

Sound Waves

Volume 26
Issue 11
November 2016

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Interview
with

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GILMAN**

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Sound Waves

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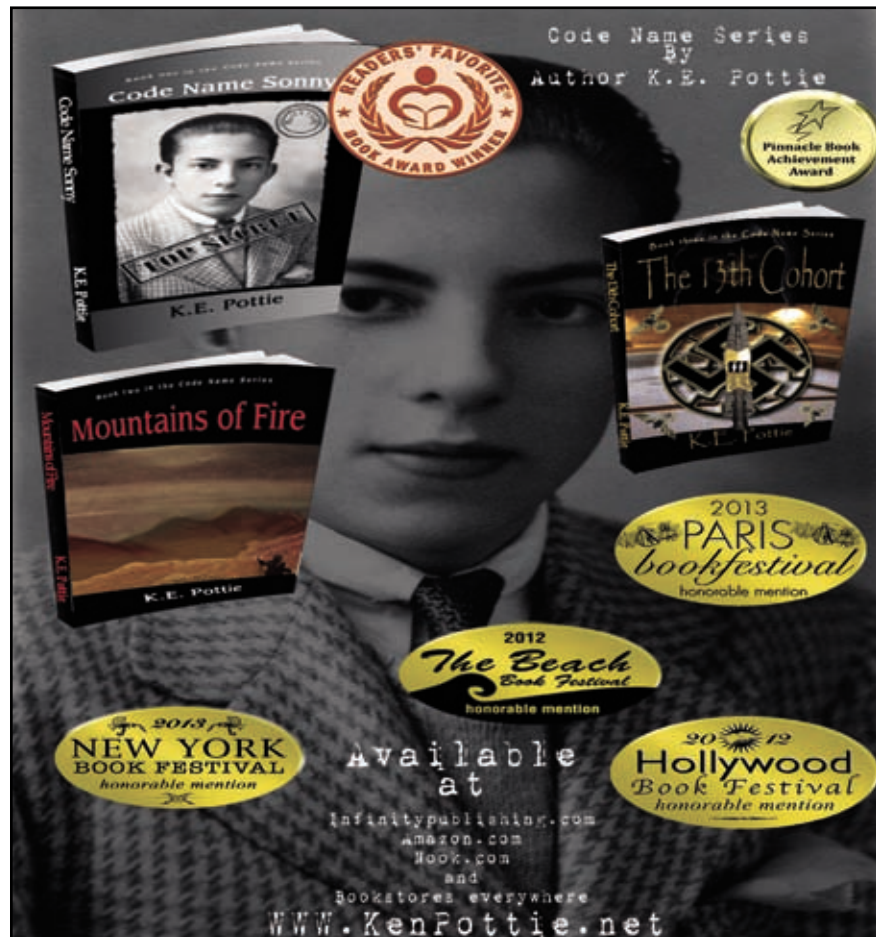
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MUSIC NOTES

It Was 50 Years Ago Today (Well, This Month...)

By Mark T. Gould

"I'm a Believer." "Secret Agent Man." "Winchester Cathedral." "Snoopy v. The Red Baron."

What in the name of Alex Trebek do those four songs have in common?

A scant 50 years ago this month, in November 1966, I pulled together the meager savings of what passed for my allowance, walked briskly to down-



town Mystic, Connecticut, marched into Oliver's Music Shoppe on Main Street on the Groton side of the Mystic River, and purchased those four 45 records, the very first music purchases I ever made.

There've been, shall I say, slightly more than a few purchased since that time, but it was those four that sowed the vinyl seeds of a lifelong love affair with music that is, as of this month, starting its second half century.

While the Monkees, Johnny Rivers, The New Vaudeville Band and the Royal Guardsmen are, together, undoubtedly eclectic enough for any taste, I really have to thank my parents for exposing me to virtually all kinds, shapes, sizes and colors of music.

Thanks to them, my earliest musical memories put even that foursome to shame on the musical diversity list.

It must have been when I was about eight or nine, probably right after they let me stay up to watch a then little-known group called the Beatles on Ed Sullivan. I remember my mother playing me Joan Baez' first album, along with Herb Alpert & the Tijuana Brass, and a real rarity called "Marching with the Coldstream Guards." At the same time, my father had me listen to the Ink Spots, the Mills Brothers and Nat King Cole (whose "Ramblin' Rose" was his favorite song).

Acoustic folk, mariachi pop, military marches, and a little bit of soul. My musical taste started diversely, and it has remained that way for five decades.

At the same time as I was exposed to those sounds, I was starting to read as much as I could about music, which also exposed me to even more, and different, artists.

First, I began to peruse, and later subscribed, to what, at the time, was a brand new "underground" music magazine emanating from California.

It was called "Rolling Stone." You might have heard of it. I still have the subscription.

Then, as I began listening to more English music, I got a subscription to Melody Maker, an imported paper from England, which was pretty much the music Bible for sounds from across the pond.

And, as I became exposed to jazz, I read Down Beat magazine, devouring it cover to cover, and making even more mental musical notes.

Locally, the weekly music columns by Fran Fried and Eric Danton were required reading.

But, it wasn't just reading. As good as those publications were, I caught the live music bug, too.

I used to stick out like a sore thumb at the Stonington Community Center

weekend dances because, while my friends twisted the night away, I would sit off to the side, making mental notes of the songs covered by Greg & the Groupe (yes, fronted by the still one and only Greg Piccolo), The Foremost (with the late, great Karl Kelly and Buzz Goodwin), Burgundy Sunset, and, later, the Black Cat Blues Band and the original Roomful of Blues.

Friends and other music devotees really helped out, too.

One night, I knew I hit the motherlode when the great blues/swing guitarist Duke Robillard, then fronting Roomful, talked with me backstage about his musical influences. I made a couple of mental notes, and then ran out the next day, and bought an armful of great stuff.

Later, Keith and Kevin Sorensen, who lived about two blocks away from me, turned me onto B.B. King, Albert King, Muddy Waters and a whole host of other blues artists.

My next door neighbor, the late Eddie Drea, had me listen to the first record by a then relatively unknown guitarist named Jimi Hendrix. His younger brother, Joseph Drea, carries on the tradition, still playing live music in the area to this day.

Of course, I will always have a special spot in my heart and musical soul for Bob (later known professionally as Rob) Goodman, whom I played sports with at a young age, and, who, when he was two years ahead of me in high school, handed me an album, just the album, with no record jacket (we could be quite careless in those days), and told me to go home and listen to it.

That, of course, was "Pickin' Up The Pieces," the first album by Poco, who, for almost all of these 50 years, have been, are, and always will be, my favorite band.

It got even better when I went to college.

My first roommate, Joe Langer, turned me onto the Kinks, Traffic and other great English bands.

Later, my two compadres, Chris Mitchell and Jim Wimberg, exposed me to the incredible Little Feat, who remain a passion to this day.

Every time I went to a concert, I always made it a point, and still do, to arrive in time to see the opening act, which has uncovered even more great music.

Some, like Toby Walker, Stoll Vaughan and Joe D'Urso, were, and are, revelations.

Some others.....

Once, at Paul's Mall in Boston, I was there to see the great saxophonist Cannonball Adderley.

The opening act was a very antiseptic-looking, cleanly-scrubbed, cherubic singer, with a strong, yet somewhat vanilla-ish, personality. He was just starting out, but clearly would be going places.

That was, ah, Barry Manilow.

Later, while attending law school in Portland, Oregon, I went to see a local blues act, the Paul DeLay Band. The opening act was, again, a fairly plain, yet earnest-looking guy who played the soprano saxophone, of all things.

He was introduced as Kenny Gorelick.

You probably know him now as the king of smooth jazz, Kenny G. I'd kind of gone full circle, and fulfilled my music passion, when I got this gig writing for Sound Waves.

It had started out as a legal column of sorts in the early 90s, and, thanks to the easy sway of my boss, David Pottie, has morphed into this format, plus the occasional interview and album reviews.

Thanks to David and Sound Waves, I have been able to meet many of my musical heroes, including Richie Furay, Jim Messina, Rusty Young, Paul Cotton, Timothy B. Schmit, Steve Cropper, Dave Alvin, Randy Bachman, Joe Vitale, Waddy Wachtel, Huey Lewis, Johnny Colla, Billy Payne, Chris Hillman, Garth Hudson, Bobby Keys, Al Kooper, and Gary Puckett.

I pinch myself just looking at that list.

It has been one hell of a musical education, and it continues to this day. I

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am blessed that my wife, Jan, enjoys music and live shows as much, and sometimes more, than I do. I did this alone for a long time, and it's really special to have an extraordinary person with me to share these auditory experiences.

