

Sound Waves

Volume 26
Issue 10
October 2016

An
Interview with

**LUTHER
DICKINSON**

Plus

**BURNING
MAN 2016**

**JL FULKS
WENDY RICH
ERIC KRASNO
STURGILL SIMPSON
DEAD BY WEDNESDAY
MELISSA ETHERIDGE
THE WHALES
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Pilgrimage to Burning Man

By John DeNardis

Burning Man is the largest and most diverse exhibition of monumental sculpture on the planet.

To many people who have never been, Burning Man is imagined to be some strange yearly music festival in the desert where anything goes. A place where crazy hippies, weirdos and lost drugged up youth party naked in the dirt to electronic dance music. They could not be farther away from what it really is about.

It is held each year in a nine and a half square mile pentagram, defined by an orange plastic mesh trash fence in the middle of a vast and pristine dry lake-bed desert where no plants, animals or insects dare to exist. It is surely one of the most remote and desolate places in North America. This huge expanse of nothingness is called The

Playa (Beach) and is the perfect blank canvas for monumental works of art.



BLACK ROCK CITY (BLC) is built each year here only to exist for one week and then disappears without a trace. Leaving no trace is one of the Ten Principles that all Burning Man participants (Burners) are asked to follow.

At the end of August and the first week of September, seventy thousand people (Burners) step away from their everyday lives and make their way to this temporary city, mapped out in the harsh Nevada desert, to the suffer the extreme conditions for one week.

The Burning Man Organization clears the way with permission from the BLM (the Federal Bureau of Land Management), lays out the grid of city and provides the banks of portable toilets. The participants provide everything else including shelter, food and water along with activities and entertainment. The only thing for sale in the city is ice and coffee. Money is not used for anything else. Gifting is encouraged. Bicycles and "Mutant Vehicles" or art cars are the main mode of transportation in the city that seems inspired from some fantasy sci-fi desert planet. There are no spectators, everyone is expected to participate.

Radical Self-expression is another of the Ten Principles of Burning Man. Give a creative person

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freedom to be, do and build whatever they can imagine and amazing things happen. Put 70,000 such people together and it's mind blowing for everyone to enjoy.



Surviving in Black Rock City is a serious and difficult challenge. I see it similar to a Native American sweat lodge or perhaps a modern variation of a vision quest, where one undergoes tests of physical endurance in pursuit of spiritual rewards. The Burning Man experience is inspirational, uniquely meaningful and personal to each individual.

Days are blistering hot and the nights are painfully cold. The Playa surface is not really sand - its alkaline dust as fine as flour and capable of causing chemical-like burns on your skin from over exposure. Almost daily, the strong winds and twisters kick it around in dust storms causing "white outs" making it impossible to see without goggles or breath without a respirator. There is no way to avoid it, it gets into everything so, to survive the week, one must accept it - breath it - ingest it.

In the center of the Playa is a large wooden effigy of a man who gets burned on Saturday night -The Burning Man himself. There is also The Temple for participants to use as they wish. It is mostly filled with memories of loved ones and burned on Sunday. Other works of art are burned

throughout the week.

For me and many other Burners, Burning Man is an inspirationally charged place where one can reset and refresh for the default world. It's difficult to explain but as soon as I approach the festival things begin to happen in such a way that it makes me feel the Universe is trying to tell me something and I had better pay



attention. This year in particular I had something to burn.

Upon returning from my Summer vacation I discovered my sculpture studio was broken into and all my tools, equipment and personal things of any value were stolen including a large generator, compressor, special equipment, air tools, spray equipment, wood working tools, power tools, hand tools, sewing machine, scaffolding, ladders, trailers, etc., etc. They even took my 1962 Vespa GS that I took 4 years to perfectly restore and customize. Everything gone. I was out of business, in shock and numb. The following week I left for Burning man.

I went to Burning Man figuring (hoping) that I might get some answers as to how to deal with this devastating karmic debt that I am being billed for and shortly after arriving in Black Rock City I discovered my wallet missing! Passport, driver's license, credit cards, cash. COSMIC SLAP! Welcome to Burning Man where it all gets burned up and transformed into vapor and dust.

I had to relax and be thankful for the fact that the last time I saw it was at the main gate when they scanned my ticket so at least I lost it in Black

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Rock City and more than likely I will get it returned to me before I leave. My biggest fear was if I had to tell my wife that I lost my wallet, I would never hear the end of it and she would never allow me to attend Burning Man again. 12 hours later it was returned to me. Whew!

This year they built the largest art installation ever to be burned on the Playa, the Catacomb of Veils. It looked like several gigantic pyramids connected and made from wood. You were able to climb them and enter to descend into the catacombs. It was the first major burn and it happened one morning at sunrise. I set my alarm for 4am, woke up and rode my bike past the dance party still going strong and headed out on the Playa to the Catacomb of Veils. When the sun popped up over the horizon it was lit and as I watched it burn I thought

about the loss of my studio and imagined it all going up in flames like a tragic household fire. The intense flames and smoke carried the memories of my stolen worldly things upwards to where forever lives my childhood toys, Willys Jeep and '59 Caddy, now joined by my beloved Vespa and watched over by my Dad and my sweet Brother Joe. The delayed grieving process begins at last.

After watching it burn down to a level bed of coals I hopped on my bike and made my way over to The Temple where I entered and found a place to sit next to folks grieving their lost loved ones and continued thinking about how I would deal with the future daily reminders of all I have lost. By the time I left the Temple the overwhelming waves of emotion subsided and I made my way back out onto the amazing Playa and was starting to feel much better.

Earlier this Summer, back in June before the break-in, I had what could only be described as an epiphany. It was in the middle of the night and for some reason I remembered a sculpture I made from rusty old exhaust pipes welded together when I was 27 years old. Then it hit me all at once like



a flash. I saw that sculpture redone in mirror finish stainless steel. Then I saw myself doing a whole series of sculptures designed and built at the same time with the same parameters but all uniquely different. I saw my exhibition of maybe a dozen or more of these sculptures and I saw these pieces of "Fine Art" being sought after by private collectors, municipalities and used for corporate building decor. Most importantly they were easily identified as "Sculptures by John DeNardis". In an instant this complete vision hit me and I knew that my future course has been set and I would have to buy a TIG welder and learn all there is to know about welding stainless steel.

I am maybe best known for my commercial sculptural display for stores and shopping centers. For years I was making sculptural elements for New York stores such as Macy's, Saks 5th Ave and F.A.O. Schwarz and more recently in Europe. As of the last few years I have begun dreading the onslaught of the Holiday Season with the thoughts of having to produce

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MUSIC NOTES

“Anthony B. Good(e) (And He Better Have Been)”

By Mark T. Gould

It would not be an understatement to say that the great blues pianist Anthony Geraci has seen it all, that he's, to use a phrase, been there and done that.

As an original member of Sugar Ray and the Bluetones and Ronnie Earl and the Broadcasters, as well as his own

band, Little Anthony and the Loco-Motives, Geraci has toured all over the world, playing auspicious gigs like the Montreux Jazz Festival, the North Sea Jazz Festival, the Newport Rhythm and Blues Festival, among a host of others.

In the process, he's also been nominated for two W.C. Handy and the Blues Foundation awards, and a Grammy. His newest release, “Fifty Shades of Blue,” was nominated for blues album of the year and the title track for blues song of the year.

The 62-year-old New Haven native is also a graduate of the renowned Berklee College of Music in Boston, as well as having obtained his master's degree in jazz studies from Skidmore College.

Throughout a long and illustrious career, he has also played with a virtual who's who in the blues, including B.B. King, Otis Rush, Big Mama Thornton, Buddy Guy, Junior Wells, Hubert Sumlin, Big Joe Turner, and the “Blues Brothers Band,” with Dan Aykroyd, John Goodman, and James Belushi.

But, a backup gig with arguably the “Godfather of Rock ‘n’ Roll” still sits quite high on his long list of musical achievements.

Yes, Geraci once, well, make that twice, wound up as the piano-playing sideman for the one-and-only Chuck Berry, one of the founders of rock ‘n’ roll, and a bandleader who is notorious for using, or maybe a better word is abusing, the local pickup bands whom promoters are contractually required to supply for him when he's on the road.

But, for someone with Geraci's talent and sense of musical history, Berry was an influence before they hit the stage.

“For better or worse, he (Berry) is primarily known for songs like ‘Johnny B. Goode,’ and for doing the duck walk,” he said. “But, if you listen to his early recordings on Chess Records, you will hear some very deep blues in the style of T-Bone Walker. His songwriting was also special to me as well, he evoked a lot of imagery in very short songs.”

Geraci was thrust into the role at the Warwick, Rhode Island Music Theatre, where he played two shows with Berry in the 1980s.

“It was a very cool venue,” he said. “The stage turned slowly, so everyone got a chance to be front and center. I had not seen Berry, or met him, before we played together, but I did hear him (from) outside the old New Haven Arena when he opened up for the Mothers of Invention.”

Of course, going into the gig, Geraci also had some knowledge of Berry's work with another piano player, the legendary Johnnie Johnson, who sound colors many of Berry's most important works.

“Johnnie Johnson was a great ensemble player, and when it was his turn to

solo, he really ripped,” he said. “He had a very percussive approach during his solos. You couldn't play with Chuck Berry, and not have his influence guiding you through the different songs and styles that Chuck plays.”

That influence probably helped Geraci through the Warwick performances.

“There were no rehearsals, no set list, and often not even a key given before a song,” he said. “I don't normally get nervous before shows, you just have to be prepared, and know deep down inside that the reason you're there is because you can handle the job.”

