of how blink-182 has been able to stick around through the years. There lite-punk rhythms combined with pensive yet catchy lyrics show just how expert the band has remained. In this song Mark Hoppus's voice during the pre-chorus rings true like a memory of an old friend singing "It's a long way back from seventeen, the whispers turn into a scream; and I, I'm not coming home."

"She's Out Of Her Mind" is straight out of the blink-182 archives. Really, the chorus sounds oddly similar to the chorus of "Rock Show." Nevertheless, the song is solid and portrays the naivety and carefree attitude of youth intertwined with upbeat rhythms and an infectious chorus.

Anyone who is fond of blink-182 knows their childish side; the same side that named their hit albums Enema Of the State and the masturbatory pun of Take Off Your Pants and Jacket. Today, the band composed of three men in their 40s hasn't lost their youthful charm as they include a seventeen second song entitled "Built This Pool" with the lyrics "I wanna see some naked dudes, that why I built this pool."

The sentimental part of the album is not to be overlooked. "Home Is Such A Lonely Place" hones in on the sentimentality of the band. The group may be grown and married but at heart one can tell that they are, at times, the same old boys sitting around waiting for their girlfriend to come home. The sit and sulk slow song sounds like a lost gem

from the band's self-titled album as an uncharacteristic acoustic guitar comes across the listener's ears.

The album ends up having everything you could ask for from a blink-182 album: Barker's eccentric drumming, childish singing, a ballad, Hoppus's familiar timbre. Sure, I may be a little biased, having grown up with the band and being a huge admirer of what they did to the pop-punk genre, but, nonetheless, this album proves that they are just as good as they have always been.

- Nic Hall



Mary Ann Casale

"Restless Heart"

Crustee Tees Records

Singer-songwriter Mary Ann Casale was born in Long Island, New York and at a young age played the college coffee house scene even opening for Harry Chapin in the 1970s. After a 30-year hiatus, she's back to writing and performing. She released "Running Out of Time" in 2014. Her latest album is "Restless Heart" and takes you on a tour of many styles – Americana, blues, jazz and folk. The production is full and polished and Casale's alto voice is complemented by rich harmonies throughout.

She's named her supporting cast The Wild Whooligans Band and includes: Mary Ann Casale – vocals, acoustic guitar, Tas Cru – acoustic and electric guitars, vocals, Alice Erickson – vocals, Dick Earl Ericksen – harmonica, Ron Keck – percussion and drums on one track, Dave Liddy – piano, Guy Nirelli – organ, Bob Purdy – bass guitar, electric upright bass, Sonny Rock – drums, and Andy Rudy – organ on one track. All songs on the latest release were written by Mary Ann Casale, produced by Tas Cru, and recorded, mixed and mastered by Ron Keck at SubCat Music Studios in Syracuse, New York.

The title track, "Restless Heart," is a well-written pleasing tune, while "Clear Skies" features a haunting melody that

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I can hear in a movie soundtrack. "By The Riverside" is an upbeat throw-back bluesy boogie-woogie piano number that will get your feet tapping. "Don't Know Where to Start" features more expert production with tasteful instrumentation.

"Threads of Time" and "One More Hour" are slices of Americana while "I Got a Fever" is an upbeat bluesy number with super musicianship throughout.

"Cryin' Over You" is a jazzy piece while "Room For You" is upbeat and positive. "Storm Before the Calm" has an island feel while "I'm Leavin' Town" is the perfect road song.

The final track is an a Capella traditional folk song to round out this musical tour.

"Restless Heart" is an ear-pleasing listener's album.

Link:

<http://www.maryanncasale.com>

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Aug. 6 – Gloucester Blues Festival,

Gloucester, MA

- Sue Menhart



Bar Fly Continued

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I was also asked to do the CELEBRITY GUEST BARTENDING thingie at the WINDJAMMER SURF BAR in Misquamicut to benefit the WESTERLY ANIMAL SHELTER by SWEET SALLY SORENSEN. Well, despite tragedy, and with hard working cell phone fingers, I managed to pull a miracle out of my ass, and raise over \$1000 in 2 hours. Not bad, my peeps! Special thanks to CHRISTOPHER POST, (my kryptonite) TONY CARDWELL from TILWELL PETROLEUM and My Sister ELIZABETH MITCHELL CIPRIANO, along with the rest of my friends and Crew from the HANDLEBAR CAFE, we made it happen Again! Well done, my flies.

I know, I know... I've left out a ton of things, I've missed out on so many things, I'm trying my peeps... keep sending me info! It will sink into the deep gray matter at some point, I promise! Thinking of all the family, friends and fans of JOHN ERKIN, talented guitarist, friend to many of my friends including RANDY FALLON, PETE PLENNINGER from his ALTER EGO days and the guys from DIRTY DEEDS. JOHN was their very first ANGUS YOUNG. He will be missed by many. Please, get out, enjoy your dog days of summer, while supporting local businesses and our areas many musical talents! I love you, my Flies..love you long time!

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