And, it doesn't hurt that we live within about an hour's drive of a smorgasbord of clubs, theatres, arenas and stadiums where our local music guru, the great promoter Jimmy Koplik, has presented all of these amazing artists.

My record collecting has come a long way from those four 45s from November 1966. And, so, after half a century of amassing about 1,500 vinyl record albums, 2,500 compact discs and seeing innumerable live shows, I remain convinced of two things:

Music is my passion, and rock 'n' roll will never die.



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All The World's a Stage



"Give The People What They Want"

By Sue Menhart

In the entertainment industry it is standard practice to give the people what they want. This is actually a contradiction in terms. If I gave the people what they wanted, I would be playing "Brick House" for four

hours at every gig; or, for an older crowd, that horrendous instrumental "Sleepwalk" for just as long. If I comply with this, I become somewhat of a miserable beeitch and I actually want to kill myself rather than shake it down or calmly strum the A minors. This in turn makes the entertainment value of my performance not so stellar and therefore the audience is actually not entertained at all. And people of all ages are reaching for the defibrillator. "Brick House" consists of one chord. ONE CHORD! Over and over and over. This is worse than, for those in the know, blues songs, which only have three.

At shows I like to say, "We're happy to take requests. We'll TAKE them, it doesn't mean we'll actually DO them."

I just can't stomach sacrificing my art (yes it's mine, all mine) for the greater good, and the better gigs and the freer bar tabs. And if you're not careful, giving people what they want can seep into your soul creating chasms of horror and defeat. It can happen at gigs, in the recording studio, in the practice space, or over dinner with your husband, your parents, or your friends. "You should do this song, it's perfect for your voice. You need some oohs and aahs during the verse. You should have put more upbeat songs on the album. You should only sing slow songs. You should only do blues. You should only do rock. You should write a song about me. You should try to get a gig in New Zealand. You should try out for The Voice."

I think suggestions from music fans come from the heart and they're just trying to help, and I believe in the sanity of most people. They can tell when you are being fake however, and that you don't particularly care one iota for their suggestion. They can sense when you're lying. Except if you're a serial killer. Most people can't tell about those people, but that's another subject entirely. Being true to yourself is the greatest gift you can give to yourself and the clearest path to success and peace. Even if you have to Bruce Jenner it.

One year my daughter sensed I wanted to give up on all this crap so for Christmas she made me one of those Shutterfly photo calendars with all our greatest band moments caught on camera. The photos were mostly of me, doing my thing, and not sacrificing a darn thing for nobody. It got me back on track. Sometimes your children can be motivating, exasperating, and at times downright inspirational. Have some! It's all true!

When I was 13 our teacher assigned us the fun task of making a collage of everything that we felt was important to us. We could use photographs, magazine or newspaper clippings, whatever. I was in love with magazines at the time – Teen Beat, Tiger Beat, Seventeen – so I glued together about

6 SOUND WAVES

25 sheets of tan construction paper and started cutting my life out. Images of healthy foods on picnic-filled blankets, gorgeous girls and gorgeous guys completely in love running through the fields, cute guys roller skating with cute girls, Cathy Rigby jogging, a big tub of Noxzema and somebody washing their face, music notes, guitars, and lobster. I guess I've always had a thing about gorgeous guys, and being clean and healthy. And lobster. The point is, when I was 13, I knew exactly what I wanted, who I was, and where I was going. I could picture it in a collage if you will. I still have the wrinkled patchwork stuffed at the bottom of my high school yearbooks and I pull it out once in a while to remind myself that a) WOW - I used to be able to jog? And b) it's never going to be OK for someone else to tell me what I like and what I don't like and what I should do or not do. I have the collage! This comes in handy on my day job as well. If you let them boss you around, they will. If you declare that "No one is the boss of me," then no one ever will be. It hasn't led to very many promotions but at least I've kept my sanity, my self-respect, and stress intact.

Even if your best friend in the whole world requests "Brown Eyed Girl" because she has brown eyes, and it's her song, and it means everything to her, it still doesn't mean you have to play it. Actually people, please don't EVER play it, ever again. The Rolling Stones knew what they were talking about in "You Can't Always Get What You Want."

I've never pretended or claimed to be particular well-read, artsy-fartsy, a smarty-pants, a name-dropper or a poet. I'm not going to tell you my lyrics were inspired by some post-modern feminist leftist anti-politico 500-page snoozer I'd been reading on Saturday nights. They're just words that rhyme, occasionally. Sometimes just phonetically. I enjoy my intellectual musical friends and get what they're trying to do – music as art and all that stuff – but the point is, they're doing their thing, and I'm doing mine. It hasn't gotten me very far (or them either), but who cares? This ridiculousness has chosen us.

I think I'm ready to go shake it down now. Maybe to the car radio.

And one final note, last night I had a dream that the head of the statue of liberty was laying on the ground like in that 1968 movie Planet of the Apes. Translation: Get out and vote on Nov. 8. We're our only hope.

I also had a dream about Bruce Springsteen, but that's for another time, and perhaps another magazine...

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



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LOCAL BEAT



Hanafin's Pub Welcomes Good Time Bluegrass Harmonizers "Cabin Fever"

By Andrew Kerbs

I had the fortune of seeing "Cabin Fever" at Hanafin's Irish pub, a decade-long landmark on State Street. The band consisted of Craig Rowley on vocals, Mac Cooper on guitar, Matt Snyder on banjo, and

Victor Fields on fiddle. Squeezebox player Kate Poole was not with the band but the most impressive member was Dirt: the big bearded bassist whose subtle bass-playing contrasted with his imposing presence onstage. Originally a singer, Dirt took up playing the bass and bought an amplifier to reach the ears of the increasing crowds that would show up to the café. "He improved greatly for a non-musician and learned how to play all the right notes" said the rest of the band. They proudly explained that the choice of their band's name was inevitable as they sing so many cabin songs. How exciting to see this band play Hanafin's: to longstanding and extant staple of Irish food in New London.

Cabin Fever formed at the Dogwatch Café in the 2000s, jamming bluegrass music the band described as "gospel music for the unholy. Doug and Bob were our only customers and the crowds and open mic jams got steadier until the place got too crowded for us to play there anymore. Bluegrass is the best kind of music to hold an open-mic jam for because the music is so inclusive that it crosses class lines and brings people together" explained the band.

The band's influences include Bill Monroe and the Bluegrass Boys, evident in such songs about horsies as "Footprints in the Snow." They chose this tune as an alternative to "Honky Tonk Woman" by the Stones, and played afro-influenced banjo music which tells of Scotch-Irish immigration westward. There were also fast-paced and upbeat cabin songs about pines in the hills of Blue Ridge, Carolina: great lyrical allusions for fans of the Great Outdoors. Banjoist Matt neatly punctuated the rhythms of Mac's guitar and Dirt's bass, and Victor's fiddle playing danced nicely around the other instruments like icing on a musical cake.

Other influences include Ricky Scaggs' 1-2 beat and New Riders of the Purple Sage (of Jerry Garcia fame) whom "Little Train" is about. Lyrical influences also include Jesse James-influenced train robbery themes, and "Wreck Old 97" about a speeding mail train that plunged into a ravine when it was late to Carolina in 1903. Merle Travis' coal-mining anthem "Dark as a Dungeon" is influential as well, "where the dangers are double and the pleasures are few."

The singing by these guys was even more impressive than their instrumentation. The 3 part harmonies were a nice counterpoint to the sparring fiddle and banjo duet on "Little Train," a song about a guy who loses his job and rebels against modernity. Victor finishes strong with a fiddle flourish at the end of that tune and the band explained how each member specializes in singing about a different theme. Craig sings about heartbreak, 8 SOUND WAVES

Mac sings about drinking and Matt sing about train wrecks: a great division of songwriting labor for such an upbeat band.

What does the future hold for this band? "Dunno" said the band. "We play because we like it but we have jobs as police and shipyard workers (even if we're supposed to be retired). Fans of bluegrass and country should enjoy Cabin Fever. Check them out one evening as they play a local pub near you.



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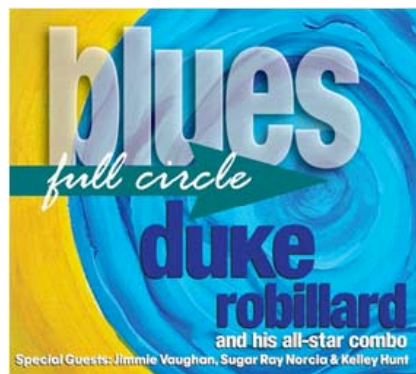
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HEARING AID



Duke Robillard and his all-star combo

"Blues Full Circle"

Stony Plain Recording Co.