“Chuck pulled up in a Cadillac, a beautiful blonde on his arm, and, per his contract, had to be paid in cash in full before he went on stage,” Geraci remembered. “We played exactly 60 minutes, not a minute over, with no encore even though people were going crazy. The band both times played really good behind him.”

He even gotten simpatico, as much as that could be possible, with Berry, who was notoriously difficult and demanding with his backing band players.

“He found out I liked blues, and (so we) did a few very bluesy numbers from his early career. I think because I had a long pony tail, which I still do, he called me ‘Pigtail’ backstage before he got my name straight,” Geraci recalled.

“He gave me his guitar and said ‘please tune this,’” Geraci added. “Being a piano player, tuning a guitar was not my forte, so I handed it off to the bass player to tune.”

Adding Berry to a long list of accomplishments gives Geraci a unique perspective.

“I would say playing with ‘legends’ has had a profound influence on me as a musician,” he said. “(I've been) fortunate to back up these great musicians that we all revere, something the younger generation of blues musicians will never have the opportunity to do.”

“Every gig is precious. I have a saying: ‘treat every gig like it's Carnegie Hall, and play every gig like it's your last,’ because some day it will be.”



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All The World's a Stage



“Calluses, Meniere’s, and Large Uvulas”

By Sue Menhart

Like a professional athlete, a professional musician must stay in shape, or else you do things like pass out on stage, pee yourself on stage, or get weird leg cramps in the middle of a gig that make you fall over your guitar amp. So every day

I walk my dogs and do these awkward stretches I learned from a 1985 Jane Fonda exercise video. One fine day in 2009 I developed this bizarre ear problem which felt like a head cold, except I did not have a cold. It’s like when you get off an airplane, and you’re walking through the terminal trying to figure out where to get your luggage, and your ears haven’t popped yet. That not-popped-yet feeling is how my ears feel all the time. It comes in handy when my husband starts talking about mortgage rates and kitchen paint colors.

Lots of doctors have lots of theories on this, from Meniere’s Disease, to allergies, to stress, to Rock Star ears. They have also given me lots of drugs. Not one single drug on this entire planet has cleared my ears, and believe me, I have tried them all. They crackle, and itch, and burn and ring – all the time. This may or may not have led to some bad decisions in the recording studio. Cloudy, rainy days are the worst so I figure I must be in-tune with the natural elements, but not so much with pharmaceuticals. On these days I just want to sleep and sleep, but I don’t have time to sleep. I have the day job, and have to cook dinner, learn new songs, have band practice, and all that stuff. On these days, I’m the one who looks like Jack Nicholson in “One Flew Over the Cuckoo’s Nest” after they shock him.

Doctors also noticed I have an extremely large uvula. That’s the thing that wiggles in the back of your throat.

My friend Tina has known this since the seventh grade. She used to get particular joy out of watching the thing flap back and forth when I laughed. So this medical mystery was no big deal to me. But apparently, it had grown to epic proportions, and was interfering with little things like swallowing, and breathing. On bad days, I take about six Advil to keep it under control. I pretty much feel like I’m going to drop at any time though, especially at night. My monstrous flap of skin sometimes causes me to completely stop breathing so I often wake up reaching for a huge gasp of air. As my friend Rob says, “Well, it must not be life-threatening, because you’re not dead yet.”

The best part about the ear and throat problem is, and yes, there is a best part! - I haven’t had a cold in over two years! All this blockage is well, blocking, the bad stuff. The last time I had a cold I had a gig at the local Borders Book Store, with the purposes of selling my CD of course. There is nothing worse than having to sing with a cold, with all that crap running down your face and sounding like that comedian Gilbert Gottfried with the whiny voice. So it was basically, the worst gig ever. People sat in the comfy chairs, and kept reading, and tried hard to ignore me, and silently begged for me to go away. I have not been back to a Borders in any town. I blame

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it on their own bankruptcy.

So in addition to the constant ear and throat problems, in this poor, poor, pitiful me column, are the DAMN CALLOUSES guitar players must deal with! I don’t know if there are any books on this subject, but man oh man are these things a pain in the butt! I am constantly peeling off pieces of skin and leaving them everywhere – I mean everywhere. When you play guitar, you have to constantly press the strings against solid wood. If you think this is painless you are wrong! The more you play, the harder the skin on the tips of your fingers become, and everything eventually becomes less painful. But here’s the kicker - if you peel off the calluses in between gigs or practice sessions, you have to start all over with the callous building. It’s a vicious cycle that never ever ends!

My living room floor always looks like there’s potato chip crumbs everywhere, when in fact, it’s just all my dead skin.

There are also a number of other physical ailments that crop up out of nowhere the older I get. There’s this pain that goes up and down my right leg and into my back. It makes it uncomfortable to sit, lie down, or stand still. So I pace back and forth a lot which keeps the dogs and my audiences entertained. I do a lot of moaning and groaning in the night, which keeps my husband entertained. A guy told me it’s my sciatic nerve and he showed me an exercise for it. You lie down on your back, cross your right leg over your left leg making a triangle, then lift your left leg up and hold it there. Yes it’s as awkward as it sounds. I think he just wanted to look up my shorts.

I also can’t see very well anymore. This comes in handy when I start the wrong song on a set list and I yell, “Sorry! I couldn’t see!”

One time I had a urinary tract infection, also known as a UTI, also known as worse than pushing out septuplets all day and all night for a week while you try to eat, cook for everybody else, take care of the dogs, and go about your daily life while convincing yourself you can survive a simple bladder problem. It had burned and hurt when I peed for five days and when I couldn’t pee at all and was completely bloated and near death I went to the doctor. When you go to the doctor with a UTI you have to be able to pee in a cup so the girl with no gloves on can pick it up and look at it and tell the doctor you need the good drugs. You know you really want the good drugs so you try really hard to pee in the cup. I fill the cup and I am proud. I was given some meds, and sent on my way.

I had a gig that night, and it was going to be a long one: Two and a half hours for setup, a three and a half hour show, then another hour and a half breakdown. I was thrilled. Throughout the night whenever I had to pee I just had to psych myself out by chanting “You’re peeing in the cup for the doctor, you’re peeing in the cup for the doctor, you’re peeing in the cup for the doctor.” If I didn’t chant those words I would just get more bloated and start to crouch when I walked. Nobody wants to look at a bloated and crouchy lead singer so I got it done.

The show went fine and no one knew I was dying in front of their eyes.

Then I got Lyme Disease.

When you live in the Northeast, everybody gets Lyme Disease, or you know 10 people who’ve had Lyme Disease, and everybody’s always checking themselves for Lyme Disease more than they’re checking themselves for ticks in the first place. The residual effects of this lovely disease never truly go away so your normal aches and pains are just magnified times ten and make you super tired, blah blah blah. Band practice tonight? Heck no! Write some songs today? Heck no! Gig tonight? THE SHOW MUST GO ON. Stay healthy people! (If that’s even a thing.)

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

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LOCAL BEAT



"The Whales Hits CT Shelves With Eponymous EP After a Long Break"

By Andrew Kerbs

Bill Dumas and his brethren have played the southeastern CT area for years, showcasing further talent from Bill who plays drums (instead of guitar) on this new Whales album.

The Whales lineup includes Eddie Sabukewicz on lead guitar, Wayne Cobleigh on rhythm guitar and To Benoit on bass. Fans of the Byrds, REM and Husker Du should enjoy this band which has entertained area residents for years and has just re-emerged after a long hibernation.

Brevity is the soul of wit, and this EP features 6 short, tight tunes. "Still Standing" features a fine guitar solo with stop-start dynamics and is about growing up amidst runaway rebelliousness. The lyrics are about doing all that you were told at 9 years old before learning to love in the dark and smashing your car after your sweet 16.

The callow youth of Still Standing gives way to a more mature reflection in the song "About Faith." This is a jangly ballad featuring Benoit's melodic bassline and lyrics about coming to terms with one's Christianity as time flies and people assume new responsibilities. Wayne finds himself looking back instead of forward and talks of waking up from a dream he thought was real . . . hoping it comes true as he grows up and aspires to new milestones.

The EP is not without its breakup tunes. "When you Sleep," written by guitarist Bill Dumas, is less jangly and has more of a buzzy sawtooth guitar sound (in a minor key). Bill displays his frenetic 1-2 punch on drums with lightning fast fills, lamenting that his former lover never looks him in his eyes. He sings of finding himself after getting lost after an old relationship with a Bostonian artist who dumped him for an alternative rocker, and Eddie's whammy bar adds a cool chord bend at the end of this song. Bill's lyrics bespeak the inevitable "downward spiral of a relationship in which neither couple has the nerve to pull the plug" even though the writing about the end of the relationship is on the wall.

Similarly, To Benoit's "Let Me Cry" is the equivalent of Bill's "When you Sleep" . . . a slower REM-sounding tune with a tight guitar solo at the end. To talks of wanting to hold a lover close during a separation as the 2 strive to remain friends. "I'll let you laugh if you make me cry" the singer laments as he sings a high pitched cry. One can only hope to wake up and "shake it off" like the flu so one can weigh what they've gained (and lost) in the relationship. He painfully likens his ex to a book on a shelf: "Its love I sow but blues I reap . . . Im free of you. My heart's not broken its just the flu." Interestingly, this tune is written in ¾ waltz time which is refreshingly original for a rock n roll tune and a "fun, different way of playing" says Mr. Dumas.

In contrast to the themes of earlier songs, "Take 10" is frenetic riff-driven rock featuring lyrics which, however difficult to hear, just add to the band's rustic, lo-tech rock-ethos. No overproduction here. "Take 10" concerns

tackling an addiction that makes "you sick and look like shit," and slams shut with the vocal "Alright!" and a long extended E chord. This tune also features a video by Brett Fahrner about popping pills and drinking alcohol.

