

Sound Waves

Volume 26
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December 2016

An
Interview
with

**WILL
EVANS**

**PIXIES
METALLICA
KRISTIN HERSH
LIZ MANDEVILLE
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Editor

David L. Pottie

Contributing Writers

Bill Harriman
Mark T. Gould
Rex Rutkoski
Nic Hall ~ Andrew Kerbs
Stephanie Shawn
Niles Wilson
Ali Kaufman
Tom Matthew
Sue Menhart
Ms Marci Chevian-Hooper
Jack Chaplin

Artist/Graphic Design
David L. Pottie

Advertising Sales

Anthony Arruda
Valerie Walsh
Kathy Pollard
860-572-5738

Email
editor@swaves.com

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MUSIC NOTES



“Everyday I Write The Book”

By Mark T. Gould

“So, you want to be a rock and roll star?

Just listen now to what I say.

Just get a pen, and learn how to write....”

Yeah, I know that’s not how the lyrics go, but, judging by the sheer amount of rock star autobiographies released this year, we may have to risk asking Jim (now Roger) McGuinn and Chris Hillman to consider changing the words to

their classic song.

And, ironically, they may be the only two who didn’t write their memoirs this year.

But, just about everyone else did, and here’s one reader’s two cents (two pages?) on the ones to splurge on this year for your holiday gifts, both for others and for yourself.

Bruce Springsteen: Born to Run

Remember those early years of the Boss’ live shows, where he would do those long, funny, yet poignant raps while “The Phantom” and “The Professor” jingle/jangled the keyboards behind him?

This amazing book is 510 pages of those raps, with your memory and mind replacing Dan and Roy.

He covers everything, and I mean everything, in it, including his bouts and battles with depression, his on-stage exhilaration (and why, consequently, his shows are so long) and, deep down, why he really is the Boss (if you still have any question about that, check out his take on the audition of Jake Clemons to replace his uncle on the sax).

However, it’s his reminiscences, and bone-chilling honesty, about his personal relationships that will grab you the hardest. While the parts about Patti and his children are heartwarming, tender and loving, it’s those about his Dad (and how they reconciled near the end of his life), the Big Man and Phantom Dan will bring tears to your eyes.

This is, and will be, the gold standard for rock star books forever.

Robbie Robertson: Testimony

Say what you want about him, about his alleged financial rip-offs of his Band mates, his personal feuds with Levon Helm, and all the rest, but Robbie Robertson is one of the great songwriters and guitarists of his era, and, as such, the clear leader of The Band, one of the finest, if not the finest, groups of its period.

This book takes us up through the end of his touring days with Levon, Rick, Garth and Richard, ending, as it probably should, at “The Last Waltz” concert at Winterland, exactly four decades ago last month.

Robertson has gone on to a varied solo career since that time, with a handful of albums surrounded by a smorgasbord of soundtrack work with his long-time running buddy, director Martin Scorsese. But, that all pales by comparison with his childhood growing up on a Canadian Indian reserva-

tion, his teenage touring years with Ronnie Hawkins, his work with Bob Dylan and the Band’s original 16-year run.

This is an essential work by an essential performer.

Brian Wilson: I Am Brian Wilson

That he is.

This book, unlike the two above, is co-written with a ghost author, Ben Greenman. I am not familiar with any of Greenman’s earlier work, but, here, he does valuable efforts for the reader by writing it in that almost absent-minded genius voice which we are all used to hearing from this greatest of all American rock-music-era songwriters.

As such, this book reflects a very eerie quality, as the reader feels he or she is having a somewhat jilted, one-way conversation with this labored genius.

The book covers every aspect of Wilson’s life, the early abuse at the hand, and mouth, of his father; his mental illness (you will gasp at his description of the ‘voices’ that are still, half a century later, ‘talking’ to him); the loss of his brothers; his frustrating relationship with cousin, songwriting partner and Beach Boys’ lead singer Mike Love; and his joy over his current touring group.

A bit unnerving at times, but a painfully honest book from a painfully tortured, yet genius, mind.

Phil Collins: Not Dead Yet

No, thankfully, he is not. But, he does have partial deafness, and a myriad of other physical ailments that have kept him off the stage and out of the studio for several years.

Now, what that all changing (as of this writing, a small European tour, with his teenage son taking over the drum stool, has been scheduled for next year), Collins reflects, with more than a dollop of British humour, on the life and career of arguably the most productive and lucrative group member/solo pop music career this side of Paul McCartney.

Collins takes us through his early years learning to play the drums, the, well, genesis of his group Genesis, and his long and insanely profitable solo career, along the way providing readers with an emotional history of how he has composed his many hits.

He writes that he did the book because he wanted to be more than “he came, he wrote ‘Sussudio,’ and he left.”

Against all odds, he succeeds.

Tony Bennett: Just Getting Started

The last of his kind, the tuneful, sophisticated vocalists who rose in the post-War era, Tony Bennett has just turned the ripe age of 90, so it seems the right time for him to look back at the influences, both personal and topical, of one of the most remarkable performing careers in the history of popular music.

He writes about his hometown, Queens, New York, and the great cities he has visited, including, duh, San Francisco. He talks about his many influences, Frank Sinatra, Bob Hope (who gave him his stage name), and others.

He may be well into his tenth decade, but he writes fondly, and passionately, about his recent collaborations with a younger generation of singers, including Lady Gaga and Amy Winehouse, sadly wondering if there was anything he could have said to pull the latter back the addiction that ended her life. He also praises Winehouse for taking the spirit of jazz and making it shine in new ways, recalling that her memory “reminds me of how the music we bring to our lives goes on and on in those we love.”

From Pablo Picasso’s paintings, Bennett, also a painter, hopes he’s learned

to bring to his singing a "clear, elegant, and simple line that invites audiences to open their hearts and minds." He also remembers that his mother, Anna Suraci Benedetto, taught him to "hold out for quality," to produce something enduring, advise that he has clearly followed in his long career. Tony Bennett never really left his heart in San Francisco. Instead, as this wonderful book shows, he has unselfishly shared it with his many influences, and, as such, with us.

These are but a handful of the many interesting, provocative books about musicians that have been released this year. Each one stands on its own, and given its author, rises above the crowd.



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All The World's a Stage



“A Musician’s Carol”

By Sue Menhart

Ghost of Music Past

"Suzy darling, do you remember when you were 8-years old?" said the cheery-eyed apparition who appeared out of nowhere.

"Heck no! I'm lucky I can remember what I had for dinner last night!" Suzy said.

"Try harder."

"OK. Give me a second. Oh yes, yes, I see it now. Are you doing something to my brain? I can see it clear as day. I'm saying, 'Mommy, Mommy please can you tell Santa or whoever buys the presents around here that I really really want a guitar for Christmas? You were right. Barbies are boring and rather sexist.'"