Grammy-nominated and multi-award winning blues artist Duke Robillard, from Woonsocket, Rhode Island, has got a new CD out and it's a feast for long-time fans and blues lovers alike. If you're keeping track, Robillard co-founded Roomful of Blues in 1967 and was with them until 1990. He then replaced Jimmy Vaughan in The Fabulous Thunderbirds and was with them from 1990-1993. He has toured the world with his own band since 1993. His discography and special guest appearances read like a Tolstoy novel, but those in the know, understand that's just Duke: unstoppable, likable, timeless and super talented.

His latest album, "Full Circle," features Bruce Bears on piano and Hammond, Brad Hallen on acoustic and electric bass, and Mark Teixeira on drums. Robillard's guitar playing is seasoned and controlled, while his vocals are out front and raw with no effects. For good measure, he invited some special guests into the studio – Sugar Ray Norcia, Kelly Hunt, Jimmie Vaughan, Sax Gordon Beadle and Doug James to round out the release. The opening track, "Lay a Little Lovin' On Me," illustrates how Robillard's vocals as as strong as ever while his dirty guitar has a bit of a modern feel. Strong piano holds down the rhythm. "Rain Keeps Falling" is a slow swing while "Mourning Dove" is even slower. Robillard's tasteful guitar solo screams

lots of attitude – like he's mad at being sad. "No More Tears" picks up the pace a bit as the direction of the album changes.

Sugar Ray Norcia takes over vocal duties on "Last Night" with his legendary deeper baritone while horns from Sax Gordon Beadle get things going even more. Some pretty fancy piano and nice shufflin' snare work from drummer Teixeira come together to make "Fool About My Money" a fun one.

"The Mood Room" is an upbeat, modern tune with Kelly Hunt on vocals whose crisp and clear delivery is on point. It's a nice change while taking in the album. The song is a tribute to Robillard's home recording studio and you can tell the whole band is having a blast in the session. Hammond organ adds to the frivolity. "I've Got a Feelin' That You're Foolin'" slows things back down a bit with that age-old intuition about mistrusting your certain someone. "Shufflin' and Scufflin'" features signature Jimmie Vaughan guitar licks from the man himself, and more Hammond organ.

A dreamy and haunting cautionary tale serves as a tribute to Guitar Slim in "Blues for Eddie Jones" while "You Used to Be Sugar" features some impassioned Robillard guitar work.

"Worth Waiting On" is a nice Otis-Redding-like ballad and you can feel the love oozing out of the guitar. The CD finishes off with an invitation to keep riding along with these guys, who show no signs of stopping with "Come With Me Baby."

"Full Circle" is an old-school, traditional blues album proving, once again, that the spirit of the blues will never die, especially with icons like Duke Robillard still getting' it done.

Links:

Web Site:

<http://www.dukerobillard.com/>

Duke's Photography Page:

<http://www.dukerobillard.com/duke-sphotography.html>

Upcoming Shows:

Nov. 13 – Old Slater Mill, Pawtucket, RI

Then he's off to the Czech Republic, Austria, Germany, France, and Switzerland

- Sue Menhart



Phish *"Big Boat"* Jemp

I've been a Phish fan for over 20 years. I've been to a ton of live shows. As most Phish fans will tell you, it's not about the studio albums. The live experience is so overwhelming and beautiful that anything else tends to pale in comparison. When I tuned in to the brand new album "Big Boat" I had low expectations. After all, these guys are in their 50's, they've already peaked creatively, and you could make an educated guess that this would be nothing too special. You would be wrong.

"Big Boat" is energetic and refreshing. It is full of interesting motifs, sonic twists and turns, and its usual dose of trippy, face-melting guitar solos courtesy of Trey Anastasio. There are serious songs, silly songs, funky songs, ballads – they run the gamut here. Like their 2014 release "Fuego", this album is produced by the legendary Bob Ezrin (Pink Floyd, Alice Cooper, Peter Dinklage, etc.) and it sounds great.

The album kicks off with "Friends", an offbeat song by wacky drummer Jon Fishman who takes the vocals here. It doesn't even sound like Phish, and has an almost indie-rock feel to it. They are indicating right away that this is not your typical Phish studio album.

It follows with "Breath and Burning", a Trey number with a more conventional upbeat Phish sound. It's a song about the end of the world it seems, but he manages to be optimistic and light hearted.

"Blaze On" is another upbeat song that they've been playing in concert the last few years. At 4:20 long, they give a wink and a nod to their fans, who are known to enjoy the occasional psychedelic substance. The chorus goes "You got your nice shades on, And the worst days are gone, So now the band plays on, You got one life, blaze on". The

message throughout the album is consistent – stay positive through the trials and tribulations of modern life.

The last song on the album, "Petrichor", is a long, elaborate jam that many are choosing as their favorite track on the album. It has that old-school Phish feel – long building instrumental sections, beautifully complex solos, and a musical narrative that lets your imagination run wild. At over thirteen minutes, it takes time to develop and really tells a story.

I only review albums that I really like. I don't want to use this platform to moan and complain about someone else's hard work that doesn't happen to suit my taste. When this came across my desk, I was expecting to punt and find something more interesting to write about. But honestly, as soon as I heard it the first time I recognized the greatness within, and knew I had to share it. I highly encourage you to check out "Big Boat". Even if you're not a Phish fan, you'll find this very listenable. If you are a long time Phish fan, you might be pleasantly surprised.

- Tom Matthew
Two Ton Music



James Montgomery Blues Band

"James Montgomery Blues Band"

Cleopatra Records

Massachusetts-based blues harpist James Montgomery and his band have become one of the hottest bands in New England, going strong since 1970. Montgomery has toured with Aerosmith, Bonnie Raitt, Bruce Springsteen, The Allman Brothers, Steve Miller and others including the Johnny Winter

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BAND DATES

ANDY & BETHANY

4 - Maugle Sierra, Ledyard, CT 6-9
6 - Ridge Vineyard, Preston, CT 12-3
8 - Angie's/Pier 27, Mystic, CT 5-8
17 - Breachway, Charlestown, RI 6:30-10
18 - Pizzetta, Mystic, CT
25 - The Irons, Mystic, CT 8-11
30 - Ancient Mariner, Mystic, CT 8-11

AZALEA DRIVE

4 - On the Waterfront Cafe, New London, CT 7:30
18 - Steak Loft, Mystic, CT 7pm

BEBOBALOUBOB

5 - Toyo Habachi, Colchester CT 8:30-11:30
12 - Keagan's, Middletown, CT
25 - Pier 27, Mystic, CT

BOAT CAKE

5 - Billy Hills, Wyoming, RI
18 - Mariner Grille, Narragansett, RI
19 - Haversham, Westerly, RI

BRANDT TAYLOR

2 - Bee & Thistle, Old Lyme, CT 5-8pm
3,17 - Daddy Jack's, New London, CT 7-10pm
4,24 - Black Dog, Putnam, CT
5 - Lindy's, Slatersville, RI
6 - Gibson's, E. Windsor, CT 6pm
11 - Apricots, Farmington, CT 7-10pm
12 - Lake Tavern, Dayville, CT
18 - Keegan's, Middletown, CT
19 - Brookside, Marlborough, CT
25 - Turnpike Cafe, Montville, CT
26 - Bridge Street, Collinsville, CT 8pm

CADILLAC HOTEL

13 - Sneakers, Groton, CT

THE CARTELLS

2 - Steak Loft, Mystic, CT 7pm
4 - Parrott Delaney, New Hartford, CT 8pm
11,25 - Maugle Sierra, Ledyard, CT 6pm
18 - Harbour House, Mystic, CT 8:30pm
11 - Maugle Sierra, Ledyard, CT 3pm

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24 - Wolf Den, Uncasville, CT 8pm
26 - Bill's Seafood, Westbrook, CT 7pm
30 - Knickerbocker, Westerly, RI 7:30pm

CHRISTOPHER JOHNS

3 - Tuscany Grill, Middletown, CT 6:30-10:30
4 - Mckinnons, Hartford, CT
5 - Glendale Grill, E. Hampton, CT 7-11
10 - The Tavern, Westfield, MA 8-11
12 - Lavita Gustosa, E. Haddam, CT 8:30-12
13 - Rosy Tomorrows, Danbury, CT 6-9
14 - Red Lion, Stockbridge, MA 8-11
17 - Baci Grill, Cromwell, CT 6:30-10:30
18 - Adams Mill, Manchester, CT 7-11
25 - The Crossings, Putnam, CT 8-11