Finally, The Whales' EP closes with a tasty jam session. Sandy Scott's "Beads Jam" features a fixed, jazzy E chord about which dance drums and guitar to another 1-2 beat. Bassist Benoit noodles up and down the neck of his guitar while Dumas' drums and cymbals splash and roll . . . leading to a crescendo that comes close to sounding like the frenetic ending of the Byrds' "Eight Miles High." Such speed would not last however. No sooner do the guitar chords + drums speed up than the song cuts into loose 3-chord

R&B with a D-B-E bass groove which closes the tune out.

Drummer Bill Dumas explained that The Whales' influences include the "big 3" genres: blues folk and rock (with touches of swing). The band works out songs by jamming on them first (sometimes for hours) until songs evolve by "inducing the Rock God" summoned during that jam session. "The music really transports us" said Bill and the music will transport you to if you buy their album at your local southeastern CT music store.





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Fri. 14th
David Coull

Fri. 31st
Dayne Duranti

Sat. 22nd
Sam E James

Burning Man Continued

more Santa Claus jingle jolly junk and endless Easter Bunny crap in pastel hues.



At Burning Man, I came upon the thought that maybe having my studio disappear is a blessing. I should

thank those thieves. I remembered the words of my wife "John, they can take your tools but they cannot steal your soul". Because I lost my tools I can no longer produce the commercial things I have been making for the past 30 years or more. This gives me the perfect opportunity to re-tool up for my new exhibition of fine art to secure my position and leave an indelible mark as a Sculptor in the world of fine art.

So, I left Burning Man feeling a whole lot better and with a concise plan. I will tell my story and with crowdfunding and the help from my family, friends, fans and followers, I hope to purchase the equipment, tools and materials necessary to produce my new exhibit of monumental stainless steel sculptures. I will have a show first locally and then (with any luck) ship the exhibit to the biggest sculpture exhibition on the planet.

Thank you Burning Man, I can't wait to get back on the Playa in 2017.

Please visit <https://www.gofundme.com/2zxpat2s> to contribute to re-tooling-up the studio to produce my next exhibition.

About the Author: John DeNardis, originally from Connecticut, is an Artist who blew into the Mystic art scene in the early '70s and opened an art gallery in the center of town. In 1978 he moved to New London to paint murals and occupied a downtown studio for more than 25 years. He is one of the co-founders of the now over 30 year traditional but eclectic "Hygienic Art Show". In the late '80s he owned and operated the live music venue El 'n' Gee Club and in the '90s worked as a NYC Jewelry Designer before moving on to produce sculptural displays for the Manhattan stores until 2001 when he then moved to Croatia to continue his craft for the European market. Currently he is working on an exhibition of monumental stainless steel sculptures.



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BAND DATES

AC/JD

13 - Voodoo Grill, Mystic, CT 8-11
21 - DPI, Mystic, CT 10-1

ANDY & BETHANY

6 - Breachway Grill, Charlestown, RI 6:30-10
10 - Seaport, Mystic, CT 1-3
14 - Maugle Sierra, Ledyard, CT 6-9
22 - Shipyard Tavern, Mystic, CT 7-10
28 - The Irons, Mystic, CT 8-11

ANDY CHANEY

10 - Daniel Packer, Mystic, CT
20 - Pizzetta, Mystic, CT 7-10

AZALEA DRIVE

15 - On The Waterfront, New London, CT 7:30
21 - Black Sheep, Niantic, CT

BEBOBALOUBOB

7 - Eagle Landing, Haddam, CT 7-11pm
8 - Toyo, Colchester, CT 8:30-11:30pm
14 - Brown Derby, Montville, CT
22 - River Inn, Yantic, CT 7:30-10:30pm

THE CARTELLS

6,13,20,27 - The Spa, Norwich, CT 6:30pm
6,13,27 - Filomena's, Waterford, CT 5:30pm
7,28 - Maugle Sierra, Ledyard, CT 6pm
7 - Harbour House, Mystic, CT 8:30pm
12 - Steak Loft, Mystic, CT 7pm
16 - Maugle Sierra, Ledyard, CT 3pm
22 - Marriott, Mystic, CT 6:30pm
26 - Knickerbocker, Westerly, RI 7:30pm
30 - Harbour House, Mystic, CT 1pm

CECILE THOMPSON BAND

9 - Steak Loft, Mystic, CT 6pm-9

DAN STEVENS

4,11,18,25 - www.icrvradio.com
4,18,25 - Nightingale's, Old Lyme, CT
5 - Steak Loft, Mystic, CT
7 - Daniel Packer, Mystic, CT
8 - Perks & Corks, Westerly, RI
9 - Bee and Thistle, Old Lyme, CT
12 SOUND WAVES

13 - Bullfrog Brewery, Williamsport, PA
14 - Big Spring Spirits, Bellefonte, PA
15 - Locality Gallery, Bedford, PA
21 - Tavern 489, Stamford, CT
23 - Bill's Seafood, Westbrook, CT
30 - Fez, Stamford, CT

DAN WATSON

5 - Supreme pizza, Westerly, RI
6,16,30 - Ancient Mariner, Mystic, CT
8 - Harp n Hound, Mystic, CT
9,23 - Tara's Pub, Matunuck, RI
11,25,29 - Daniel Packer, Mystic, CT
14 - Dog Watch, Stonington, CT
15 - Mariner Grill, Narragansett, RI
16 - Dog Watch BBQ, Mystic, CT 1-4pm
18 - Pier 27, Mystic, CT 5pm
19 - Mystic Pizza II, N. Stonington, CT 7:30pm
20 - Voodoo Grill, Mystic, CT
22 - Breachway Grill, Charlestown, RI
26 - Tipping Chair, Southington, CT
27 - Pizzetta, Mystic, CT
28 - Harbor House, Mystic, CT

DARIK & THE FUNBAGS

21 - Bleachers, Bristol, CT
27 - Sportsbar, N. Windham, CT
28 - Drafthouse, Shelton, CT
29 - Chicago Sams, Cromwell, CT

EBIN-ROSE TRIO

27 - Culture Center, Hamden, CT 8pm

EIGHT TO THE BAR

7 - American Art, New Britain, CT
15 - Spanish Ballroom, Glen Echo, MD
21 - Hawthorne, Berlin, CT 8-12
22 - Swing City, Boston, CT
29 - Meadows Arts, Simsbury, CT noon-1:20pm

THE FAKE EXPERIENCE

8 - Harbour House, Mystic, CT

F & BLUES BAND

21 - Sneekers Cafe, Groton CT
27 - Atrium, Mashentucket, CT 8:30-12:30

FRANKENPHIL

7 - Grill 37, Pomfret, CT 7pm
12 - Jasmine Thai, New London, CT 6pm
14,28 - McBrides, Providence, RI 7pm
15 - Hubbard Park, Meriden, CT 1:30pm
16 - Midtown, Newport, RI 4pm
17 - Rathskeller, Charlestown, RI 8pm
22 - Saltwater Tavern, Wakefield, RI 8pm
23 - Ridge Vineyard, Preston, CT 12pm
29 - On The Waterfront, New London, CT 7pm

GREEN TEA

14 - Voodoo Grill, Mystic, CT
28 - Snug Harbor, New Paltz, NY

HOT LOVE

7 - Sneekers, Groton, CT

JAMES HARRIS

4,11,18,25 - Harp & Hound, Mystic, CT
5,8,12,19,22,26 - Daniel Packer, Mystic, CT
6,20 - Irons, Mystic, CT 8pm
7,21 - Venice, Westerly, RI 7pm
9,23 - Maugle Sierra, Ledyard, CT 6pm
13 - Perks & Corks, Westerly, RI
14,29 - Pizzetta, Mystic, CT
28 - Tuscany, Mohegan, CT

JAY DEMPSEY BAND

21 - Sneekers, Groton, CT

KALA FARNHAM

8 - Vanilla Bean Cafe, Pomfret, CT 7:30pm
9 - The Empire, Block Island, RI 4pm
11 - iCRV Radio, Ivoryton, CT 4pm
13 - Mediator Stage, Providence, RI
14 - The Crossings, Putnam, CT 8pm

KALA FARNHAM

JOHN VAN NESS DUO

7,21,28 - On the Waterfront, New London, CT 7pm
4 - Angie's Pizza, Mystic, CT 5pm

THE KENNEDYS

7,8,9 - Fall Acoustic Weekend, Groton, MA
21 - All Souls, New London, CT
22 - Sandywoods Center, Tiverton, RI

KEN SERIO JAZZ TRIO

23 - Perks & Corks, Westerly, RI

KEN SERIO

& TEN DIRECTIONS

22 - CC O'briens, Pawcatuck, CT

KEVIN MANZELLA

7,14 - Shipyard Tavern, Mystic, CT 7-10
9 - Seaport, Mystic, CT 1-4
9 - Harp & Hound, Mystic, CT 8:30-11:30
27 - Voodoo Grill, Mystic, CT 8-11

KEVIN MANZELLA

& HEATHER LEPAGE

21 - Shipyard Tavern, Mystic, CT 7-10
28 - Harp & Hound, Mystic, CT

Ms. MARCI

& THE LOVESICK HOUNDS

6 - Knickerbocker, Westerly, RI 8-11:45pm

PARAGON THEOREM

15 - Bleachers, Bristol, CT

THE PIRANHA BROTHERS

21 - The Diamond, Glastonbury, CT 8-11
28 - City Steam, Hartford, CT

RAMBLEWOOD

8 - Malted Barley, Westerly, RI

RIPTIDE Jr.