"Well I'm glad you've come to your senses about the barbies dear, but absolutely not. You may NOT have a guitar dear. Girls don't play guitars. We've paid in advance lots of accordion lessons for you."

Suzy's little brother Paul, who had been idly playing with some Legos, chimed in.

"If I don't get a Superman from Santa this year I'm putting my hand on a hot pile of spaghetti and leaving it there forever!" he yelled. Suzy rolled her eyes.

"Mother please, honestly, for someone of such intelligence, where do you think I'm going to get in life playing an accordion?"

"I'll see what I can do," she said.

"Very good Suzy," said the phantom. "Now, do you remember when you were 16-years old?"

Suzy thought a moment. "Oh yes yes I see," she recalled. I was on stage and the lights were in my eyes and I was kind of like a star and I thought it was the grandest place on earth and that this is what I will do the rest of my life. I will work hard at it just like my schoolwork and attack it like a beast."

"Excellent Suzy. You always knew that if you had a gift, it was your job to give it away."

And the ghost was gone.

Ghost of Music Present

"Ug! Lugging this equipment around is absolutely destroying my back! Man I hope they cancel because of the snowflakes," Suzy thought to herself. "Nobody's going to show up anyway. Everybody just wants to drink at home and watch Netflix or plug in their Amazon Fire Sticks or stream YouTube videos of cats. Or they all have to get up early and run a marathon for charity. Or they're snap-chatting. What's the point! This time of year is the worst. Between work parties and pie baking and chestnuts roasting and waiting for 'It's a Wonderful Life' to come on TV, it's just downright useless. My music has officially become irrelevant. I simply cannot bear the thought of performing one more time in one more empty bar."

"Jeez, what a whiner," the ghost said. "Things are worse than I thought. Let's see what I can do."

6 SOUND WAVES

Ghost of Music Future

"We could belabor this point for hours," the grumpy old men said. "Whether it was the musicians who refused to play out anymore or the club owners who canceled all live music, is not the point. The point is, there simply is no more music to be heard anywhere. It's all gone. Digital samplings squashed together from the music of the past is all we got. Ain't what it used to be I tell ya."

A wrinkly old woman with a sparkle in her eye and a smirk on her face stood up in front of the men and said, "My dear boys. Everybody knows the whole world went haywire when that girl started writing those articles in some magazine complaining about the music business all the time and everybody started to believe it was a waste of time and money. Then one day, she stopped playing gigs altogether and stashed her guitar in the attic. Everybody else just sorta followed suit. Before you knew it, all school music programs were canceled and every music store shut down. You couldn't even find a church choir on Christmas Eve. Oh if not for that wretched girl! What a Scrooge!"

"HA HA HA. No! It was all because of Kanye West!" and they all laughed and laughed and smoked their pot.

"Let me see if there is something I can do about this sad state of affairs," said the ghost.

The End – Thanks to the Ghosts

At band practice, present day. Some musicians are determined to write a song together.

"Oh Don! You remind me of Brian Wilson in that movie 'Love and Mercy' when he's telling the cello players to play that super low note over and over again in 'Good Vibrations,'" Suzy said lightheartedly.

"Yeah right. My bass doesn't go any lower," said Dave.

"I can tune down," said Don the guitar player.

"Who cares about the notes! Let's move on people! Let's finish this thing," said Kevin the drummer, while rolling on the toms.

Suzy was irresistibly intrigued. "This is awesome. You know what? I think we should write a song about Brian Wilson and make it so everybody can sing along to it. Then we can record it and give it away for free, just because! We can sing it all summer long!"

The band hoots and hollers in unison.

"Let's do it! Merry Christmas to all! God bless us, every one!"

The ghosts hover high above the chilly but cheerful basement stuffed with an assortment of musical instruments, scribbly noted loose leaf papers, guitar picks and drum sticks.

The band mates hear a whisper somewhere in the back of their minds.

"Very good boys and girls. You've come to know that while some 8-year olds dream of being Superman, playing music together is actually the thing that feels like flying, and it's all worth it," said the ghosts. "We're depending on you."

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



www.Swaves.com

HEARING AID



Metallica *“Hardwired... to Self-Destruct”* Blackened

Metallica shaped my childhood. I was a member of the 80's generation, and in the world of heavy rock, Metallica ruled. I remember a graffiti'd train trestle in my home town that cried “Live for metal, die for Metallica”. They set the standard for all those hair bands that were pushing boundaries back then.

Then they sold out. For the last 25 years, they have put out one bad album after another, succumbing to the mandates of radio stations and big corporate ideals. They sued fans in the early days of file sharing, further distancing themselves from the legacy they began so long ago. Many fans of the original legend, including myself, had written them off as commercial stooges.

I don't really listen to much heavy music these days and generally prefer the upbeat, positive minded selections. Maybe it's the thick post-election vibes in the air that opened my mind when I heard that Metallica had a brand new album and it was worth listening to. So with great trepidation, I cued it up.

Metallica has made a return to their original form. You could have told me that this was an unreleased album from the late eighties and I might have believed you. Back are the crunching guitars, melodic guitar solos, and the guttural, angst-driven vocals of James Hetfield. Most of the songs are between six and eight minutes long with multiple sections and really nice leads. The album starts off heavy and fast with

the title track “Hardwired”. It runs at breakneck speed and maximum testosterone. It's the shortest song at only 3 minutes and packs a lot of energy in. It opens the experience like a bomb going off.

“Atlas, Rise!” is next, featuring lots of your traditional metal riffology and high energy vocals from Hetfield. As opposed to lots of modern metal, you can actually understand what he is saying; he has always been a singer, not a screamer. The chorus to this has a strong rhythmic feel akin to “Blackened” from their last great album, “...And Justice for All”.

A couple of other highlights are “Moth Into Flame” and “Halo On Fire”. Fire is a consistent motif throughout their catalog, and they have the high energy to run with that theme as if they invented it. The last song, “Spit Out the Bone” is a super-fast rager that really ends the album with a bang.

This isn't my typical pick for an album recommendation, but if you're perhaps feeling a little angst and need to get some aggression out, “Hardwired... to Self-Destruct” might just be for you.

**- Tom Matthew,
Two Ton Music**



Pixies *“Head Carrier”* Pixiesmusic

Coming off of their first album in 23 years, the Pixies are back again with Head Carrier. This album improves upon their recent efforts and shows the band's technical skill but ultimately fails at trying to reclaim their former glory.

The title-track comes through with grunge distortion followed by Joey Santiago's careful efforts to place rhythm and proper sounds upon the opening track. From the get-go it is obvious that the ease with which the band played its influential music with is going away. The band has begun to resort to sounds that seem forced and too precise, completely abandoning the youthful brilliance that was previously felt on classic albums like Surfer Rosa. Though the sound is not what it used to be, it is still in the same style and this is the saving grace of the title track. The song fails as an opening track, sounding like rejected noise from old sessions with Black Francis' voice beginning to edge towards that of John Wozniak (Marcy Playground) and Matthew Caws (Nada Surf). The song is forced with Black Francis style verses followed by incredibly un-Pixie-like pop choruses.