DAN STEVENS

2,16 - Strange Brew, Norwich, CT
4,10 - Smokin' With Chris, Southington, CT
8,15,22,29 - www.icrvradio.com 3pm
8,15,22,29 - Nightingale's, Old Lyme, CT 6pm
11 - The Fez, Stamford, CT
17 - Divine Wine Emporium, Niantic, CT
18 - The Old Goat, Richmond, ME
21 - Daniel Packer, Mystic, CT
23 - Red Lion Inn, Stockbridge, MA
27 - Bee and Thistle, Old Lyme, CT

DAN WATSON

3,13,27 - Ancient Mariner, Mystic, CT
4,17 - Voodoo Grill, Mystic, CT
5,23 - Harp n Hound, Mystic, CT
6,20 - Tara's, Matunuck, RI
8,11,22 - Daniel Packer, Mystic, CT
9 - Tipping Chair, Southington, CT
12 - Mariner Grill, Narragansett, RI
13 - Dog Watch BBQ, Mystic, CT
14 - Mystic Pizza II, N. Stonington, CT
15 - Chapter One, Mystic, CT
18 - Dog Watch, Stonington, CT
19 - Breachway Grill, Charlestown, RI
25 - Lansdowne Pub, Uncasville, CT
26 - Pizzetta, Mystic, CT

DARIK & THE FUNBAGS

4 - Shamrock, Waterbury, CT
5 - Brown Derby, Uncasville, CT
12 - Newport Blues, Newport, RI
19 - Club Meadows, E. Longmeadow, MA
23 - Chicago Sams, Cromwell, CT
26 - American Pie, Seymour, CT

THE DRAWBRIDGE BAND

12 - Two Trees, Mahentucket, CT 5-8pm

EIGHT TO THE BAR

19 - Community Center, Niantic, CT 8-11

THE FAKE EXPERIENCE

5 - CC O'Brien's, Pawcatuck, CT
23 - Pier 27, Mystic, CT 8pm

FRANKENPHIL

4 - Penny Lane, Old Saybrook, CT 7:30pm

9 - Steak Loft, Mystic, CT 7pm
11,25 - McBrides, Providence, RI 7pm
13 - Midtown, Newport, RI 4pm
15 - Rathskeller, Charlestown, RI 7:30pm
18 - Ridge Vineyard, Preston, CT 5:30pm
22 - Stomping Ground, Putnam, CT 8pm
26 - On The Waterfront, New London, CT 7pm

GREEN TEA

25 - Strange Brew, Norwich, CT

HOPE ROAD

23 - Ocean Mist, Matunuck, RI
26 - Knickerbocker, Westerly, RI

IZZY MALEK

4 - Amigos, Westerly, RI 7:30pm
10 - Pizzetta, Mystic 7pm
15,29 - Daniel Packer, Mystic, CT
17 - Pizzetta, Mystic, CT 7pm
18 - Amigos, Westerly, RI 7:30pm
25 - Comix, Uncasville, CT

JAMES HARRIS

2,5,9,16,19,23,30 - DanielPacker, Mystic, CT
4,25 - Venice, Westerly, RI 7pm
6,27 - Maugle Sierra, Ledyard, CT 3pm
8,15,22,29 - Harp & Hound, Mystic, CT
11 - Pizzetta, Mystic, CT
17 - Steakloft, Mystic, CT 7pm
18 - Tuscany, Mohegan, CT

KALA FARNHAM/

JOHN VAN NESS DUO

12,19 - On the Waterfront, New London, CT
22 - Angie's Pizza, Mystic, CT

MATT n DEAN

10 - Hardrock, Foxwoods, CT

MENHART SISTERS

4 - Harbour House, Mystic, CT 8:30pm
18 - Angie's Pizza, Mystic, CT

THE MODEANS

3 - Bill's Seafood, Westbrook, CT 6:30-9:30
5 - Brookside Bar, Higganum, CT

THE PIRANHA BROTHERS

20 - Bills Seafood, Westbrook, CT 3:30-7
26 - The Diamond, Glastonbury, CT 8-11

RAMBLEWOOD

3 - Johns Café, Mystic, CT 8pm
4 - Wood River Inn, Richmond, RI

RIPTIDE Jr.

15 - Angies/Pier 27, Mystic, CT 5-8
18 - Backtracks, Westerly, RI

SAM E. JAMES

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

SUE MENHART BAND

26 - Harbour House, Mystic, CT 8:30pm

SUGAR

23 - Knickerbocker, Westerly, RI
26 - Newport Blues Cafe, Newport, RI

SUNDAY GRAVY

5 - Sneakers, Groton, CT
11 - Dan's Place, W. Greenwich, RI
18 - Old Theater Diner, Coventry, RI

THE SYSTEM

19 - Yarde Tavern, Enfield, CT

2 CAT ZOO

10 - The Irons, Mystic, CT

VAN HALEY

25 - Burke's, Niantic, CT



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The Beach Boys

6 - College St. Music Hall, Hew Haven, CT

Braiden Sunshine

18 - All Souls, New London, CT

Brian Setzer Orchestra

19 - Grand Theater, Mashantucket, CT

Donny & Marie Osmond

26,27 - Grand Theater, Mashantucket, CT

Goo Goo Dolls

20 - Grand Theater, Mashantucket, CT

Eric Krasno

5 - Arch St. Tavern, Hartford, CT

Jackie Evancho

27 - The VETS, Providence, RI

Joe Bonamassa

21 - Bushnell Center, Hartford, CT

Keith Urban

18 - Mohegan Sun, Uncasville, CT

Madeleine Peyroux

6 - Infinity Hall, Hartford, CT

Martin Sexton

17 - Infinity Hall, Hartford, CT

Reel Big Fish

12 - Lupo's, Providence, RI

Stevie Nicks

25 - Mohegan Sun, Uncasville, CT

Trans-Siberian Orchestra

20 - Dunkin' Center, Providence, RI

Zach Deputy

25 - The Spot, Providence, RI

26 - Toad's Place, New Haven, CT



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By Sue Menhart

Reinventing yourself isn't easy. Reinventing yourself in front of millions on TV is even harder. But Billy Gilman, country music child star and Grammy nominee, is doing just that. Now 28-years old, the Hopeville, Rhode Island native has been at the heart of a worldwide media frenzy since re-entering the music world – on his own terms.

To catch up: Billy Gilman's song "One Voice" was released when he was 12-years old and was nominated for a Grammy. That album went double-platinum. He released five more albums, toured the world and was the country music industry's darling.

He lost "his voice" when it changed as he grew up, and he stopped singing for a while.

In July 2014, he released a new single "Say You Will" on his own One Voice Production label, which had more of a pop focus. The accompanying video was shot in New London, CT including on stage at the Garde Theater. He's released two more singles, "Red to Blue" and "Girl It's You." In Nov. 2014, he released a personal video titled "My Story" announcing he was gay, and the world cheered him on.

In September 2016, he appeared as a contestant on NBC's "The Voice" in a blind audition. All four judges (Adam Levine, Miley Cyrus, Alicia Keys, and Blake Shelton) turned their chairs when he nailed Adele's "When We Were Young." He chose Adam for his coach. The recording of the song is the highest charted in the history of The Voice. For the battle round, he sang "Man in the Mirror" by Michael Jackson, and won. For the knockout round, he sang "Fight Song" by Rachel Platten and the world collectively fought right along with him – through his struggles, with his courage, standing by his convictions, and admiring his razor sharp focus. He won that round too. He is now in the Top 20 and will be appearing on the "live" shows starting Nov. 7 where America gets the chance to vote for him to stay in the competition.

On October 26, 2016, I spoke to Billy via phone from his home in Rhode Island while he was on a break from The Voice. It wasn't really a break though because he was preparing for a sold-out show the following evening at the legendary Knickerbocker Café in Westerly.

SM – America gets to vote for you the next time you perform on The Voice. Do you have a team of social media gurus who are going to "get out the vote" for you or do you have to do it yourself?

BG – A little bit yourself, which is fun because you create it but yeah, they help you. The Voice is amazing like that. They don't leave you in the dark which is fantastic.

SM – Are there people around here that would help you or do you go on their good graces and hope that people do?

BG – I think that's to each his own, I mean The Voice does their part and we do our part and hopefully people vote.

SM – If you win the whole thing, you get a record deal. Do you get to write the songs?

BG – Yes you have that option. They really do you justice. You're not in a prison. If you are a "strong" songwriter they are definitely open to those options.

SM – Do you get to pick the musicians for the studio?