7 - Angies/Pier 27, Mystic, CT

SAM E. JAMES

22 - Backtracks, Westerly, RI

SUNDAY GRAVY

7 - Wood River Inn, Richmond, RI

2 CAT ZOO

13 - The Irons, Mystic, CT

TONY MARSHALL

JOHN VAN NESS DUO

14 - On the Waterfront, New London, CT 7pm

VAN HALEY

16 - Octane Café, New London, CT 7pm

VINCE THOMPSON & THE NEXT FUN THING

6 - Bill's Seafood, Westbrook, CT 6:30pm-9:30
8 - Stepping Stone Ranch, Escoheag, RI 8pm-11:30
26 - Steak Loft, Mystic, CT 7pm-10

THE WHAMMER JAMMERS

9,26,23,30 - VFW, Preston, CT 3-7



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27 - Knickerbocker, Westerly, RI

Carrie Underwood

28 - Mohegan Sun, Uncasville, CT

Christine Ohlman

29 - Knickerbocker, Westerly, RI

Delbert McClinton

18 - College St. Music Hall, New Haven, CT

Doyle Bramhall II

13 - Infinity Hall, Norfolk, CT

22 - Knickerbocker, Westerly, RI

Gov't Mule

28 - College St. Music Hall, New Haven, CT

Graham Nash

8 - Infinity Hall, Hartford, CT

KISS

29 - Mohegan Sun, Uncasville, CT

Megadeth

13 - Mohegan Sun, Uncasville, CT

**Slambovian Circus
Of Dreams**

29 - Infinity Hall, Hartford, CT

Toots & The Maytals

30 - Lupo's, Providence, RI

The Yardbirds

9 - Mohegan Sun, Uncasville, CT



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By Bill Harriman

Luther Dickinson has sang and played guitar in a variety of bands including the Black Crowes, The Word with Robert Randolph and John Medeski, Phil Lesh & Friends, and the Memphis String Band among others. But his main band, the one that he is mostly associated with, is the North Mississippi Allstars.

Founded in 1996 and celebrating their twentieth anniversary this year, this uniquely American band is anchored by Luther and his brother Cody. They have a musical style that can best be described as electrified hill country blues. They also have a crossover appeal, not in a commercial way, but in a way that makes them equally popular at a blues festival or at a jamband festival. They're an in demand live act that has released over a dozen records through the years and are currently working on a celebratory album with a "hardcore hill country repertoire."

To best understand Luther and his brother Cody as the musical force that they are, you only have to look at their legendary dad Jim Dickinson. Born in 1941, Jim was a multi-instrumentalist singer, producer, and music historian. Early in his career he formed a band called the Dixie Flyers who were based in Memphis and backed many of the soul and blues acts that were popular at that time. Some of the acts he worked with included The Rolling Stones, Bob Dylan, Aretha Franklin, and Kris Kristofferson. Needless to say, there were dozens more. Luther and Cody grew up in this environment where various musicians, especially blues musicians, would come by the house to jam or just hang out. Jim started working with his teenage boys, who at that time were already excellent musicians, as early as 1989. He was also the producer of the first few records by The North Mississippi Allstars.

Jim Dickinson died of heart failure in 2009. This year he was inducted into the Memphis Blues Hall of Fame. His incredible musical legacy lives on with Luther and Cody.

This interview with Luther Dickinson took place on September 2, a significant day in the Dickinson household. Luther was basking in the glow of his new and well-received solo record called "Blues & Ballads – A Folksinger's Songbook: Volumes I & II." On this record Luther reinterprets much of his earlier work in an acoustic setting. Some of the guest musicians on this record include Mavis Staples, JJ Grey, Jason Isbell, and Alvin Youngblood Hart. Luther sings and plays guitar, mandolin, piano, and something called a coffee can diddly bo! But more importantly September 2nd was the day that Light in the Attic Records reissued "Dixie Fried," the 1972 solo album from Jim Dickinson. Luther was at his home in Mississippi when we spoke by phone.

BH – I saw the North Mississippi Allstars at the Green River Festival with Los Lobos and the Tedeschi/Trucks Band in July. I think the first time I saw you play was at UConn with Charlie Musselwhite and Mavis Staples.

LD – "That Musselwhite and Mavis tour was a life changer, not only to spend that time with those great artists and to learn from them and play with them, but we've all done so much collaboration since. It was a real solid relationship building tour."

BH – I understand that your dad's record "Dixie Fried" is going to be reissued on the Light in the Attic record label. That must be a great feeling for you and your brother.

LD – "We're so excited about it. It's a great package. We unearthed all the outtakes that are really interesting. And the great thing is that we just finalized the publishing of dad's memoir ("I'm Just Dead, I'm Not Gone") which will come out early next year, the whole thing. Dad's book really leads up to the story of making that record. So it's all very exciting."

BH – Maybe a new generation of music lovers and Allstar fans will discover your dad's music?

LD – "I hope so. I know that he lives on and I always feel his presence whenever I play music."

BH – I was listening to his song "Relax Your Mind." It sounds like a tune that could have been included on your "Blues and Ballads" CD. Why don't you tell me a little bit about that record?

LD – "Yeah, it was really easy and fun to make. I made it with different groups of friend when the time arose. It was very casual and honest and I'm glad that it had a nice reception. The inspiration for it was to make a songbook. I wanted to re-record the songs in a folk setting that gives the songs a representation befitting a songbook, a folk songbook. It was a funny way to look back on my stories and collect them and retell them in a way that I'm comfortable with at this time."

BH – You have your band along with The Word with Robert Randolph and John Medeski but you've always talked about the importance of having side projects as well.

LD – "Yeah, the thing is, the mistake we made in our youth was that we filtered every idea, every experiment, every production aesthetic, we filtered everything through one outlet because that's what we were focused on. That's what we thought we were supposed to do. But it was wrong. It compromises everything. If you have a folk record, don't try and overproduce it and cram it into a blues/rock setting. You know what I mean? The Allstars were really good at interpreting traditional material in a kind of psychedelic blues/rock way. The primitive modernism thing that we do, that's what we're good at. So once we figured that out, just let everything be what it supposed to be and not try to force any agendas on our different bands, everything can just breathe and be healthy and blossom in their rightful manner."

BH – I was just listening to the "Polaris" record. Your albums sound like they could have been issued on the Fat Possum label.

LD – "Polaris was alike three solo EP's jammed together. But it was important we made that record to keep the band together and to keep moving

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forward.”

BH – I think the “World Boogie is Coming” record is the crowning achievement of the North Mississippi Allstars. Sound Waves Magazine ranked it as the number one blues record of 2013.

LD – “Oh man thank you so much! That’s when we figured it out. Our friend Steve Selvidge, he knows my history and he knows where I came from. He sings with me and has played with Otha Turner at his picnics. He literally grabbed me and shook me and said ‘You have to keep it primitive. You are the bridge to that region’s traditional music and the future generations.’ He said, ‘you have to do what you’re supposed to do.’ And that was amazing. I love learning from your elders and being part of a tradition. For someone I respect as much as Steve Selvidge to say that you are the man and you have to do this, it really shook me up. And at the same time I started my original songs which were so obviously a solo record. At that point that’s when we figured it out. Put everything in its rightful place and don’t compromise. In the early 2000’s when we were making our second and third records, people tried to tell us, but we were too stubborn, we had to make our own mistakes.”

BH – Recently bluesman Tinsley Ellis was telling me that Georgia is the place where the blues has soul. I’ve had bluesman Chris Thomas King insisting to me that the blues was born in Louisiana. What’s unique about Mississippi’s blues history?

LD – “Well the Mississippi blues sound has changed so much over the decades. Who knows what it sounded like before recorded music. But we can start with the early 78’s and the solo acoustic blues guys and the string bands. I love the Mississippi Sheiks and Charley Patton. Of course all the greats like Mississippi John Hurt, Bukka White, Bo Diddley, John Lee Hooker, the list goes on and on. It’s just unbelievable. I grew up aware of the blues and loving the blues from my dad’s record collection and his friends. Because he and his friends, they were fortunate enough to befriend and learn from Sleepy John Estes, Furry Lewis, Bukka White, and others first hand. That collision happened in the mid-sixties. So we were aware of that from my dad and his friends and I knew all the classic Chicago sounds like Jimmy Reed, Muddy Waters, and Howlin’ Wolf from the record collection. But modern blues in the eighties and the early nineties did not interest me at all. But then the Fat Possum thing happened in the mid-nineties and that just blew my mind. It changed my life. It was modern day electrified multi-generational country blues right there in our backyard. If it wasn’t for Robert Palmer and Fat Possum it would have gone unnoticed. But thank God Fat Possum did what they did. So then Otha Turner takes my under his wing. R.L. Burnside hires me to go on the road in ‘97 and teaches me how to be a professional touring musician. He literally showed me the ropes in ‘97. Not only did I think that I would never have that type of experience, but it really blew my dad’s mind that this was happening again where the elder blues masters were teaching the young kids. They were passing it on and teaching the younger generation. The thing that’s important to carry on, I think, for me, because you know my dad and his friends, they were rock and rollers turned folk. So they were song collectors. And R.L. Burnside was a genius with lyrics and words and poetries and story. The thing that must be treasured and carried on is the repertoire. And it doesn’t matter the rhythm or the production, but the melodies and the poetry of the region’s folk music of our community. That’s what’s important to me. But you’re asking me about the birth of the blues and I think it’s one of those things where it was just a cultural phenomenon that happened everywhere that the circumstances provided. You know, it’s like that thing where people on different continents invent the same breakthroughs in history. It wasn’t one guy in Louisiana or one guy in Georgia. It was the American experience at www.Swaves.com

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that time.”