Luckily, the following song is much better. “Classic Masher” doesn't sound anything like the Pixies, however that isn't necessarily a bad thing. With Kim Deal, the best musician of the group, having left the band, it is nearly impossible for them to sound like they used to. Because of that, the Pixies need change if they want to survive without being a carcass of what they were 30 years ago. “Classic Masher” sounds effortless and fresh, something hard to find in a band that has been around for 30+ years. The vocals sound smooth with brilliant accompaniment from Joey Santiago and a smart rise from verse to chorus. The band even keeps some of its old trademarks alive like the gentle use of a women's voice to complement Black Francis that was frequented on early albums. With a chorus similar to that of “Common People” by Pulp, this song is catchy without being cheap.

“Talent” starts off with a sound similar to My Bloody Valentine, a beautiful shoegaze sense without overdoing it. The second single off the album highlights the skills of Joey Santiago, a massively underrated guitarist. Santiago's driving power mixed with his clever turns and ability to play the instrument as an extension of his body is remarkable. The song has a chorus sounding like something Jello Biafra would come up with but, with the more mellow, authentic voice of Francis, it works.

If you are looking for the old Pixies, you won't be able to find a single song that sounds like it used to, but because of that, the vocals have become cleaner and more organized and the guitar has found a more clean and refined sound.

This is obvious on the album's third single “Tenement Song.” However, on this song, it just doesn't come together right. There isn't anything exactly wrong with it, it just doesn't feel right. Granted, old Pixies songs rarely made sense but they were original and unique, and it worked so damn well for them.

The album is fair, but its nothing like how they used to be. With Kim Deal out of the picture and Black Francis taking the band a different direction, it is difficult to put your finger on the album.

- Nic Hall



Liz Mandeville *“The Stars Motel”* Blue Kitty Music

After one full listen to this recording, it became evident to me that Liz Mandeville and her co-conspirators had found “the formula” for a complete CD...and they were going to use it! It contains tunes with relatable subjects, humor, well executed riffs and a solid rhythm section to support it all. This disc features four guitarists, who each stayed at Liz Mandeville's recording studio while co-writing the music for this project with her. They are the late Phil Guy's guitarist, Dario Lombardo, Rochelle Coda, Scott Ellison, and Minoru Maruyama. Doug Deming also contributed a solo. Liz not only produced the project, and plays guitar and washboard, she is handling all the lead vocals! The first track, “Too Hot For Love” features Scott Ellison on guitar with Mandeville stating emphatically that it's “Too to push, too hot the shove, too darn hot to even think about makin' love.” My favorite line in this song, though, is her scolding her wannabe lover for being on her “like pantyhose!” Track two, “Blues Is My Boss” features Dario Lombardo on guitar on this minor key, moderate up-tempo tune. Lombardo's solo reflects the emotion of this tune! As far as the lyrics go, being a blues

LOCAL BEAT



From Brian and Billy's Soft Acoustic to Hard Punkrock at 33 Golden Street, New London

By Andrew Kerbs

Everyone had a good night at 33 Golden Street's underground bar after seeing 2 great rock bands and 2 skilled acoustic musicians (Brian

and Billy Liar of Scotland) the night of November 18th. Brian (of White Bird fame) strummed a tuneful Jesus ballad with playing that has improved since last year. His left hand hit hammer-ons and fills between strumming chords that sounded like a cross between Leo Kottke and John Fahey. His probing lyrics questioned what kind of man Jesus was .. rich, poor or disobedient? Equally as enjoyable were country songs about rain trickling on back porches, the simple comforts of life, or the fearlessness of being caught in the middle of a flood or downpour during a walk. Furthermore, Brian's pacifist song was about sitting under willows, the thrill of inexpensive pleasures like hunting and defying security systems. Lastly, his slow acoustic number about an early bird bespoke a breakup when he looks his (ex) girlfriend "in the face but not the eye." Brian also played a swell harmonica solo everyone nodded their heads to as they sipped their beers. . .

Flesh Hammer was next to hit the stage, stepping things up with their boisterous brand of hard rock energy. This band is best known for Laurin Killian's loud signature vocal inflections. Their set did not start quietly with Killian's vocal diphthong (like the croon "Oh Yeeeah!!" on the famous song Ballroom Blitz). Neither did the ball-capped bassist Skev Littles, whose intense steely gaze never wavered from the frenetic 16th notes emanating from his instrument. The drummer Jim Villano played heavy shifting tempos and the subject matter ranged from bottles in the sea to wailing about work or being down in a hole that crushing one's soul. All in all, the band sounded like hardcore rock band "Black Flag" in that their members were not fashion punks . . donning a stripped down sound and look akin to Black Flag (with t-shirt and jeans rather than tight leather and dyed hair). There were no "Skeletons in the Closet" in this set, just guitar, drums and lots of wild fun.

Now the Modern Primates were a great second-to-last act to see . . with Sarah Kraut the badass half-mowhawked singer. Other members included bassist Dan Spurr, drummer Pete Egner, and guitarists Pete Nowanowski and Bob Bourne (former guitarist of Flesh Hammer) who played great riffage and sustain-driven, one-note guitar licks. This band has always been pretty punk rock, with Dan's throbbing bass intros and (of course) lo-fi vocalist Sarah! Sarah's sang with low-mixed vocals ranging from sweet tenor to rough around the edges attitude (whose sound was complimented by her cool half-shaven head). The crowd was certainly entertained by exciting tunes "Sweet Lizzie" (a cool staccato tune) or their closer "Stone Age." Modern Primates have always been a crowd pleaser.

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Scot Billy Liar was the last artist to take the stage with an acoustic act just as sonorous as Brian but and with lyrics ranging from beer, knives, fast cars and loud guitars. Just when you thought you had this man's country vibe pegged, he launched from mellow folk rock to hardcore, breaking out (without warning) into fast acoustic rock! Next time you see any ads for these bands be sure to check them out for a great time.

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musician myself I identified with the line, "The blues is my health plan!"

Track three dishes out a rumba, N.O.L.A. style! "Everybody Knew but Me" features Rachelle Coba on guitar. Mandeville sings about learning that she was the last to know that her man was cheating on her. The fourth cut, "One Dance" features Minoru Maruyama on guitar in this soulful song about fighting off feelings for a married man. The horns are reminiscent of an Otis Redding tune. Track five, "Try Me" once again features Rachelle Coba on guitar. The tempo picks up on this flirtatious this begins with a purr and the come-on, "Mm, look at YOU!" This song could easily become a cougar anthem! Track six, "What Is Truth" has Maruyama back on guitar. The tune also features a roaring harmonica solo. Mandeville goes wild in the closing vocals!