BG – I don't know, those are things that would have to go into factoring in when it comes down to hopefully the opportunity to make the record. It depends on what producer you want and what musicians he would think or she would think would work. So there's a lot that goes into that before I would pick a drummer or a guitar player.

SM – And then If you go on a tour under this label, do you have a say in what that looks like or are they going to define it for you?

BG – From what I've seen they definitely allow your voice to be heard and hopefully, even though I haven't had a charted success in a very long

time, they still know that I've done something and hopefully they trust my instincts and what's right. So yeah, that is an unknown water.

SM – If you don't win, do you have a plan for what you'll do next?

BG – Absolutely. There's music lined up, but there are rules you have to abide by.

SM – For how long do you have to abide by the rules?

BG – I don't know. For everyone it's different. They could release you immediately or there's just certain stipulations that come with it. It depends. Everyone's different unfortunately I don't have an exact answer.

SM – But you do have a plan if you don't win?

BG – Yes. You always have to think you're not going to win. The win is the icing on the cake. It's the exposure that all of us are getting. It's your vehicle to do whatever you choose.

SM – Can you describe the feeling you had when you walked on stage for a rehearsal, and there were Tim McGraw and Faith Hill?

BG – It's a surprise to make it fun, and so, I was BLOWN AWAY. I was so happy to see them. I hadn't seen them in probably going on 15 years, since "One Voice." It was a total shock. It was like a homecoming, it really was. They helped me out when I was younger a lot. Faith cried. They didn't show that. But she cried and when we were rehearsing the song she gave me some great pointers like as an adult there's certain things you do and don't do. It was really like Homecoming week. It was really cool.

SM – Do you feel a little like Taylor Swift when she left country music for pop?

BG – No. I had to leave it. It wasn't working. So that's a totally different thing. I have to create paths – who I am as a person, the genre. You have to respect people, and if they're just not ready to promote certain things, they're not ready. I'm a singer so I said, well, if it's not the moment for here, I'm first and foremost a singer, I will make my way in a different angle. So, it's a little bit of a different situation. I'm not ditching it. I would gladly come right back and hopefully do more country records, but my voice can belt it out and a lot of times Nashville didn't know how to handle me singing that way. They thought it was Broadway when in fact there were no Adeles or anyone like that at the time so they couldn't categorize it. It was a push and pull. Now there's a genre and it's a very good selling one right now it just so happens to be what my voice is so capable of doing.

SM – Now that you're in the Top 20, which vocalist left on The Voice do you fear the most, which one really gives you some competition?

BG – You know, if I were to go home, that's the way it's gonna fall. They're all so awesome, as people, I don't look to them as "Oh God..." I've never thought that. Isn't that funny? You'd think, "Oh God, he's gotta have his blinders up and ready to fight. But you know what, if I'm not going to win then so be it. There are plenty of other fabulous singers on here that deserve it. Wé is fantastic. Christian is fantastic. Everyone's so great. I don't really get hung up on that kind of thing and I've never been that way. I've never been a jealous person or whatever kind of person that is. I've never had that in me. If someone likes someone better, then fine. There are millions of people in America, someone will like me.

SM – If you mess up during the taped shows, do they let you start over?

BG – Nope. The only way would be if there was like a huge meltdown. It would have to be from a camera standpoint or a musician standpoint but you as the singer you have to keep going. Now that to me is competition, because it's competition with yourself. That to me is the "Oh God," it's not the "Who's better than me." You know what you're capable of, don't screw it up. That's the crazy part.

SM – You talk about wanting to go towards pop. What kind of pop artist do you see yourself as? Do you have a role model?

BG – I am definitely a Celine, a Bruno Mars, because I can rock out and have fun like that. Definitely the lyric content like Adele. More so Adele than probably most of them, the male version. I love all the broken down

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tracks, yet she has orchestral tracks, there's a lot of different dimensions to her, it's pretty brilliant. I think it's amazing that it's marketable now. It's a breath of fresh air. If she's pitchy it's still in there, I think that's really cool. I love that. That's what music was and we've got to get back to that, the fundamentals, otherwise we're in trouble. I think it's getting there again, little by little. So that's where I see myself.

SM – Who is your favorite musical artist of all time?

BG – That would have to be Barbra Streisand. That's the pinnacle for me. What she does with her voice and what she continues to do at such an advanced stage, vintage let's say, it's remarkable. That's my pick I think.

SM – Do you have any advice for people thinking about trying out for The Voice?

BG – Do it. It's so brilliantly produced. They hold you in such a high high standard, and high regard, how they treat your story. That's what blew me away. How much they are there for you. It's not just a show to make ratings. I would say go for it. It is one of the coolest and best opportunities I have ever been a part of.

SM – What do you do to take of your voice?

BG – Well there's days when I don't speak if I don't have to. I chew on licorice roots. Teas, sprays. I can't drink so I can't take bourbon but that would help.

SM – So you don't drink at all?

BG – I do absolutely but we can't as a rule, that's one of the restrictions.

SM – So the whole time you're with The Voice you can't drink?

BG – Right, which is good, stress-wise no, but it's better for your voice. But there's nothing like a hot toddy if your voice is tired I will tell you that, my doctor's even said that.

SM – So even when you guys are hanging out, no one can have a drink?

BG – That's right. If someone sneaks it, they're out. So no, it's not worth it.

SM – What about when you're home?

BG – Oh yeah, when you're home you can have fun. You can do whatever you want. I haven't just to be safe, and to stay on my game and be fresh. Because if you start to get tired, you're all done. It's such a fast-paced thing, that if you start to get tired, you're done. It's over with. You cannot catch up. It's nothing to mess with. It's best to not. Do I? Every once in a while. But there will be other times for fun times.

SM – I know you've mentioned the Garde Theater in New London, CT as one of your favorite places. What are some of your other favorite places or things to do in Rhode Island or Connecticut?

BG – Oh my God there are so many. I'm a foodie. I'm making stuffed shrimp as I'm talking to you. I love food. Dog Watch, I love that. I love the Garde of course. I love the Greenvale Vineyard in Newport I frequent that a lot. I love the Cooked Goose in Watch Hill. This area has so much to offer and I'm so grateful because of the support I've been given from my hometown. It's something I have not seen, even in the "One Voice" days. The response I have gotten right now has been so overwhelming. I am truly truly grateful and I hope that people realize that. So yeah around here there's so much to do and now that it's getting cold, I'm happy to go back to LA. I'm not a fan of the winter I will tell you that. Not a fan!

SM – If we lived in a world with no The Voice, or American Idol, or anything like that, what would you have done next?

BG – I probably would have just toured. Traveled as much as I could. There's always that aspect. But I just felt my voice needed to be heard in other ways too. Who knows what happens. Doors open when you least expect them so would this have been the only opportunity? I really don't know. Yeah, concerts for sure. Some of these contestants that are on the show work more than I do.

SM – What would be the ultimate gig for you, win or lose?

BG – One where I knew I was consistently working, being able to touch

16 SOUND WAVES

people, and make money doing what I love, and do what I've done for so long, that's important to me. I don't know if I see myself in Vegas, there's many many years to go before that, but Vegas has turned into one hoppin' young place so maybe I'm wrong. The pinnacle would be to sell out Radio City or Madison Square Garden, that'd be pretty bomb. Anyone aspires to do that. Easton Corbin is there with Carrie Underwood and even they were like, oh my gosh, this is like gold. So that's just a universal goal of any musician, to sell that out. For now I think just to keep touching people, that's the goal. If I ever lose sight of that, then something's wrong.

SM – Any final thoughts?

BG – I hope that local people come to realize that they've seen me for a long time, out and about, and they know that this is what I am, and hopefully they will vote. I'm so appreciative of the journey thus far and so grateful to call this area my home and hopefully people will tell their people, and tell their people and we'll form that kind of ground swell to vote.

Links:

<http://billygilman.com/>

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How to Vote for Billy on The Voice:

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Hearing Aid Continued

Band. The band's seventh album is a tribute to the music of Paul Butterfield, who was inducted into the Rock and Roll Hall of Fame in 2015 and was a personal friend of Montgomery's.

Montgomery is originally from Detroit and he witnessed the Paul Butterfield Band in its infancy in that city. The liner notes of this latest album tell the story about that first meeting, the influence Butterfield had on him and his band, and the legacy Butterfield has left behind. The James Montgomery Blues Band is: Montgomery on lead vocals, harmonica, and background vocals; George McCann on lead, rhythm, and slide guitar and background vocals; David Hull on bass and background vocals, and Jeff Thompson on drums. A slew of special guests also lend their talents to the album.