BH – Getting back to The Allstars, you had Danielle Nicole playing bass at the Green River Festival and prior to that was Chris Crew for a number of years. Moving forward, who will be playing bass?

LD – “Chris has been gone for over three years and we used to try to get him back but to be honest, playing hill country blues in the North Mississippi All Stars is now a full time job. My brother and I hustle non-stop doing other things. But Danielle, she’s our favorite. But the future of the All Stars is Cody and I. We’re brothers and we feature different musicians. We’ve been hiring Jon Medeski or Danielle Nicole. And it doesn’t have to be a bass player, it’s more fun if it’s just a singer. We’ve been really exploring the duo aspect of filling the room with just the two of us, but then featuring different people. It’s really fun.”

BH – I want to ask you about Derek Trucks. I was watching you watch him and you had this look of awe and joy on your face. We all know that you’re a great slide guitarist. But when you watch Derek do you feel like you might be watching the best to ever play that instrument?

LD – “Oh man there’s no doubt about it. I’ve said this for a while. We’re all fortunate to live in the era of Derek Trucks. It’s like living in the era of Picasso or Salvatore Dali or Coltrane and Miles or Elvis and The Beatles. He’s one of the greatest artists in modern culture there is. We have Derek Trucks in our lifetime and it’s such a joy. The trick for me is to not be influenced by him. I’ve always been very protective of what I listen to because I’m easily influenced. I always strayed away from the Grateful Dead. I grew up with the Allman Brothers and Jimi Hendrix and folk music. There are a lot of slide players who are heavily influenced by Derek, and that’s a great thing. But I can’t fall into that bag. I’ve got to be me. I got to do what I do! What was funny when I was standing there with Derek and watching him playing my licks. That was hilarious. He started playing in my rhythmic vocabulary and that was a funny experience because I do that to people all the time when we’re playing together. I’ll play their shit back at them. But nobody has ever played my shit back at me! That was hilarious. But the thing about Derek is that when you take slide guitar, you’ve got Robert Johnson, you got Elmore James, you got Duane Allman and Ry Cooder, but then you got Derek Trucks. And it literally is a before and after experience because Derek expanded the vocabulary. The vernacular of slide guitar will never be the same. When I first saw Derek he was fourteen and playing John Coltrane. Then he got into classical Indian music and studied that. And then he got into Sacred Steel and soaked that up. Then he got with Susan and got into more of a soul music type of situation studying singers and the repertoire of southern soul like Muscle Shoals and Atlantic Records, that whole sound. It’s like Duane Allman session work, they expanded on that idea. But my point is that for the younger generation slide players who grew up post Derek, they have no idea that before Derek all you had was Elmore James and ‘Live at the Fillmore.’ He literally broke the vocabulary wide open.”

BH – I just have one more thing to ask you about.

LD – “Can I say one more thing about playing with Derek?”

BH – Of course.

LD – “It was such a great joy and a wonderful experience for me. I love playing rhythm guitar and to play sensitive rhythm guitar. I’m not talking about playing loud chords or strumming loud chords and filling up a lot of space. I’m talking about turning your guitar down to one and getting in the cut and really being a part of the concert that was happening. And it got to where Derek was asking me to play acoustic guitar or rhythm guitar and it wasn’t about sitting in or playing a solo. It was such a joy and honor to be a part of that band in that context. I loved it. And you know what’s interesting about that? I never played music with that many souls at once. I’ve played in some pretty big bands but that is a lot of likeminded people doing one thing at once. It’s a very broad collective zone I really got off of.”

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BH – I want to ask you about the artist Walter Anderson and his work “Seven Climates of Ocean Springs.” You saw this work and were inspired to “break the code.” Can you tell me more about this?

LD – “There’s an island called Horn Island that Walter Anderson was obsessed with. He would row his sailboat out there and then spend weeks at a time just communing with nature and studying and painting and hanging out with nature and the wild life in Horn Island. So there’s a community center built in Ocean Springs back in the day and he volunteered to paint the murals. Well we took our mom in there two years ago and man that room really sung to me. It really spoke to me. It reached out to me and inspired me. And studying that art, I never before had a visual, or was able to look at an image and hear it. It’s never happened to me before. I don’t even know what you call that. But when I look at those paintings in that room, I can hear what the art is doing. My opinion is that it will never be concretely interpreted. My goal here is to have an annual event where we go down with different musicians and improvise and try and musically express the movement and rhythm and just organic universal psychedelic language of this artist. It was a wildly successful and very happy event. My friend Sonny V played drums with me and Walter Anderson’s daughter started dancing with us. It was just really fun and I hope to just do it every year and see where it evolves.”

As it just so happens, October will be a typical month for the versatile Luther Dickinson. There are shows with The North Mississippi Allstars sharing the bill with Ander Osborne. There are other shows where Luther will team up with Rich Robinson who he played with for a while with The Black Crowes during the late 2000’s. And now it was just announced that Luther will be a part of the Phil Lesh & Friends ensemble when they play the Capitol Theater in Port Chester, NY for four shows over the Halloween weekend.

Luther Dickinson has so much going for him. He’s an intelligent, charismatic, handsome family man and a true southern gentleman. He’s also a ridiculously talented and accomplished musician who is a selfless virtuoso when it comes to playing the electric slide guitar. He knows he’ll never be second to none but he just might be second to one.



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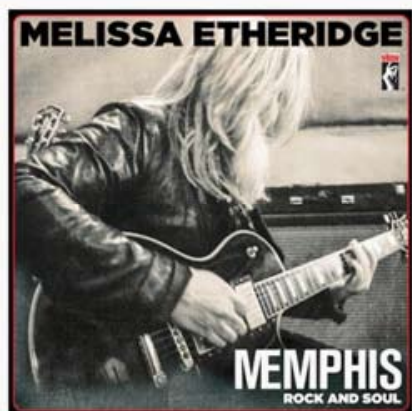
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HEARING AID



Melissa Etheridge *"Memphis Rock and Soul"*

Stax Records

Since coming on the scene in 1988, Melissa Etheridge has become one of the world's most favorite female singer-songwriters known for her distinctive raspy vocals, electrifying performances, hit songs, activism and sheer guts. She's received multiple Grammys and an Oscar, and has given hope to cancer victims worldwide after winning her own battle. This woman cannot be stopped.

Her latest album was recorded in the heart of Memphis in just 10 days at the famed Royal Studios with Lawrence "Boo" Mitchell and the Hi Rhythm section, comprised of the Rev. Charles Hodges on organ, Leroy Hodges on bass and Archie "Hubbie" Turner on keys, as well as guitarist Michael Toles, drummer James "JRob" Robertson and special guest John Mayer. These seriously seasoned musicians have worked with legends such as Al Green, Rufus Thomas and Isaac Hayes, among others.

"Memphis Rock and Soul" comprises Etheridge's soulful tribute to the 1960s era of Stax Records and the artists who created the pioneering Memphis sound. On this album, she covers hit songs and lesser known B-side creations from Otis Redding, Mavis Staples, Sam and Dave, Rufus Thomas, and more. To hear these classic songs re-engineered for the modern age, with Etheridge's voice and passion at the helm, is simply, a joy ride. She is completely in her element here, like she was always
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in this place, creating pop songs for us today, while Memphis was in her soul the whole time.

The CD kicks off with "Memphis Train" from the back catalog of Rufus Thomas. It features Etheridge's gravel voice we love and all the talent and soul from her we would expect. What surprises are the horns, vocal harmonies, her harmonica and crisp and clear production that all work together to carry this old song instantly to the year 2016. Hearing these songs engineered as they were probably originally intended, is a feast for the ears of true music lovers. In the 1960s, listeners weren't aware of what they were missing because of the lack of modern recording techniques. Today, the songs sound so much more alive yet Etheridge and her team have created a body of work that still shows the respect the songs and the artists continue to deserve. The album is a masterpiece.

Etheridge is especially careful with her rendition of the Staple Singers classic "Respect Yourself." She re-wrote some of the lyrics with songwriter Priscilla Renea while staying true to the original intent of the song. The new lyrics give it modern relevance while still utilizing its timeless musical driving, assured, confident resolve. For the Johnnie Taylor tune "Who's Making Love," Etheridge imparts a calmer, steadier version making it her own with some twists on the vocal lines, but keeps the classic horn arrangement. Sam and Dave's "Hold On, I'm Coming" has the same funky groove and fabulous horns with the added bonus of Etheridge's vocal power.

I will go ahead and predict that Etheridge's interpretation of Otis Redding's "I've Been Loving You Too Long" will be a Grammy winning vocal performance of the year. This one really got me. It will break your heart, just like the original, but again, the state-of-the-art recording enhances the feeling and meaning of the song. Her vocal control, emphasizing every note, every breath, every sigh, every growl and every cry, will leave you breathless. YOU WILL CRY.

William Bell's "Any Other Way" is a classic from 1962, but actually sounds like classic Etheridge giving the listener further insight into her true roots. "I'm

a Lover" is a Staples Singers flip-side fun and taunting song that Etheridge truly fools around with even talking a little, right to YOU.

Guitarist and Grammy winner John Mayer, born and raised in Connecticut, sits in on two songs channeling B.B. King, Albert King, and other masters of the time. The Joe Hicks' song "Rock Me Baby" is a slow blues number featuring signature Etheridge vocal intensity, while Albert King's "Born Under a Bad Sign" incorporates grittier and heavier guitar from Mayer, matched by Etheridge's similar commitment to the song.