The seventh track, "Reefer and a Glass of Wine" once again features Lombardo with "happy-go-lucky" swing/jazz riffs on guitar. In the spirit of '40s/50's era swing there's also a soaring sax solo! With the exception of the difference in tempo, I felt like this tune was reminiscent of Muddy Waters' "Champagne and Reefer," not only in the sentiments but the lyrical similarity as well. (i.e. Muddy, "Don't mess with no cocaine!" Liz, "Don't want no blow!") On track eight, Ellison returns on guitar for "What Could Have Been;" a song about regrets in love set to a torchy melody.

The ninth cut, "Bad Blues Habit" begins with Lombardo on guitar in this up-tempo shuffle. You'll be singing along on the "call and response" chorus. The lyrics are humorous and clever, "...I'll meet Satan down in Hell. An' I'll lay my good blues on him, an' I'll get him hooked as well!" Track ten, "River of Blood" puts Coba back on guitar. There's a haunting tone to the intro of this tune, then it breaks into a tale about the levy and the "ghosts of a people that never got free!" The eleventh and final cut, "What Do Blues Men Like" has Ellison comin' on swinging guitar and is a light-hearted observation of the fact that blues men like ALL kinds of women; "From what I see, a blues man is a walking democracy....it ain't about her looks, it's her personality!"

"The Stars Motel" is well written and well played from top to bottom. This CD has a little of everything blues, and to quote Albert Collins, "If you don't dig the blues, you've got a hole in your soul!" You can purchase this disc on "CD Baby."

- Ms Marci

www.Swaves.com



Kristin Hersh "Wyatt at the Coyote Palace"

Omnibus Press
Yes Dear Music, BMI

"Wyatt at the Coyote Palace" is a hard-cover book of essays and lyrics with two CDs included by art-punk-rockers Kristin Hersh. The title gets its name from an abandoned apartment building behind Kristin's studio that her autistic son Wyatt spent the majority of this recording session exploring.

Hersh is a songwriter, guitarist and mother of four currently living in Providence, RI. She has released over 20 albums. On this release, she plays acoustic guitar, bass, drums, piano, horns and cello. The book/CD combination allows you to read the lyrics while listening to the CD, and then you can delve deeper into her thought process with follow-on essays of thought-provoking prose. This is her third combo-release. Hersh is also the author of several other books including the highly acclaimed memoir "Rat Girl" which is among Rolling Stone's "25 Greatest Rock Memoirs of All Time."

Hersh began her career at age 14 as the front woman for art-punk band Throwing Muses. She also currently fronts power trio 50FOOTWAVE and pursues solo endeavors such as this.

The music is at times ethereal and earthy but then can quickly transform to haunting and dissonant. It's reflective of how our minds work as our experiences throughout the day change our mood or outlook, or how the years change us. It's well-produced by Hersh and

Steve Rizzo from Stable Sound Studios in Portsmouth, RI with crisp and clear near-perfect notes. Bits and pieces of sound recordings gathered together over the past five years are intermingled within the songs contributing to the free association of ideas and sounds.

The songs are not structured in a traditional form – you will not hear these on the radio. There are no pop hooks and no traditional chord progressions. The book and CDs are simply meant to complement one another. The songs and essays are all true stories and provide a deeper look inside Hersh's inner monologue of confessions, regrets and troubles in positively poetic fashion.

While the first CD in the packet is sparse and intimate, the second CD features a fuller sound with more instrumentation. "Bright" is particularly direful and is my favorite. If you've ever read poetry or listened to a particularly poetic song, and ever wondered what the author was REALLY thinking about, the essays provide that insight. It's enlightening and fun. However, the subject matter and language are not for the faint-hearted.

With "Wyatt," Hersh has perfected music as art, once more.

Link:

<http://www.kristinhersh.com>

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Dec. 18 – The Sinclair, Cambridge, MA

- Sue Menhart



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2 - Maugle Sierra, Ledyard, CT 6-9
4 - Ancient Mariner, Mystic, CT 5-8
8,22 - The Irons, Mystic, CT 5-8
14 - Ancient Mariner, Mystic, CT 8-11
16,30 - Shipyard Tavern, Mystic, CT 7-10
23 - Breachway Grill, Charlestown, RI 6:30-10
27 - Angie's/Pier 27, Mystic, CT 5-8

ANDY CHANEY

1 - Pizzetta, Mystic, CT 7-10
11 - Ridge Winery, Preston, CT 12-3
28 - Mystic Pizza II, N. Stonington, CT 7:30-10:30

AZALEA DRIVE

2,31 - On The Waterfront, New London, CT 7pm
10 - Black Sheep, Niantic, CT

BEBOBALOUBOB

3 - Mad River Glen, Fayston, VT 7-11
9 - Burkes Tavern, Niantic, CT
16 - River Inn, Yantic, CT 7:30-10:30
17 - Keagan's, Middletown, CT 8:30-12
31 - Toyo Hibachi, Colchester, CT

THE CARTELLS

1,8,22,29 - Norwich Inn, Norwich, CT 6:30pm
4 - Harbour House, Mystic, CT 1pm
11 - Maugle Sierra, Ledyard, CT 3pm
16 - Maple Tree, Simsbury, CT 8:30pm
17 - Harbour House, Mystic, CT 9pm
23,30 - Maugle Sierra, Ledyard, CT 6pm
24 - Wolf Den, Uncasville, CT 8pm
24 - Wolf Den, Uncasville, CT 7pm
28 - Knickerbocker, Westerly, RI 7:30pm
31 - Point Inn, Old Saybrook, CT 7:30pm

CUCUMBER JONES

18 - Voodoo Grill, Mystic, CT

DAN WATSON

1,4,22,29 - Ancient Mariner, Mystic, CT
3 - Pizzetta, Mystic, CT
6,20 - Daniel Packer, Mystic, CT
7 - Tipping Chair, Southington, CT
8 - Voodoo Grill, Mystic, CT
9 - Harbor House, Mystic, CT
10 SOUND WAVES

10 - Harp n Hound, Mystic, CT
11 - Tara's Pub, Matunuck, RI
13 - Angie's Pier 27, Mystic, CT
14 - Mystic Pizza II, N. Stonington, CT
16 - Breakaway, Charlestown, RI
17 - Dog Watch Cafe, Stonington, CT
30 - Lansdowne Pub, Uncasville, CT

DARIK AND THE FUNBAGS

2 - Blackstone, Southington, CT
9 - Maria Vs, Shelton, CT
10 - Philips Livingroom, Huntington, NY
16 - Shamrock, Waterbury, CT
17 - Nanola, Malta, NY
23 - Cast Iron Chop House Trumbull, CT
31 - Hardrock, Foxwoods, CT