The CD kicks off with a powerful, modern rendition of the 1966 Marvin Gaye single written by Miracles members, and also covered by the Paul Butterfield Blues Band, "One More Heartache." Contemporary guitar and Montgomery's signature smooth and tasteful harmonica help make the tune their own. "Born in Chicago" is a slower, bluesier version of the Butterfield tune with well-placed horn riffs from The Uptown Horns (Crispin Cioe, Larry Etkin, Arno Hecht and Rob Funk) and some sweet guitar from McCann. "Blues with a Feeling," originally a Little Walter tune, was released in 1965 by Butterfield and the Montgomery band stays pretty true to it. Lead guitar player McCann takes over lead vocals for "Young Woman's Love," which he also penned. Montgomery's harp haunts in the background in and around his commanding guitar work.

Mark Naftalin from the actual Paul Butterfield Blues Band adds some soulful keys in the up-to-date take on the song "Mary, Mary." There is some super guitar work from special guest Paul Nelson and from McCann. "I Got a Mind to Give Up" features spectacular guitar from Jimmy Vivino. This song has been covered by the likes of BB King and Fleetwood Mac and now we have Montgomery's harp-laden version. "Shake Your Money Maker," always classic fun, begs to be heard live.

"Good Question" is an original hot instrumental featuring Grace Kelly on sax. Her playing is absolutely smoking, and she challenges Montgomery every step of the way as they harmonize together. I loved it. Bass player David Hull takes over lead vocals for

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"One Plus One," which he wrote. It's a modern swing number with prevalent horns that will get you moving. My favorite tune on the album is the driving, ambitious cover of the classic "Mystery Train." Montgomery chooses to talk-sing (like Johnny Cash) til about half-way through. Then the song builds and builds, along with the vocal lines, to a crescendo of blues heaven. This album, and this band, is "a powerful train" indeed.

Fans of blues harmonica and the Paul Butterfield Blues Band are sure to be pleased with this album and its talented array of musicians who play, sing, and write.

Link:

<http://www.jamesmontgomery.com>

Upcoming Shows:

Nov. 6 – The Red Parka, Glen, NH
Nov. 12 – Ramada Inn, Seekonk, MA - Veterans Assisting Veterans & CD Release Party
Nov. 18 – Bridge Street, Collinsville, CT – CD Release Party
Nov. 19 – Jonathan's, Ogunquit, ME – CD Release Party
Nov. 26 – The Spire, Plymouth, MA – CD Release Party

- Sue Menhart



Joanna Connor "Six String Stories" M.C. Records

I'm sure you have all heard the expression that good things come to those who wait. That can certainly be said about Joanna Connor's new CD, "Six String Stories!" Connor has kept us waiting for fourteen years for this recording but I must say it has been worth the wait. It's stated in the promo material that she's not a big fan of doing things in the studio. I suspect that Mark Carpentieri (a modern Marshall Chess) of M.C. Records had great deal to do with Connor putting together this collection

of excellent eclectic music. All of the songs on this disc were penned by Joanna Connor and Marion Lance Lewis except track four, "Golden" written by Bell, Scott, Robinson, Robinson (sic) and track nine, "The Sky Is Crying" written by James Levy, Lewis. On this long awaited disc, Connor is joined by Marion Lance Lewis on drums, bass, percussion, synthesizer and vocals; Jeff Lewis on keyboards; Omar "Harp" Coleman on harmonica; Charlie Kimble on tenor sax; Gary Solomon on alto/soprano sax and Charles Pryor on trumpet/flugelhorn.

This CD starts like a house on fire with "A Woman's Way!" Even though there is no shortage of talented women in the blues scene, it is largely dominated by men. Between her powerhouse guitar playing and the lyrics in this tune, "Did you see that, she's got it down pat...It's a new day, it's a woman's way," Connor lets it be known that female blues artists will no longer be ignored! She hammers bends and slides with expert precision! Track two, takes us all the way down the Mississippi with a NOLA style on "By Your Side" then the third cut gets down to the nitty-gritty Chicago style slow blues on "We Stayed Together." Starting with "once upon a time" Connor declares how thru "snow, sleet and rain..."

we felt no pain, we stayed together!" Her searing guitar solo is supported by a B3 organ sound. The vocals are as powerful as her guitar riffs!

Now for something completely different, track four, "Golden" has a soulful touch with Connor playing classical guitar. Melodic backing vocals by Steve and Hope Lewis flavor this tune and Connor even adds a pinch of scat and a dash of tasteful rap! (I know it sounds like an oxymoron, but yes, there is such a thing!) If that wasn't diverse enough, Connor takes track five deep into the Bayou with an instrumental tune "Swamp Swim" with a trippy twist, playing a haunting slide guitar, supported by harmonica, percussion and bass. The next cut, "Love Coming On Strong," gets back to business with her signature cutting edge electric slide guitar, backed by acoustic rhythm guitar. Track seven, "Heaven" takes us to church rhythmically, vocally, and lyrically! This tune has many charms, with West African drumming solos and horns. Co-author, Lance Lewis gets up on the pulpit and shares his soul with the listener, complete with choir-like backing vocals by The Lewis Family Singers! Track eight is another instrumental, with Connor introducing this

Continued Page 21

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BAR FLY JOURNALS



By Stephanie Shawn

Hello My Sweet Bar Flies.. screech.... rein it in, pull it back, change of plans, Vegas, baby! Some transportation issues forced us to change our FANTASYFEST Plans into What Happens in Vegas, Stays in Vegas Plans. And it goes without saying that Vegas during HALLOWEEN is Pretty Spooktacular!

First things first..Thank God for the internet! I was able to do some amazing Google searches. Have you noticed how one search leads to another search leads to another completely different search and then next thing you know you've booked lip injections and a "couples massage", instead of the STRATOSPHERE

dinner reservations you started off with at the TOP OF THE WORLD!

And so back to the original statement..." what happens in Vegas, stays in Vegas", but I will let you all know that the Girls in Las Vegas are gorgeous and ELTON JOHN at CAESAR'S PALACE put on a spectacular show, my only complaint was I miss flamboyant ELTON! Call me biased cuz i love



me my Gays so where the hell was my flamingly flamboyant, feather wearing, LIBERACE looking ELTON? ELTON in a suit, regardless of his obvious enduring talent and endless memory lane hits, just doesn't pack the same punch for me! Then ran into BRIAN REID at VISTA LOUNGE for cocktails then took him over to CAESAR'S FORUM and of course, the CHEESECAKE FACTORY. Yup, hubby prefers the tried and true!

While I was away the HALLOWEEN PARTY'S in our little area of the northeastern 48 looked pretty damn good here too. SAMANTHA STOREY put on quite the glamorous shindig at the VELVET MILL in Stonington, the HANDLEBAR CAFE was Rockin' with DEREK and KARIN (and oh yeah...CIP with hair!), BROWN DERBY featured FUSION, and I stole a few pix from DENISE WALSTRA showing what a fun night they had at the DERBY! And I must say... oh my my DADDY JACK'S Bartender's offered eye candy in the form of handsome bartenders for Halloween.... yummy!

The weather, although amazing throughout most of this summer
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played havoc on the 19TH ANNUAL GUY FAWKES PERFORMANCE AND BONFIRE, but the performers and the MISQUAMICUT BUSINESS ASSOCIATION have promised that the 20th will be unforgettable! And we are off to VOODOO GRILL for DAN WATSON and ANGIE'S for MENHART SISTERS or KALA FARNHAM depending on which night we choose for Ladies Night this month!

Romp me Stomp me.... lol! Happy Birthday to you! LARRY LARS WALSH, KRISTEN ROBERTS, GINA ROCCHETTI, GAYLE PELKEY, STEVE THE INKMASTER TEF-FT, CHERYL COMEAU, MELISSA LATAWIEC, STEPHANIE HALL, T. RAY TAYLOR, VASANA JOHNSON, JIM SPINNATO, PAUL FALCONE, KAREN JOSEPH WILSON, SEAN



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Obviously, by now, you've started to pick up on the fact that if you are



ready, willing and able, there is always something going on in our little corner of the world. Nightly! That includes wonderful musical acts at STRANGE BREW PUB including Karaoke on sundays, BILL'S ALL-STAR JAM with

BILL THIBEAULT on Mondays, and an acoustic night on Tuesdays with ANTHONY MARSHALL, and. PISTOL PETE'S JACK-OFF Monday's with Jack Daniel's Specials and FIREBALL FRIDAYS! I'm off to LON-



GO'S in Westerly with BARBARA STILLMAN and WENDY CARR to celebrate 20 years at the OCEAN COMMUNITY CHAMBER for Miss LISA KONICKI! Thank you! for your many years of service in our Community! So many events, so little time! What more could a BAR FLY ask for? Did someone say "cocktails"? We'll see what I can do!