Tender vocal treatment of the William Bell song "I Forgot To Be Your Lover," complete with string arrangements, organ and keyboards, tasteful guitar licks and strumming, make for one beautiful piece of music. A lesser known song from the Memphis era, "Wait a Minute" by Barbara Stephens receives customary Etheridge treatment with a finishing touch from her harmonica. The CD closes with Otis Redding's "I've Got Dreams to Remember." Etheridge has publicly said that Redding is her favorite vocalist of all time and you can feel the admiration she has for him through her voice. Another touching tribute.

"Memphis Rock and Soul" proves that Etheridge can really do anything, can conquer anything, and can do it with style, respect, and passion. The girl's got guts I say.

Link:

<http://www.melissaetheridge.com>

- Sue Menhart



Dead By Wednesday *"The Darkest Of Angels"* EMP Label Group

I am not a metal-head, I want to get that out the way right now. Back in high school I listened to some of those popular teenager bands like A Day To Remember and Asking Alexandria, but while I appreciated the energy, at the end

of the day it all seemed to blend together for me. Upon first listen of Dead By Wednesday's latest album "The Darkest Of Angels" I got the same impression, but during my second and third listen I really started to put together what the band was going for. I still don't think it's the end all be all of good music, but the group did a great job of being original and playing to their strengths, injecting someone who previously had no real interest in the genre with a desire to find out more similar bands.

Dead by Wednesday's vision stands out way more than any particular instrument or vocal on this album. While their vocals and guitar style could (to an untrained ear) be replaced by nearly any other band in the genre, it is the approach they took to those sounds that stands out. A great example is the intro of "Donner's Pass", in which the intro's vocals are layered and mixed in a way that they sound more broken and distant, creating a space for the band's lead singer to take center stage. Small touches like this are sprinkled all throughout the album, making overused sounds fresh and interesting once more.

The endless amount of guest vocalists also add a lot to this project, providing just the right amount of contrast to Rob Roy's brittle and raspy vocals. Perhaps the best thing about these guest vocals is how subtle they are, almost always in the background, playing off the center stage instruments, beefing them up nicely.

For me personally the best aspect of the album was the band's drummer. Metal staples like rapid kick peddling & off beat rhythms were employed heavily on this album, sounding more powerful and heavy than many of the band's other elements.

The album's not all heavy songs though, there are a few melodic cuts as well, most notably the vocal ballad "The Surgeon", where Roy's emotion filled, tormented vocals ooze over slow guitar arpeggios expanding over time.

Overall it's clear that Dead By Wednesday is a gem in the Connecticut metal scene, and the band holds their own in the grand scheme of the genre. Their constant habit of thinking outside the box when it comes to arrangement and mixing caused them to stand out to someone who has never seen metal as a genre to explore. You can be sure that I'm going to be on the lookout for the band's next album, as well as for any of their peers that might also carry the same spirit of inventiveness.

- Niles Wilson
SOUND WAVES 19



Sturgill Simpson

"A Sailor's Guide to Earth" Atlantic

Then, we had Hank Williams. We had Johnny Cash. We had Conway Twitty; Men who captured concert halls and left prisons speechless. Today? Today, we have 'stadium country,' the soulless death of what was once called, with heads held high, country music. Now, country music has fallen into catchy jingles with no heart as singers fail to croon with words about tractors, all the while sporting \$3000 boots that highlight their inauthenticity to the genre. However, there is a shining light for the genre. His name is Sturgill Simpson and he is everything that has been missing since the golden days of country. A return to the heartfelt, original crooning that has been absent from our lives since the death of the Man in Black will be lead by Simpson. Sturgill's third album is his first on a major label and has garnered the praise of many and it is not at all hard to see why.

Leading off with "Welcome To Earth (Pollywog)," a brilliant ode to his first-born son, Simpson sets the stage for the album and gives the reader insight into the man behind the voice. The song is just beautiful. I'm trying to think of a better word for it, but it is simply beautiful in an ethereal way. The song comes across in such a way that the listener is instantly transported to an empty room where Simpson sits in a sturdy wooden chair speaking the personal words of this delicate song as his voice is carried beyond himself on the back of the stringed accompaniment; the likes of which I have not noticed since the first time I heard "For No One" by The Beatles. However, Sturgill shows his individuality by dropping this ballad form and going in a much different direction with a sped-up tempo and a backbeat comparable to a Marvin Gaye track.

What makes Simpson so great is not

just his holding true to country roots but his unquestionable versatility. On "Keep It Between The Lines," Simpson incorporates music sounding like a lite form of a James Brown rhythm all the while keeping it true to country. Beyond this is the album's, perhaps, most notable feature: a country cover of a Nirvana song. Simpson puts his own twist on the grunge classic "In Bloom" with a crooning, deep voice that gives added soul to the touching words of the late great Kurt Cobain. The cover gives the song a power that hasn't been felt since Cobain himself sang the words.

"Brace for Impact (Live a Little)" is the primary single for the album. The song is among the grittier songs on the album with a hard driving backbeat felt throughout the verse. This song is good but lacks the soul felt in many of the other songs on the album and, as a result, comes up short. However, Simpson picks himself back up with "Oh, Sarah," a pretty and eloquent song about him and his wife. The song highlights Simpson's uncertainty with himself but the fact that this vanishes when beside Sarah, his wife. The song takes you back to the days when Johnny would talk about June and things felt simple and beautiful in country music.

Simpson is the answer to revitalizing country music. With his soul being felt deeply through every pounding word he says, it is clear that he is hope in country music.

- Nic Hall



Wendy Rich

"It's All Nothing"

Wendy World Productions

Blues-rocker Wendy Rich is a native Texan, but now hails from Florida where her band the Soulshakers are an established blues band. She joined her first rock band at age 13 and in 2000, the frontwoman toured with Big Brother & The Holding Company. As singer-

songwriter, she has released five CDs. "It's All Nothing" is her latest and was recorded in Houston, Nashville, and Largo, Florida.

This girl can sing. Everybody knows that. But she does more than that. She changes her vocal styling to fit the type of song, and well, it's something! Her vocals are full of attitude yet at times overflow with sensitivity. The rich tone in her unique voice, like a warm cup of coffee, changes when you least expect it to make a point. She delivers poignant and romantic lyrics reminding one of Bonnie Raitt, and then on the next song rocks your world.

The CD kicks off with "Back to Zero," a rockin' blues tune with a full sound complete with organ, solid rhythm, horns and harmonies and some seriously good guitar from Kenny Cordray. "Love and Happiness" slows things down and features tingling piano from Paul English, great vocals, and a modern yet classic arrangement with Cordray filling in with some heart-rending guitar. The radio-ready "Welcome Home" has a catchy chorus, nice harmonies and some sweet Hammond B3 from Kevin McKendree. "Losin' You" is a heartbreaker of a song with breathy, whispery vocals and with polished songwriting from the lyrics to the melody lines to the chord progressions. There's also a screaming guitar lead from Rob McNelley.

"Song About Nothing" features electric slide with a Cajun feel, clever lyrics and some vocal growls that seem to come out of nowhere. Reminiscent of the female soul singers of the 1970s, "I Just Wanna Be" shows off Rich's pure talent and comfort with whatever a song requires. Completely switching gears, for the country song "Off The Deep End," Rich imparts a twang in her voice, similar to Jennifer Nettles. Then to catch you off guard, Rich's teenage rock roots come through on "Get it Together" with a George Thorogood feel.

Fans of fantastic female vocals should check out "It's All Nothing" and Rich's back catalog of work for an exploration on how truly great singers can belt it out and get it done.

Link:

<http://www.wendyrichmusic.com>

- Sue Menhart



Eric Krasno

"Blood From a Stone" Feel Music / Round Hill

I first saw Eric Krasno at Berkfest back in '02 playing with Soulive. He played his guitar with great passion and energy, throwing out vicious hooks and emotional solos. I remember saying to myself, "This boy is going to be huge someday", as his face contorted in sync with his wailing leads. It has indeed come true, as he's spent many years touring the world with Soulive and his other jam/funk project Lettuce.

This album is a real departure for Krasno, who steps to the mic for the first time and sings all the lead vocals. He's been songwriting for many years for the likes of Norah Jones, Tedeschi Trucks and others. He was planning on having others sing these parts, but it just didn't sound right during the recording process. Krasno then knew these were his songs to sing.

The album has an amazing raw feel like it was cut from the 60's. Krasno lists Jimi Hendrix as a hero, and there's a lot of that kind of feel on here – the bluesy Jimi type. The opening couple of tracks, "Waiting on Your Love" and "Torture" have that blues stomp feel to it and kicks the album off with great energy.

"Blood From a Stone" has a real R&B feel to it too, and it just comes off as very classic and cool. With songs like "Unconditional Love" and "Jezebel" it projects a Motown vibe that really runs through much of the album. It's a refreshing change from his other styles.

He wrote this album with help from Dave Gutter of Rustic Overtones and Ryan Zoidis of Lettuce. These guys laid the backbone for the album while jamming out in a practice spot, and the album just came together in a very quick and tight way.

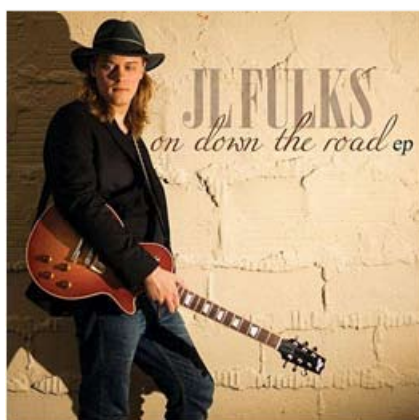
Derek Trucks lends his guitar skills to a very cool instrumental track, "Curse

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Lifter". This one sounds like something right out of the Allman Brothers catalog or even Santana. It has a very cool snaking vibe full of rich harmonies and an upbeat rhythm.