THE FAKE EXPERIENCE

10 - Harbour House, Mystic, CT
17 - Wood River Inn, Hope Valley, RI

F & BLUES BAND

30 - Sneeker's, Groton, CT

FRANKENPHIL

2 - Penny Lane, Old Saybrook, CT 7:30pm
3,17 - On The Waterfront, New London, CT 7pm
9 - McBrides Pub, Providence, RI 7pm
11 - Midtown, Newport, RI 4pm
13 - Rathskeller, Charlestown, RI 7:30pm

GOPHERBROKE

3 - McKinnon's, Hartford, CT
18 - Bill's Seafood, Westbrook, CT 3:30-7

HART STRINGS DUO

3 - Supreme Pizza, Westerly, RI
7 - Mia's Cafe, Pawcatuck, CT 6pm-8pm
10 - Triple B, Gales Ferry, CT 8pm-11pm
23 - Haversham Tavern, Westerly, RI

IZZY MALEK

2 - Amigos, Westerly, RI 7:30pm
13,27 - Daniel Packer, Mystic, CT
15 - Steak Loft, Mystic, CT 7pm
16 - Amigos, Westerly, RI 7:30pm
29 - Pizzetta, Mystic, CT 7pm
30 - Amigos, Westerly, RI 7:30pm

JAMES HARRIS

2,9,23 - Pizzetta, Mystic, CT
3,7,14,17,21,28 - Daniel Packer, Mystic, CT
6,13,20,27 - Harp & Hound, Mystic, CT
18 - Maugle Sierra, Ledyard, CT 6pm
22 - Perks&Corks, Westerly, RI
30 - Venice, Westerly, RI 7pm

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17 - C.C. Obriens, Pawcatuck, CT

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10 - Black-Eyed Sally's, Hartford, CT
31 - Brewer Hall, Worcester, MA 8-8:45

MATT n DEAN

8 - Hardrock, Foxwoods, CT

THE PIRANHA BROTHERS

2 - City Steam, Hartford, CT
3,31 - Burkes, Niantic, CT 8:30-12:30

STYFF KITTY

2 - Sneekers, Groton, CT
23 - Harbor House, Mystic, CT
31 - CC Obriens, Pawcatuck, CT

SUGAR

31 - Mystic Yachting Center, Groton, CT 8pm

2 CAT ZOO

2 - Voodoo Grill, Mystic, CT
15 - The Irons, Mystic, CT

THREE2TANGO

9 - 99 Pub, Norwich, CT

VINCE THOMPSON & THE NEXT FUN THING

29 - Sneekers, Groton, CT 7-10:30
30 - Chamard Vineyards, Clinton, CT 5:30-8:30

THE WHALES

10 - John's Cafe, Mystic, CT 8:30
30 - Sidewalk Cafe, NYC, NY

WHEELHOUSE w/Amie Coffie

9 - Sneekers, Groton, CT

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Norah Jones

8 - The VETS, Providence, RI

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By Tom Matthew

After many years as the driving force and front man behind Barefoot Truth, Will Evans' solo career continues to build momentum. He recently released a new music video entitled "To Be Human" from his latest album "Signal Flares", showcasing his energetic brand of groove-rock and his positive message. I had the pleasure of sitting down with Will before his packed-house show at the Knickerbocker Café in Westerly.

Tom Matthew: Right now you're in the middle of a tour entitled "Make a Little Change". Tell us what this tour is all about.

Will Evans: In response to all the negativity that we're inundated with every day in social media and the news, I thought it would be cool to combat it with these shows that aren't just about the show; we do a small charitable act or a community service event coupled with the show. In each town we go to, we're trying to set up these type of events. Just to preserve people's optimism, and remind them that there's a bigger world out there than everything that their friends are posting and bickering about online.

There was I quote I saw that said "Don't do nothing because you can only do little, do what you can. You'd be surprised what little acts have done for this world." So with that in mind, we don't need to do anything groundbreaking. We already have these gatherings and events, where in each city and town we go to we're getting like-minded people who are drawn to the music and the message within the music.

In fact, that's where the name for the tour came from. One of my songs is called "Easy Come High", and the lyric is "Make a little change, let it grow". We played off that lyric, and that's how we got the "Make a Little Change" tour. It's basically about small acts of kindness in all these towns and cities, trying to inspire people just to be kind and do what you can, because those are the things that matter.

TM: Is there a spiritual or religious element you draw from, or is it an organic state of mind for you to give back to the community?

WE: I'm not a religious person, but I'm definitely a spiritual person. Lots of the songs that I've written are inspired by the outdoors and healthy lifestyle. Just for an example, we're going to be doing a community beach cleanup tomorrow down in Misquamicut. I've surfed there for a long time. The beach is very dear to the people of this community. I thought it would be a fun way to get everybody together outside the vibe of the club and have a reprieve from the show. Let's do something that makes a little difference in the community.

TM: And you're setting an example for others, that they can do this and go out to help in the community.

WE: I think people have just gotten to the point where they're like "the hell with it". I've seen so many people post "I'm moving to Canada, I'm leaving the country", and I'm like, this is the greatest country in the world. When you retreat back to what matters, which is family, your friends and your community, it's a powerful thing.

That's just one example of what we're doing. We did a food drive last night. Tomorrow's the beach cleanup. In Burlington, Vermont we're doing a charitable yoga class where donations go to the Love Your Brain Foundation, which is started by a pro snow-boarder who had a serious concussion from a snowboarding accident training for the 2010 Olympics. Now he has this foundation where he helps folks that have had neurological trauma or injuries, helps them in recovery, and gives them a community to deal with some of the issues that they have after those injuries.

It's cool, because we're catering the giving or the charitable event to the areas that they pertain to. Vermont's a huge ski and snowboard area, and I went to school up there, so it was cool to be able to jump on board. In Fairfield we're doing a toy drive for the young haven Children's hospital, they do a lot of cancer patients there. This gets them some gifts around the holidays, and gets their spirits up. It's fun.

TM: All good stuff!

WE: And it's easy, I think we just get caught up in the feeling that there's nothing we can do. Of course there is, you can hold the door open for somebody who's leaving the venue tonight, smile, say "thank you". We need more of that. Then it starts to turn around.

TM: You're playing with a new backing band, Rising Tide. How did the band come together?

WE: As a musician who's on the circuit, you keep an eye on players on the road, and all these guys were playing in a band called The Interlopers. They're all fresh out of Berklee (College of Music), and really talented young players.

When I was looking to rebuild I just knew that I wanted a youthful energy, and that got me fired up again. The early days of touring have this romance to them. Then as the years go by, they start to fade. But having to breathe new life into it with these guys, it lifts me up and gets me excited again. They recorded this last record with me, "Signal Flares", so this is our first chance to go out there.