Keep sending me info and invites and I will do my best to keep up! Enjoy your turkey on Thanksgiving and to see you soon... love you long time, my Sweet Flies!

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COOKING WITH THE BLUES

By Jack Chaplin



Fall, came in like a lion and is going out like a lamb, as I'm writing this it's close to 80 degrees and I'm not complaining! I went into Hartford for my weekly trip to Restaurant Depot and the foliage was at it's superb peak, the fall colors are a wonder of nature, the reds, oranges, yellows, soon to give way to the browns and grey of late fall and early winter. The family is already discussing the wheres and whats of Thanksgiving!! I saw a commercial that had music and suggestions of Xmas already! Too soon!! Our friend L'Ana is still taking dips in the ocean and some friends are getting the last sails and fishing trips in before their boats are hauled out for

winter storage. I took a few rides on my bike without a hat or sweater this last week, not many more opportunities left this year!

We were invited last Sunday to Michelle and Jody's house in Preston, out in the country for their 3rd annual Misty Meadows Blues Bash with The All Stars, Mr. Mark Easton, Brandt Taylor, Brian Bynes, Mike Law, Mickey Seretny, and Larry Parquette. It was a perfect setting on a perfect fall day, over 100 invited guests were in for a treat, some of the finest Blues, Country and some Rock and Roll that this area has to offer. It was extra special to listen to Mr. Mark Easton and Mickey Seventy who were regular players at the legendary Shaboo Inn, but trust Me the rest of the All Stars are true All Stars. (A side note, I remember my sister Pam taking me with her to Shaboo upstairs where they were printing off war protest fliers back in the late 60's. I have a feeling the protest days will be back someday soon.) Brick and Basil, a wood fired pizza trailer, was hired to provide made to order pies. John Ryan and Co. made pies for 3 plus hours straight, never shy of a slice of pie, all with different toppings and combinations. I was saying I had had only one slice, of every pizza that is! I would highly recommend hiring them for any occasion, John bought his business from Rob at Rolling Tomato after working with him for years. I love to see an entrepreneur step up and go for the gusto!! John's # is 860 889 9663 or you can go try a pie at 276 W Town St. in Yantic.

While I'm on the subject of Jody, he had told me about a spot in Taftville named Tuilli's Family Pizza, he said they had the best breakfasts this side of the Shettucket River. Breakfast is one of my favorite meals to eat out as well as Lunch, Brunch, Dinner, and an occasional afternoon snack but... Mario and Laura Tuilli are the owners, a family run operation which I love and support! They work 7 days a week which to me is a recipe for burnout! Talking from experience, I've been there and done it but as I get older time is more important than money but I understand it is necessary to work those hours to make ends meet. I have great respect for anyone who tackles this

20 SOUND WAVES

profession, that is why the drop out rate in the chef/restaurant industry is so great. T.V. makes it look like a glamorous career but in reality it is a grueling insane field to go into, I wouldn't recommend it to anyone but for those that have a true passion and are certifiably nuts, not for the lazy or faint of heart!!

Tuilli's is located in a small shopping center across from the old mills and what is now Amazing Furniture. It was already busy with families and assorted locals when we arrived. Our waitress Dawn came right over with menus, waters and coffee. LaKisha went for a breakfast sandwich and I decided on the He Man (\$10.95! What a deal!) which consisted of two giant pancakes, two eggs, home fries, and two huge bad boy links which I asked for well done. I asked for the eggs to be cooked in butter, blueberries in my cakes, and cup of sausage gravy! Talk about a pain in the ass but Dawn took it all in stride. This breakfast is right up there with the 72 oz. steak dinner in Amarillo, Texas where if you finish the steak, a huge baked potato, a salad, and a roll - it's on the house. Just the two cakes were massive and the other plate was overflowing but I wasn't scared!! I did share my gravy and a few bites of the blueberry cakes but put a good dent in them. If I could of had my picture on a wall or some other reward I may have gone for it all but... I took my leftovers, some of LaKisha's grits and went home to catch a few winks. When I woke up my wonderful boxer Axel had eaten every last morsel! That's alright I didn't need it and he got a good taste of Tuilli's. If you want a great breakfast at great prices with great atmosphere, with nice friendly service head on up there! I was checking out some of their dinner fare, Open Faced Turkey and Gravy, Pot Roast, Prime Rib on the weekend and other tasty meals, I haven't even mentioned the pizza and Italian specialties. Give the chains a rest and spend some money with some Mom and Pops, their family's depend on it and you'll be glad You did.

We've had some great music this last month, Fuse, The Sidewinders, and this last weekend Brother Big Eye featuring Ronnie Lewis, Billy Light, and Dan Shearer. My friend Butch from Old Orchard farm in East Lyme sat in on harp. I was talking with him about cider, I'm here to say that he has some of the best you'll find anywhere. This time of the year he has a jam on Sunday afternoons in the barn, some of the finest local players show up, there is food and drinks available and it's a great way to while away the day. Catch it when you can because it lasts only up through maybe the first week of December.

Well Thanksgiving Is coming upon us, can't believe how fast time flies! As I get older I look differently at Thanksgiving but it is still my favorite holiday, I guess because it is so much about food. My Mother use to put the gobbler in the oven the night before and we'd awake to the smell wafting through the house. My Dad always wanted to go watch the Turkey Trot in Manchester to kick off the day, I'm sure we had a breakfast first but we'd make sure to not overeat because the good stuff was coming later in the day. Our meal started off with Deviled Eggs, Assorted Olives and Home Made Pickles, Clam Dip and Ruffled Chips, Shrimp Cocktail, and a Port Wine Cheeseball or I also remember Whist Pride that came in it's own crock. Then dinner would be served! I love to hear about everyone's special side dishes which are family traditions, everyone's are different as well as the turkey stuffings. Our standards started off with creamed onions, of course made with Velveeta, nowadays I may add some sharp cheddar and other cheeses that I have around plus maybe some roasted shallots. We'd also have mashed Turnips, Brussel sprouts, Candied Sweet Potatoes, homemade cranberry sauce, and of course mashed potatoes and gravy. At serving time my Mother would always get nervous and uptight, my sister Heidi would be on the turkey as soon as it came out of the oven picking the crisp skin off, I'd get infuriated as I've told you before. I always hated having all the hot food on the table, waiting for just one more dish, then to say grace, carving the turkey at the table, and then having to pass each dish

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around the table so then when you finally got to dig in everything would be lukewarm. (That's why now I do it buffet style and say grace beforehand, get busy right quick!) I long for those days today, to be at a table with my parents and family, those minor aggravations then seem trivial. Today Thanksgiving to me means to be thankful, don't get me wrong we do get down with the groceries. These are some crazy dividing times we are in, different political views, financial concerns, health concerns, and overall uneasiness. This Thanksgiving I thank God for what I have, thankful for my loved ones, for my friends here and there, but mostly for being here living life. Reach out to those less fortunate or those that you know that are in a bad place, invite someone that's alone to your table. I love to be home on Thanksgiving, especially the sandwich late after a nap and football watching! Most of all though it's the leftovers for days, hot turkey open faced sandwiches and turkey soup!! Happy Thanksgiving Everyone!! Look for my holiday recipes up on Youtube, turkey gravy, creamed onions, baked apples, and more! Peace and Good Health, Jack and Family

P.S. We had the honor to have the 93rd birthday celebration of Mrs' Pottie, Dave's Mom at Daddy Jack's! What a great time with family and friends, we could only hope to be that loved and in good health at that age. Kudo's to Dave, the Pottie family and Kathy for the quality of care that they give!! God Blesses!



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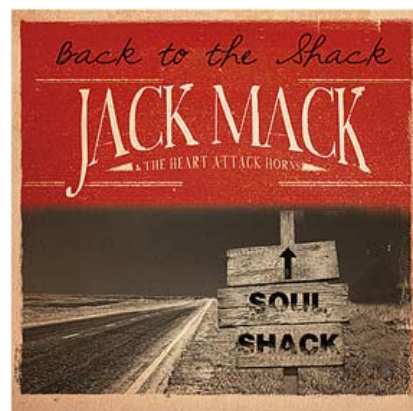
Hearing Aid Continued

cut, "Halsted Street" on acoustic guitar, then morphing into a jazzy style metal guitar solo, oscillating back and forth between acoustic and powerful electric guitar.