I'm very impressed with this piece of work. Eric Krasno has a rich singing voice, seldom on display in the past. He does a fantastic job with the vocals and has a wonderful sound. I hope he continues to sing, as it is definitely rich and interesting. He puts his obvious knowledge and passion for music into this new instrument. I highly recommend checking it out, and listening all the way through. It's an album that is moving and beautiful as well as energetic.

- **Tom Matthew,**
Two Ton Music



JL Fulks

"On Down The Road" Independent

Blues guitarist and singer-songwriter JL Fulks was born in Greenville, South Carolina and started playing guitar at age 13. He's been performing widely in Florida with his band and has opened for Tad Benoit, Donavon Frankenreiter, Atlanta Rhythm Section, and Robert Randolph and the Family Band. He and his band won South Florida's Regional Blues Challenge and competed in the semi-finals in Memphis, Tennessee in January 2016. He is nominated for two 2016 International Music and Entertainment Association Awards – Blues Artist of the Year and Blues Song of the Year. His latest EP, "On Down The Road," was recorded at the Grammy award winning Trunoyz Studios in Ft. Lauderdale, Florida. Fulks wrote and produced all the songs. Support on the record is provided by Ken Burgner on bass, Ian Jones on drums, British blues artist Matt Schofield on guitar, gospel singer Rachel Brown on background vocals, and Muggie Doo on Hammond B3. Fulks is endorsed by Heritage Gui-
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tars and has studied with jazz artists and at Berklee.

Fulks combines the familiarity of steady solid barre chords and traditional blues progressions with lightning fast fingerwork – like a jazz artist, that is also chock-full of authority – like Stevie Ray Vaughan. His style is fresh and spirited, with a seasoned know-how beyond his years. His singing voice is sweet yet assured, and radio-friendly.

The opening track "The River" is a powerful, well-produced number destined for mainstream. "On Down the Road" is a conventionally constructed 1-4-5 shuffle with playful exchanges between Schofield and himself, and is a super fun ride. "I Believe in Love" is a slow blues tune and Fulks's attention to every note is significant, graceful and tasteful. A controlled explosion of riffs and licks that build throughout the song make the slow and swingy "Honey, Ain't That Love" a blues lover's dream come true.

The most original tune on the EP is the instrumental "Phrygian Dance." With an ethnic rhythmic beat and an extremely difficult melodic, Fulks's jazz and Berklee education shine through and clearly demonstrate his diverse talent. His guitar playing is a feast for the ears with its rapid arpeggios; part Flamenco and part Aeolian. I found it quite courageous for Fulks and his team to include this work of art on a blues album. You won't believe it!

Guitar appreciators – keep a lookout for this young talent.

Link:

<http://www.jlfulks.com>

- **Sue Menhart**



The Whales "(again)"

Vinyl Siding Records

The Whales consists of Wayne Cobleigh: Rhythm guitar, vocals, To Benoit: Bass, vocals (I was informed
Continued Page 25

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BAR FLY JOURNALS

By Stephanie Shawn

Hello, my Sweet Bar Flies! Oh, what a month I've had and what an unbelievable month ahead! Back to FANTASYFEST in Key West! This year's theme is Political Voodoo and Ballot Box Barbarians. Sexy, huh?? Uh what? Not really feeling the Sexy in anything political this year. But we shall see what I can "whip up" by way of costuming. Hmmm. And my sidekick? Sweet Michelle? She may not be coming? What the frock? I'm sure HILLARY and DONALD will make an appearance! Perhaps, I will dress as MISS PIGGY, and my husband THE DONALD? OMG! Fabulous!



Headed out to BOWEN'S WHARF in Newport this month with WENDY CARR and DAWN DINWOODIE for a Cigar Slash HAVANA CLUB Rum tasting at the LANDING, followed by dinner at BRICK ALLEY PUB. Watched a talented beautiful woman roll some sweet smelling cigars like a freaking pro, scooped up some prime swag and took some breathtaking selfies in the 3rd floor ladies room, while drinking some smooth HAVANA CLUB Rum, all thanks to JOEL SMITH from HORIZON BEVERAGES. God, what a gorgeous night.

Speaking of questionable frocking things in our lives, no more JAY MINICUCCI in STYFF KITTY? Noooooooo...say it isn't so! We will miss your happy, smiling face, but enjoy your family! Speaking of the STYFF KITTY Crew, they are playing at the RATHSKELLER, SANDY'S LIGHTHOUSE and the BULKELEY HOUSE!

Last time we spoke, I was on my way to RHYTHM AND ROOTS, which as usual was AMAAAAZING! The unbelievable talent flowing through all four tents and on the grounds of NINIGRET PARK is undeniable. RHYTHM AND ROOTS is a top-notch Rhode Island entertainment event and I was thrilled to go with MISS RABINOWITZ, and meet up with the CYR CLAN, THE REID CLAN, THE SLOCUM CLAN and the HURD CLAN!



Oh! and some of the STAMM CLAN and beautiful TAMMY CARON! Watched TAJ MAHAL Rock The Park! Ate from a delectable bread bowl

filled with Seafood Chowder and bought another collapsible hat! Another great year!

Speaking of the SLOCUM'S, the HANDLEBAR CAFE was the site of another amazing fundraiser for the MARK PESCATELLO SCHOLARSHIP FUND. We all met up at the bar and then



headed out to TAVERN ON THE HILL in Exeter? West Greenwich? I swear to God! I've lived in this tiny state for Yeeeeeaaars and still don't have a freakin' clue where anything is!

Anywho. I had MISS LUCKY, and MR. and MRS SLOCUM in my Street Rod and we were pleased to see that the weather did not turn out to be an issue. The BAAAFATHA made an appearance. ARTHUR J ran the Daq Shack. Everyone behaved! I found my phone, again. And money was raised for a special cause near and dear to our hearts. Can't beat that with a stick!

The HANGAR PARTY at DOONEY AVIATION was held last weekend on an absolutely dismal, dreary evening but the many volunteers with the JONNYCAKE CENTER of Westerly pulled it off again! GANGSTERS AND DOLLS went off without a hitch and SUGAR had us all out on the dance floor! MARY ZEPPIERI, PAUL KARRINE, TOMMY DEE, DAVE(DOUG), BRIAN, JOHN, BONNIE, WALLY, SHELLY, BARBARA, GERI, LISA! Oh what a night!!

Also another month of "oh sh*t, I missed it, didn't I? EDITOR DAVE'S Birthday Party at AL and ANN'S house in Old Mystic? Sorry! MITCHFEST at the KNICKERBOCKER C



OLYMPICS? You guessed it. Missed it and I feel awful! But a Girl's Gotta Do...etc. etc! I try, my peeps.

Romper STOMPER Bumper Boo... who's pretty face do I see? Who's celebrating a birthday this October? Well, I see PAUL FURMAN, DAWN BIRKBECK, NEAL VITULLO, SUSIE MARKLAND, CLIFF ROBINSON, TIMOTHY CUFF, ERIC BARITEAU, RICK MANN, JOHN WULFORST, Sweet RON SIPOLSKI, BUFFY! CHRISTINA, GEORGE LAWING, TAYLOR CELICO, GREG DOUGHTY, JEN WHIPPLE, ROY JARVIS, DARIN KEECH, DAWN DINWOODIE FERREIRA!!, DON DADA, SHARON ENG, SHARON GIBEAULT, ANN-MARIE CROWLEY HOULE, CHRIS BLACKMER, ALICIA O'NEILL, TOM EDWIN, TOM PAPPADIA, JOYCE FITTS, KENNY REAY, ERIC TOOTELL, CARLOS RIOS, TRACI ALGIERE, ALENE POLITO, LORI HEFFERNAN, IZZY CENTENO, handsome ED CULLEN, SHELLY STONE, ANGIE SMITH, ERICA LIMA, ED HABEREK, GENO CHAMPAGNE, RHONDA RUSSELL DEMPSEY, MIKE JARVIS, JAY MESSINA, CINDY MORAN, CHRISTOPHER STARTZ, GREIG ANDERSON, CHELLE MESSINA, RAY HADDAD, PAUL COYLE, ED BIRD, KENNY RAVANELLE, PAUL JOHN, PAUL MARCIL AND KRIS KING BELL! Also, my friend and poetic proser STEVEN SLOSBERG. Happy Birthday!

Another day, another dollar, another month, another crazy calendar. Always something going on. COCO'S SALON in Pawcatuck will be host-



ing a SIP AND SHOP on Wednesday Oct. 19. Local vendors and crafty people will have things for sale. Contact me if you are interested in either the sipping, the shopping or the crafting! It's never a bad time to mix Wine with Shopping and Scissors! HALLOWEENTOWN at the NEW LONDON WATERFRONT PARK

and the CITY PIER on Oct 21, with a costume party for the kids and a dance party looks like a Spook-tacular good time!

Well, I'm headed out to Key West, but I want all of you to enjoy this month, and head out on the town for HALLOWEEN! Shop local and enjoy the gorgeous autumn weather! Love you long time, my sweet, sweet flies!