TM: How did you enjoy your national tour with Trevor Hall?

WE: It was fabulous. He's got such a passionate fan base and anything that he approves, to them is great. Getting his endorsement was huge. I made a lot of new fans, met a lot of great people, and played in some fabulous venues around the country. It was inspiring to watch him.

TM: When did you first start playing music?

WE: I started singing in the Baptist choir when I was six or seven years old. I've always loved to sing. My dad taught me guitar in high school, and I started playing the drums around that time too. Ever since then it's been a passion I can't put away.

TM: How did you learn in those days? Were you taking lessons or learning songs?

WE: I was a teacher's worst nightmare. I had a hard time with music theory. I just rejected it, because it was against everything music was to me. It turned music into math, and I was a terrible math student. I just learned by ear. I wish I learned the theory and had the patience for it. As soon as I knew the formula for what I was doing, I lost interest in it. That freedom of mind is really what propelled me to keep going.

TM: Hey, Jimi Hendrix played by ear.

WE: Yeah. If it sounds good, then I'm happy with it. I don't need to have it explained to me on paper.

TM: And you're here playing with a bunch of Berklee grads.

WE: Of course. Well, it is nice to have them hear me play a song and say,
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“Oh, that’s a one-five-four progression with a dominant seventh.” They figure it out like that (snaps finger) so I don’t need to explain it to them. But they can’t explain it to me. I just agree. Sounds good.

TM: What musicians and bands did you take inspiration from?

WE: Early on I was a classic rock guy. Then in college, I got really into a band called Dispatch, Dave Matthews Band, John Butler Trio, a lot of roots and eclectic kinds of musicians. A lot of Australian music, New Zealand music. I spent some time down there. There’s a really great reggae vibe to the scene down there, so I got into bands like Fat Freddie’s Drop and Katchafire.

TM: Is there a big difference in lifestyle now that you’ve gone solo?

WE: It’s a “less is more” approach. I like to take less shows, but better quality shows, and really make sure you’re successful and not burn yourself out. Not going out for months at a time, unless it really makes sense.

It’s a lot easier only having one boss, rather than lots of people and nobody really in charge. With Barefoot everyone was on an equal playing field, which is great; everyone put a lot of skin in the game, but it made it hard for decisions to be made, and hard to move forward with things. I know what I want. The vision is how I’m going to have it be, and it’s just a lot easier.

Any business is difficult, and music is like the most difficult because you’re dealing with emotional personalities, and anything with art people get very emotional about their ideas. It’s easier to have one boss on the project that says “This is how it’s going to be”. If you don’t like it, you’re welcome to not play in this band anymore, but I’m going to make it as comfortable to you and worthwhile for you that I can. I feel like a dad in this band.

TM: If you have the vision, they just have to trust your vision. And if they don’t trust your vision, then like you said, they shouldn’t be in the band.

WE: Totally. And it’s a very open door policy. If you’re not into something, please let me know. Everything is on the table, and way more transparent. I think it works a lot better.

TM: What kind of looping setup do you use when you’re playing solo?

WE: I use the Boss RC-300, and I have a couple of vocal effects. TC Helicon makes some awesome vocal effects.

TM: It’s amazing what you can do with technology these days as compared with 10 years ago. You can do a one-man show and have this huge sound.

WE: Right. And for the last two years, what I’ve been honing in on is the solo thing.

TM: Jeff Howard has been a part of your story too. What is your connection to Jeff?

WE: We met Jeff when we were playing with Barefoot Truth several years back in Keene State, at a college festival there. We saw him playing in the McLovins, and like everybody else, we were mesmerized by his technique and his ability at 14 years old. We stayed in touch, so we’d have him come in and sit with Barefoot Truth. He’s been like a brother over the years. We’ve seen him grow up. His style has changed, and he’s always been welcome to join us and express himself on our music. It’s been cool.

TM: It seems like you have a lot of hobbies and activities you like to do. You already mentioned skiing and surfing - what other kinds of stuff do you like to do?

WE: We have an affinity for rescuing dogs. My wife is the proponent of that more so than I am, and we love dogs. We spend a lot of time with ours, doing hiking and the beach and all that. Anything outdoors, really. One of my old bosses said something about my wife and I: “Some birds aren’t meant to be caged”.

I teach outdoor ed at the New England Science and Sailing Foundation in Stonington. In the summer I run the adventure sports program, so I do the surfing and the kayaking, marine science and stuff.

TM: Where do you find inspiration for your songs?

WE: In nature, mostly. I’m a history major, so I love looking back on those stories. Early on I’ve always had an affinity for Native American culture. When it’s not a happy song, it’s usually based on the plight of the Native American people and what’s happened to them over the years. Look at the North Dakota access pipeline and what’s happening there, and finally it’s getting some national attention. Those types of things really hit me the hardest, and I feel compelled to write about it.

The more happy go-lucky stuff is based on what this community service tour is all about, just going the extra mile to help out fellow human beings and mankind. To be kind to one another. I’ve consistently felt better about making people happy, and at shows it’s a chance for them to forget about all the stuff in their lives and what’s going on, and just focus on the experience of being present. Life’s so short. You might as well enjoy it. So that is what a lot of the inspiration is from - making people smile.

TM: Do you stay in touch with the Barefoot Truth guys?

WE: Very much so. Andy Wrba, the bass player, is here tonight playing with the openers. The piano player is going to open for us in Northampton up there at the Iron Horse. We try to do one or two shows with everybody, schedules permitting. We try to get together for a reunion of some sort.

It’s a brotherhood that’s going to go on forever. We certainly ended on amicable terms. Everybody is just ready to try some other things. We’ve got nothing but respect for each other. We went through a lot. 10 years on the road with the same people; you learn a lot about each other and yourself, and that’s going to be forever. We’re very close.

TM: Any plans for 2017 yet?

WE: The hope is that this tour continues and we add some more dates. It’s already starting to look like there’s a couple that we’ll add in the next week or so. From there, I’d love to jump on another tour as an opener, and just keep building momentum and getting my name out there. Be back in the summer, and keep playing this area all summer and just keep trying to build one fan at a time. It’s a very organic process. We know we’re not going to be an overnight success, but we know that the people that love us will be with us forever. That was the case with Barefoot, so we’re just starting that process over again.

TM: Something that people outside of the music business don’t understand is that you don’t just bring in hundreds of people. You bring in one person at a time, and they become the large groups, but composed of single individuals. It’s one at a time all the way to the top.

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BAR FLY JOURNALS



By Stephanie Shawn

Hello my Sweet Elfin Flies.... it's the most wonderful time of the year! Time to spend all your money on foolish gifts that no one wants, hang out with family that you can't stand, go to work parties with your crap ass co workers and get drunk enough to finally tell your boss what you REALLY think of him/her, and wake up feeling nauseous and with a vague sense of unease about what happened the night before. So buy some bottles of wine, give them as gifts, then drink the wine so you can hang with your family without killing them at grammas, and skip the work party so you're guaranteed to still have your job on the first of the

year.