One test of an artist's mettle is the live performance recording. Track nine is a rather familiar cover tune. Best known to many as a Stevie Ray Vaughn song, "The Sky Is Cryin'" is a classic and Connor performs it with respect, yet still adding her own personality! The last track, "Young Women Blues" drifts into a jazzy groove, this time, with a much lighter touch. It begins with up-right bass and Connor on a flange effect guitar. Her vocals float through this entry and the up-right bass sound adds authentic jazz touch! Connor shares some sagely advice to a young inexperienced woman, "Lovers they come, and lovers they go and stories will unfold. Take it from me child, there's so much to give, a long, long way to go!"

I highly recommend you buy this disc and hear it for yourself. To anyone who would say, "She's really good for a girl," I'd say "She's a really amazing woman...period!"

- Ms Marci



Jack Mack & The Heart Attack Horns

"Back to the Shack"
SSR Freeroll Records

Rock-n-soul powerhouse band Jack Mack & The Heart Attack Horns have been LA's preeminent go-to funky American roots outfit for over three decades. Their music has been featured in blockbuster movie soundtracks, on TV and on stages all over the world. Their eighth album, "Back to the Shack," is a soulful bluesy righteous lesson to any band attempting this type of music. I

can't think of anybody doing it better. Every song is radio ready and well written. This is easily my favorite blues CD of the year – maybe ever.

The band has performed with, or recorded or written for: Rod Stewart, Greg Allman, No Doubt, Stevie Wonder, The Eagles, Elvis Costello, Robert Cray, Keb Mo, Natalie Cole, Bobby Womak, Glenn Frey, James Brown and hundreds more. The players on this release are: Mark Campbell – lead vocals, Tony Braunagel and Les Falconer – drums, Andrew Kastner – guitars, Ed Berghoff – acoustic guitar, Bruce Atkinson – bass, Carlos Murguia and Mike Finnigan – keys, Les Lovitt – trumpet, Bill Bergman – saxes, Lee Thornburg – trumpet and trombone, and Niki J. Crawford, Kathy Merrick, Melanie Taylor and some of the guys on background vocals.

Lesson Number One when putting out an album: Grab 'em right off the bat. The opening track's got a crackly record player in the distance, paying homage to all the blues and soul greats that have come before. Then the band proceeds to blast you right out of your seat. "Standin' Before the King" features Melanie Taylor on vocals along with Mark Campbell. Their voices together are pure magic. The band is tight and authoritative – just like a mechanic who knows exactly what to do with your car. A good mechanic is efficient, skillful, and when the job is done, it makes you just so freakin' happy. That's what these guys do to EVERY song.

"Something' in the Water" is like blackberry brandy for the ears while you're cozied up next to a cracklin' fire with a cold autumn wind bustlin' outside. "Don't Let Her Go" is a feel good Delbert-McClinton-like happy song with shades of Robert Cray and old-school 60s soul Wilson Pickett, with a super sweet sax solo. "Never Too Late" is a driving, get-off-your-seat number that sounds like the Blues Brothers all grown up.

Campbell's voice on the gospel soul anthem "Somebody to Trust" is true, powerful, authentic, and just so damn good. What a range he's got. He takes you from the pits of despair to the heights of a Michelangelo ceiling. There's a pretty fabulous organ solo in there too.

You'll want to sing along in a bar somewhere to "Serves Me Right" while you're groovin' on the dance floor while "Bad Habit" gets out the funk with precision James Brown-like vocals and

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riffs. The musicianship is simply over the top and I dare you to stay seated. The screamin' vocals, make you wanna, well, scream! Then the band changes direction with the Otis Redding-like "Change My Ways." What a chord progression this one has. The band's passion is crazy infectious and you gotta love a band that ain't afraid of a key modulation. Preach! The slow dancing ballad "Ain't No Way" features a New York-style sax solo and reminds me of Percy Sledge with a mix of Luther Vandross. Campbell's voice is simply unbelievable.

The CD ends with authority, kicking it up another ten notches if that's even possible with "Let Me In." What a party!

Jack Mack & The Heart Attack Horns take bits and pieces of every great soul song ever written and mold them into their own modern, unique creations. "Back to the Shack" should be used as the template for every blues and soul band attempting to put out music today. Top it. Just try. I dare you. This album is a beastly feast for your soul.

Link:

<http://www.jackmack.com>

- Sue Menhart



Lee Durant "School Years"

Like memory itself, Lee Durant's School Years is vague: the CD's cover is a child-like drawing of kids filing into a school house, while the back labels the tracks simply as "Act I" and "Act II". Even the inside doesn't give much of a clue about the sonic experience, it contains just Durant's smiling face, and the names of two musicians who had contributed to the album. Needless to say I had no idea what to expect from the local music teacher's childhood inspired project, but boy was I surprised.

Upon my first passive listen the album seemed as cheesy as its cover; filled simply with small snippets of musical

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ideas to break up badly acted scenes meant to paint a picture of Durant's memories. However, when I started to pay closer attention to the album it came alive. The musical segments, while often short, are diverse and adventurous, drawing influence from near every musical genre you can think of, and mixing it with musical elements that remind you growing up. A perfect example is in Act II when a music teacher gets invited to sing a song to the kids, which in typical elementary fashion is filled with repetitive lyrics and simplistic piano, while also being influenced by garage rock. The dialog filled scenes are obviously tongue in cheek, filled with hilarious small details, like Durant's principal commemorating the school knitting team for winning the state championships.

The album's progression is trippy to say the least. While the album starts out lighthearted and playful, psychedelic atmospheres and electronic production begin to take hold as Durant reflects more on his challenges and personal growth. Musical ideas are revitalized and used in new ways that reflect that growth, such as the album's "main theme", which starts off as a simple guitar melody, but later has drums, vocals and synths added to it. The way that Durant bridges the songs together is admirable: his transitions are always fluid, seamless, and often experimental.

Lee Durant is clearly someone who views a musical album as a piece of art, as something that should be listened to actively rather than passively. While his creative recollection of his school years might at first seem a bit underwhelming, it is actually a transformative journey with meticulous attention to detail. It's supposed to be cheesy, it's supposed to be weird, but above all else it's supposed to remind you to take a little time to reflect on when things were simple, and all that mattered was following your dreams.

- Niles Wilson



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2016/17

CAREFREE: CT PREMIERE! DANCING WITH FRED AND GINGER
Saturday, November 12, 2016 • 8pm
Directed by Tony Award-winning choreographer Warren Carlyle, Carefree is the perfect celebration of the Garde Theater's 90 years as an historic movie palace and performance stage. The innovative staging of this all-new pre-Broadway tribute—live on stage—merges original film footage with Broadway's hottest hooters in a one-of-a-kind musical celebration of Fred Astaire and Ginger Rogers' biggest show-stopping numbers from their nine films for RKO Pictures. The innovative staging blends today's hottest Broadway hooters with original film footage and features tunes from the Golden Age of Hollywood musicals such as "Cheek to Cheek", "The Way You Look Tonight", and "Swing That Boss"—accompanied by a swinging house band.

THE ALUMINUM SHOW
Wednesday, November 16, 2016 • 7:30pm
This new and unique show brings the material, the music and the artists together on stage in a magical, mystery-filled creation combining visual theater, dance, and humor into an exciting, multi-sensory experience, the likes of which audiences have never before seen. Choreography by Ido Tadmor, one of Israel's foremost choreographers, and under the artistic direction of Ilan Azriel, co-creator of the international Aluminum Show. Sponsored by Dominion.

A Movie Palace Celebrates Wally Lamb's new novel
I'll Take You There I'LL TAKE YOU TO... THE GARDE
Sunday, December 18, 2016 • 3pm
#1 New York Times best selling author Wally Lamb delivers an unforgettable new novel in a breathtakingly original digital format. Metabook for iPad and iPhone, Felix Fumelle (who was first introduced to us in Wally Lamb's beloved Christmas book and film, *Wishin' and Hopin'*), is visited by the ghosts of Louis Weber and Billie Dove, the director and star of the movie "The Marriage Clause" that opened the Garde 90 years ago—September 22, 1926. These spirits take Felix back into his past to revisit—and in some cases relive—scenes from his life as they are projected onto the Garde's giant screen.

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Girls, Guns & Glory
Friday, Jan. 13, 2017 • 8pm

7th Annual New London
Youth Talent Show
Saturday, April 1, 2017 • 6pm



Led Zeppelin II
Friday, Nov. 18, 2016 • 8pm

Purple Rain
Thursday, Jan. 19, 2017 • 7:30pm

Ziggy Stardust Presents:
The Rise and Fall
of ZiggyStardust
Friday, May 12, 2017 • 8pm

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