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COOKING WITH THE BLUES

By Luci & Jack Chaplin



My two Sibs and I, after a lengthy discourse on where to eat dinner and discuss some family business, decided on Outback Steakhouse in Waterford. I had passed it on the service road (just passed ShopRite) a million times but never thought of it as an option when eating out, not sure why. It had been years since I had eaten at one, my memory of the meal wasn't very memorable. I vaguely remember a mediocre steak, probably the pre portioned and frozen kind. It was pretty busy when we arrived but we must be living right, a parking spot opened up, right up front. We walked in, no wait. Pet Peeve #1. When the hostess and the manager confer way too

long on where to seat you, like figure that out beforehand or let her do her job! They had a jug of ice water with sliced lemons and cucumbers for the parched with small ginnie wine glasses on a tray, nice touch. I liked that they had a nice selection of booths and tables to choose from. Pet Peeve #2. Booths that are anchored to the floor and are too cramped where you have to squeeze in like 5 lbs of sausage in a 3 lb casing! The waitress, Julisa, came right over and took our drink order. Pet Peeve #3. Tables overdone with suggestive selling material i.e. dinner menus, special drink and dessert menus, a laminated card with specials, a frequent dinner card to be filled out online that none of us could figure out, 10 or so drink coasters and an array of seasonings and sauces, barely had room when the food came! Holly and I vacillated between the 10 or 14 oz Wood Grilled Rib Eye and we each went for the big boy with some blooming onions petals on top, of course a \$1.99 uncharge. Pet Peeve #4. \$1.99 for one of four different sauce options, come on give me a free sauce for my f#@#&%ing \$25.99 steak!! Included were a side and potato! We both upgraded to a Blue Cheese Bacon Wedge which came with a Balsamic Drizzle for an uncharge of \$1.99 and a small loaf of hot pumpernickel and butter. Fantastic!! Pam ordered an app. portion of Shrimp on the Barbie a la Crocodile Dundee (2 nice size skewers) and she split a wedge with Holly, I shared up a sliver of my Loaded Baked Potato that was cooked to perfection. A wrapped potato is really a steamed potato, this was oiled and salted, nice! I have to say the steak was one of the best I have eaten, EVER!!! No B.S. I do love a Ribeye with that chunk of fat in the center, I think it's the most flavorful of all cuts but my Dad thought the Hip Steak a.k.a Top Sirloin was the best. I love to mix my potato into the steak juices, knockout flavor, I mopped up with the last of the buttered bread! We saved room and ordered up the Trio of desserts, should have just ordered the Warm Brownie topped with Ice cream and a fudge sauce but... Went to the rest room, I know bathrooms are unpleasant to talk about but, Pet Peeve #6. When the toilet paper holder is where your knees need to be so you have to sit sidesaddle on the commode!

Why the f#@#&% can't they mount it a little higher?

Bitchin and Moanin but Outback was one of the best meals I've eaten out and if You want a bangin steak cooked over wood - check them out. Be sure to ask for Julisa and give her a big tip!!

My friends Danny and Teresa hosted a party honoring State Rep. Ernie Hewett for his many years of service in local and state government, over 18 years. It was going to be at their house down by the beach but outgrew the invite list so they asked if it could be at Daddy Jack's instead, sure thing! The beauty was that I didn't have to cook, it was catered by Cafe NV's new addition across the street. What a job they did, started off with an antipasto table, cheeses, cured meats, dips w/ veg. and crackers etc. I thought that was it until they came out with pulled pork sliders, chicken fried chicken sliders, and my favorite, spanakopita, the feta and spinach triangles! The best I've had, the waitstaff from NV were real pros and were uber attentive. We were told that Maria had prepared everything that morning! The food made a believer out of me and I'll be a regular at the restaurant after getting the taste, superb!! It was cool being amongst all the movers and shakers of New London, Ernie, Mayor Passero, Erica Richardson, Martha Marx, John Johnson, Steve Fields, and many others too many to mention! The cool part was hanging out on the front porch after most had left and listening to all the war stories between Ernie and Steve, the weather was perfect, the temp and humidity dropped making it a perfect Sunday fall day!! I call it a huge success and a proper send off to Ernie who is going to spend time in St. Martins where his wife is from and where many family members reside. Even though Ernie had lost the election he showed class and welcomes the next chapter of his life. He did his time, I wish more politicians would move on and make room for new blood and new ideas instead of looking at a political position as a retirement job. Do what you need to do and then get out of the way!! A big shout out to Danny and Teresa Rankow, owners of the AAMCO Transmissions & Total Car Care on Coleman St. in New London, they threw one hell of a shindig!! I highly recommend them for any car repairs and of course transmission issues, they are honest and stand by their work!

Last Thursday NPR had mentioned Noah's in Stonington borough, their blueberry pancakes were said to be the best in the state. Aldo was working so we decided to visit him and have dinner at the bar. The summer residence and tourists are gone so it was possible to get a seat. We ordered the house pate but they were out, Aldo had sold the last six orders. They started Octoberfest a few days early so I decided on the schnitzel, classic with thin sliced lemon and the smaller variety of capers which I prefer, it came with mashed and german red cabbage. LaKisha chose the monk fish over angel hair which was super fresh. It was an excellent meal and is at the top of the list for dining out, Aldo brought over some house made rye bread that was fantastic. Noah's has a real cool vibe and the regulars at the bar are super friendly and very entertaining!

Well, Fall is upon us, soon we'll be complaining about the cold but that's what I love about New England. I said when I left Texas that I'd never complain about the weather as long as it's under a 100 Degrees!

Had the first cider donuts from Clyde's and some fresh cider, can't wait to go back! We also had some cider from Holmberg's which may have edged out Clyde's, they use UV light instead of pasteurization and was less sweet but really flavorful.

It's time for stews and soups, time to break out the crockpot!! I hear there may be frost on the pumpkins soon!! Make sure to check out some of my new fall recipe's on Youtube. Any recipe ideas, requests or comments you can send me an email at cookingwiththeblues@yahoo.com.

Peace and be good to yourselves!

Jack

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Hearing Aid Continued

that "To" is short for Tony, the nickname for Anthony) Eddie Sabukewicz: Lead Guitar, vocals and Bill Dumas: Drums, vocals. All six of the tunes on this disc were written by this configuration of members, with the exception of cut six, "All Dae Jam/Beads Jam" which was penned by Sandy Scott & The Whales. Right from the start of this disc, you hear an influence from 80's/90's rock, punk rock. The Whales emulate bands like The Ramones, Elvis Costello and Marshall Crenshaw. In fact, the music on the CD was recorded in 1994 but they never released it until now. "About Faith" was written in 1994 and most of the rest of the songs were written mid-late 80's and early 90's. It was intended to be used as a demo, packaged with the music video for Take 10 to get a record deal. Even though the recording is "seasoned," it's still relevant, with instrumentation and vocals that are well performed, and writing that possesses cleverness, depth and wit that commands attention. So, after thirteen years of not playing together, they decided to get back together "again!"

The first cut, "Still Standing" is about surviving life, the angst of teen years... wrecking a car at sixteen, exploring the opposite sex, growing into a man and finding that you've survived it all and you're still standing. This tune has a meaty filling with a rockin' guitar solo supported by a solid rhythm section! The next track, "About Faith" has a softer sentiment. It begins with an ambiguous scenario, and then it is finally revealed that it's addressed to a son... "passing on notes on life, the ones worth knowing." Track three, "When You Sleep" returns to a more aggressive musical style. It exudes a rock-a-billy energy, minus the hiccup vocals.

Track four, "Take Ten" caught my attention the most to the point that I asked its author for the lyrics. It's a tale of woe about drug addiction. This is what he sent me.

"ABCDEFGHJIJ, don't you ever wonder what you're doing today. ZYXW-VUT, then how come you wonder won't it let you be. Let you be! Don't think about the morning 'cause that wouldn't be tough. You've had too much, but you've never had enough. Last night, at least, you know you had fun. But tonight, baby, maybe you better take one. Take one! You don't have to tell me that you're feeling sick. You don't have to tell me 'cause you look like it. There'll be no proclamation when the fun is through, but one won't be enough

so you gotta take two. Take two, take two. You don't have to tell me that you're feeling sick. You don't have to tell me 'cause you look like s**t. All the fun you had you want to have again, but one won't be enough so you gotta take ten. Take ten. TAKE TEN! Have fun. It's what you do. Set you free. That's what they're for. Keep you alive, but make you sick. Send you to heaven. It's much too late. All right. "

The fifth cut, "Let Me Cry" has a dark/gothic musical style. It would otherwise just be a song about love lost if not for some clever phrases like, "It was love that I sowed, but its blues that I reap! But I think that you and I might be friends before we die...I'll make you laugh, if you let me cry." Once again, a powerful guitar solo spices the center of this tune. The vocals in the final chorus of this tune lift to a lofty note that morphs into the guitar out-tro.

The sixth and final track, "All Dae Jam/Beads Jam" is an instrumental reminiscent of late 1960's/early 1970's "trippy" jams that weaves in and out of a variety of styles, at times sounding like it's at the end, then changes grooves completely. It's a taste of the hippie era, for certain, going on for a whopping 8:41. If you're in the mood for an eclectic musical flash back, this entire disc will take you there!

- Ms Marci

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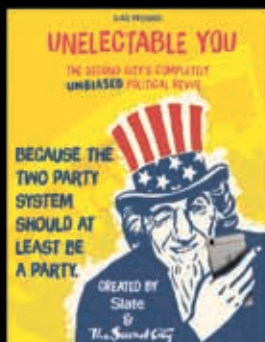


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UNELECTABLE YOU

Saturday, October 29, 2016 • 8pm

In this new era of viral gaffes and social-media campaigning, of rebels preaching to the disenchanted on both sides of the aisle, who even knows what makes a presidential candidate electable anymore? Join Slate and the Second City as we try to figure it out, in an evening of comedy, insight and topical musings that we're calling *Unelectable You*.



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