I kid, I kid... I love the Holidays! I love my family and coworkers and God knows, I love a good party! Speaking of which..Sweet Ol' JON TAFFER sprung a quickie on us Again and threw us on the Air without much warning. Like the Day Before, I found out we'd be on?? Wtf, JON?

Don't make me jump the Bar and beat your ass again! With so little notice, there wasn't much time for my sister BETSY and I to put together our usual extravaganza with all the accompanying Pomp and Circumstance, especially as it was on a Sunday night at 10, and that is waaaaaay past most of Our Friends usual bedtimes (lightweights).

So, of course, it was up to me to carry the Show. Again. I met up with my bestie and Die Hard Sidekick TAMI ALGIERE at the HILLTOP and proceeded to recap the original



BAR RESCUE Taping with young 'uns JANSEN and LEAH. I gave MISS ROSE from CLYDESDALE'S a call and she was gracious enough to put on the show and watch the last half of the Original. ROSE is back bartending, putting in many hours at CLYDESDALE'S and is excited to see some new faces. Stop by!

But I digress... SuperSideKick TAMI and I finally ended up at AMIGO'S in Westerly at Show Time and enjoyed our frosty margarita's, made with love by PATRICK, while we watched PHIL and JON torture BETS and I (or was it the other way around? I forget) with my other bestie, AMIGO'S owner WENDY CARR. They keep calling! Apparently we are a Really Big Deal in Red Neck America! God Save Me. Be looking for me, BETS and **18 SOUND WAVES**

perhaps MAMA JUNE in a future show!

SIP & SHOP! It's that time again! LINA is banished to the Lower Level at COCO'S SALON while we do our part to promote Local Crafts Women, Artists and Vendors. Wednesday, December 7 at 5-8. We are located right between



HANDLEBAR CAFE (read Scene of the Crime) and BROAD STREET KITCHEN! Delicious food and most importantly, Wine and Beer will be provided free to the public, while you shop beautifully made local wares. Hand-made sweater mittens (yes, sweater mittens) by RITA GADITCH, knit hats, sweaters, spicy salsas and jalapeno mango jams by VICKI CHAPMAN, Skin Care by DARLA VEIL-LIEUX and MARY KAY, zentangled jewelry by NANCY ROTH, sea glass earrings, Realtor NANCY RICHMOND'S items from local estate sales and so much more!!



Hung out at the KNICK with a fabulous crew this month! It was a dark and stormy night, I arrived after a 10 year Anniversary Party for JOYCE'S GOURMET in MILL POND PLAZA, (delicious food! attended NY area notables JOHN VENTILATO and ANGIE SMITH), a quick cocktail at 84 HIGH TAVERN ON CANAL with another beastie, LISA

SHAW, a paint class beautifully directed by Artist JEANNETTE MORRONE VERTENTES in Avondale with JOANNA PAPINEAU ALLEN at her beautiful Jewels & Gift Shop OMO (my sunflower painting was gorgeous!).. then da da da da THE KNICK!



OPEN MIC NIGHT was special because it was a 50th birthday celebration for musician and KNICKERBOCKER Soundman SHAWN ALLEN! Drummer TONY ALICCHIO, BRIAN LINDEBORG, ART SMITH (no, not that ART SMITH, Angie), and DAVID COOL rocked the house with GRANITE CITY ROCK BAND and then suddenly

(I don't know how this Sh*t happens to me, lol!) I was onstage with ASHLEY TURANO playing the tambourine! What a fun night! Shout out to MARK CONNELLY, BONNIE PIZZA, SHELLY NICOL, TOMMY DEE and DOUG DAVE!

Also managed to see CRANSTON KIDS ROCK BAND at BRAZEN HEN with BOBBY CHRISTINA, ERIN, Adorable KIT and the drummer of the all kids band MAEVE! What an amazing showcase of talent from these young kids! Also, MICHELLE BABCOCK, and I did a GIRL'S NIGHT and ran into the INKMASTER STEVEN TEFFT! And KELLY and ROB VOCATURA are proud to announce the opening of VOC'S PUB, an addition to their already tremendously popular DUNN'S CORNERS PIZZA in Westerly at SPINDRIFT VILLAGE. Stop by for a cocktail and conversation at the Bar! And don't forget, they deliver!!

Romper Stomper Bomper Boo... Happy Birthday to my Dad! Thank you for everything! I love you. Happy Birthday to KELLIE MARIE SCOTT,

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AUDRA MCVEIGH, JOE MOLINARO, JOE GODDARD, SAMANTHA STOREY, AMY BEST, GINA PETEONE SLAVKOFISKY, BARBETTE PETTINI, ROCKY HARKNESS, DAN STEVENS, LUCKY HURD, JULIE HOLLAND, JACKIE BAILEY, JAMES RICE, TONY WALSTRA, MATT HARRIS, JOHN RILEY, TAMMY SHAWN, JAY MCQUOWN, HEIDI HOLT KERFUS, KIM MEDEIROS, BRUCE RHINEHART, MICHAEL DUTRA, STEVE CERSOSIMO, TARA DUPRUS, WHITNEY STAMM, PETE STAMM, TOM MOORE, KATHIE ROY, JULIE LYNN CARDINAL, CHRISTINA PIMENTAL, TODD DAIGNEAULT, MIKE MCCUE, CONNIE BECK, RANDI SELVIDIO, ALAN ABBETT, JIM SABO, ALEX MORETTI, DANI MANN, DANIELLE LEEF, CHRIS TURK, TOM MATTHEW, RALPH BOSS, JOY MOSHIER, LISA SHAW, GEORGE TATTERSALL, VANESSA NEAL, TIM SANTOS, KRIS SLOCUM, JAY LAW, PHIL STILLMAN, Hot Twins MATT and MARK VERTENTES, DAVE KARGUL, MJ MEDEIROS, MATT BEHAN and our own talented songstress SUE MENHART! Happy Birthday to You!!

LAINIEY DIONNE, MARC DOUGLAS BERARDO and MIKE PALAZZO were just some of the SMALL BUSINESS SATURDAY SONGWRITER SHOW at PERKS AND CORKS in Westerly recently! JULIE and BOB HOLLAND were spotted at CC O'BRIEN'S in Pawcatuck enjoying the classic rock sound of LIVING THE DREAM and DOREEN PIPER and BRIAN SIMON helped DOUG from BROWN DERBY celebrated over 30 years in business #SMALL BUSINESS SATURDAY. Please remember, if each of us spends at least one day a month Out of the Big Box, you help our local economy tremendously by helping the families that run these businesses to support their families! Shop Local!

Well, another year has passed us by! Let's do this again next year! Love you tremendously and obviously, for a long, long time! Happy New Year, my Sweet Flies!!! Welcome 2017!!

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Cover Story Continued

WE: Think about all that's out there that people are getting inundated with. Music and culture and art and all this stuff - we need to make them feel really special in order to keep coming and seeing us. It warms my heart when you see people that have been coming for ten years are the first ones in the door tonight. Those are the guys that are keeping us in business, keeping us writing and creating. We owe everything to them. So you have to be good to them. I don't need to be an arena rocker. I'd love to do it, but realistically I know I'm doing it one fan at a time. I'm okay with that.

TM: If you could give one piece of advice to someone trying to make it in the music business, what piece of advice could you give?

WE: Make sure you're really going to like the people that you're going to shove off and hit the road with, because so many times you see peo-

ple that just want to play with others that are good, or they like their style, but the show is only an hour to 2 hours long. The rest of the time you're with them you're not playing music, you're interacting, so you better be friends. You better get along. Make sure you like the people you're playing with, because it's a commitment. It's a marriage.

TM: What's the best way for fans to stay in touch with you and your "Make a Little Change" tour?

WE: Facebook seems to be the most accessible for a lot of people, and Instagram @willevansmusic. It's Will Evans Music on Facebook, if you're a Twitter person, it's @WEvansMusic.



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COOKING WITH THE BLUES



By Jack Chaplin

Ok I get it, nobody likes to admit that they like to eat or frequent fast food establishments, but admit it sometimes it tastes damn good! I like to call it taming the beast! My earliest memories of fast food was when my oldest sister Star, was forced to take me with her and her friends shortly after she got her license. She probably told me to sit in the back and shut up, I could have been a brat! I remember we went into Rockville and stopped at some dance club real quick. On the way back we swung through the Beef Coral in Vernon, I can still taste the cheeseburger and fries (they were cooked in beef fat), piping hot and delicious! My next memory was

when the McDonald's opened up in town, the golden arches standing out like open arms. A time I remember was when my sister Heidi was driving and we backed into the parking space, very well could have been before drive thru! Kids were crazy back then, maybe now too, but after we were done eating Heidi threw her garbage right out the window! A lady next to us yelled out, "That was disgusting" and told her get out and pick it up.

Getting back to the food, the fresh cut shoestring fries were cooked in beef lard and came piping hot, the burger came hot off the grill with fresh grilled onions! When that bag was folded up tight the food would stay hot and stay warm until you got home! The workers really took pride, serving hot fresh food was drilled into them and the training was extensive. Dating myself I remember a burger, fries, and a coke for a dollar and you'd get change back. "Get A Bucket and Mop" "Special Orders Don't Upset Us" or the ditty that ended with "All On A Sesame Seed Bun" were a couple of my favorite slogans. I tell you, nowadays to get steaming hot fries or a hot burger where the cheese is melted is a rarity, and when I do I feel like writing to corporate. Hallelujah! A trick I use is to order fries with no salt, but I ask for salt when I get to the window or I order the burger with no mustard so they have to make it fresh, but it doesn't always work. Sometimes I'll tell them to make sure everything is hot because last time it was cold, and when it's not I'll pull back around or go inside! I remember when you ordered fries they would overfill them and you would always have a bunch of fries leftover in the bottom of the bag. Today they barely fill the pouch!

I have my favorites from each chain, Fish Filet from Mc'Ds, the Double Cheeseburger from BK, the Chili, Fries, and Baked Potato from Wendy's (I use to really like the Double Stack) and of course, the Crunchy Beef Taco from TB. For the best burger Wendy's Double Double, never frozen, the tastiest of all the true fast food joints. The next level is what I call sit down fast food, where it is better to go in and eat or wait until you get home because eating in the car would make a serious mess! Two that come to

20 SOUND WAVES

mind are Popeye's in N.L. and Smashburger in Waterford. Here is what separates the good from the bad and it's not about the food, it's about the service. After church, a few Sunday's back, we decided to go to Popeye's which we do about once a month. I love their Spicy Fried Chicken and their Mashed and Gravy is the bomb! Usually the chicken is loaded up on the shelf under the heat lamps but this time they were bare. We happened to have a few coupons that we presented to the cashier who wasn't very friendly to start. I ordered the four piece spicy that came with two sides and gave her the coupon and asked for water. She said, "One minute." I was parched! LaKisha ordered the four piece wings, the girl says, "Wait, one coupon at a time", they had to be separate orders, and by the way the wings would be a 17 to 20 min wait! What!, I thought this was fast food! I'm thinking the drive thru customers aren't going to wait that long! Since my order was complete I asked again for my water and again was rebuffed! Since this transaction was complete I said loudly "I Want My Water Now!" Takes me a while to get pissed, but when I do it's on! I'm thinking Pastor Jack Madry would not be happy with me! The plus was that the wings came out scorchingly hot!

The service at Smashburger couldn't have been better, cordial and friendly I even had an expired two for one coupon that the cashier took! The burgers were very good, side order of fries were plentiful and hot, and they make their shakes with Hagen Daz! I've been back again and they have my customer loyalty. I read an article once that said, If the food is mediocre and the service was good the customer would go back, if the food was good but there was a problem with the server or the service was poor they may not go back. I kind of feel that way since I showed my ass at Popeye's, it may take a while but I will go back, that spicy chicken and gravy is just too good! Louisiana Style! Don't tell Em I Sent Cha!

On the other side of the culinary tracks we recently ate at the Waterfront

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in New London. Stash has been a well known bar and restaurateur for years in N.L. With his wife, Lucy, and son Anthony, they have built one of the most successful spots around. They all work so hard, seven days a week in the summer, and it's usually standing room only. The bar is great, they offer a nice happy hour with drink specials and a small buffet. The restaurant looked fresh, remodeled and newly painted. We can all learn something from Stash and Co. about running a successful business. For appetizers we ordered calamari tossed with chorizo and hot peppers, a few clams on the half shell and shrimp cocktail. I'll tell you, between the apps and the fresh bread with the crazy good garlic butter, that would have been enough. For our main courses my sister Pam had the Veggie Sandwich, LaKisha had the Stonington Scallops, Kevin had the Shrimp Scampi over Pasta, Holly and I had the Stuffed Shrimp, all excellently prepared! Believe it or not we all split a tortufo, there is always room for dessert, the portions are plentiful and we all took doggie bags home. A word of advice, Control Yourselves With the Bread and Garlic Butter!

Well this does it for 2016, Talk to You all in 2017. Hope this year was a good one and that next year is even better for You. I wish You all Happy Holidays, Reach out to all you love, to old friends that you have lost touch with and do something nice for a brother or sister, we're in this together. Peace and Good Health, Jack and Family



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