

Sound Waves

Volume 27
Issue 4
April 2017

**GREG ABATE
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MAMMAL DAP
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CLUBS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

THE RIVERGODS

**An
Interview
with**

**JAMES
COTTON**

By James
Montgomery

**CHUCK
BERRY**

By Mark
Gould

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JAMES COTTON

By James Montgomery & Judy Laster



A young black boy, around seven years old, barefoot and clad in overalls, make his way over to one of the shacks on the plantation where he works and lives. He is drawn to that shack by the revelry of his fellow plantation workers and by an infectious kind of music he is hearing for the first time. The boy peeks in through a crack in the wall and is transformed in an instant. He takes it all in. The rolled up rug, the bathtub full of homebrew, the dancing, the partying, but most of all he is awed by

the small band wearing white overalls, black shirts, chauffeur caps, and is belting out American blues music to a wildly appreciative crowd.

The band leader was Sonny Boy Williamson who would go on to become a world-wide blues legend and radio pioneer and the young boy, who would become Sonny Boy's direct disciple, was James Cotton.

James Cotton's Christmas present that year was a 15 cent harmonica and it wasn't long before he could play it well. When he was around 9 his uncle took him across the Mississippi River to the King Biscuit radio show and introduced him to the show's host, Sonny Boy Williamson. Cotton had been listening to the show so when he met Sonny Boy he was able to play the theme song note for note. The two harp players were like father and son from then on.

What did he learn from Sonny Boy? "How to chase women, how to drink, and how to play the blues", says Cotton. "Anything he played today, I could play tomorrow."

While still a teen Cotton was working in Helena AK and Beale Street in Memphis, recording for Sun Records, and in the early 1950's he started traveling with another blues legend, Howlin' Wolf. Wolf also became one of Cotton's mentors.

Eventually, Muddy Waters, perhaps the greatest blues man of all, came looking for Cotton to give him a job. Cotton says "Muddy walked up to me and said 'Hello my name is Muddy Waters.' I yelled 'And my name's Jesus Christ!' because I didn't believe him."

Cotton played with Muddy the following night and went with him to Chicago and spent 12 years touring with the band.

Cotton had an extremely powerful stage presence and had developed harmonica skills second to none which brought him into the spotlight. But it was in 1961 at the Newport Jazz Festival when Cotton ripped it up during a solo on Muddy's "Got My Mojo Workin'" that the world took note. Cotton had arrived.

He became the leader of his own band which was consistently one of the best blues bands on the planet. Only Muddy and Paul Butterfield could match the musicianship and energy that Cotton delivered on a nightly basis. Nonetheless, Cotton was probably the most powerful frontman the blues has ever known.

Cotton's larger than life persona, combined with his booming vocals and

gutsy harmonica playing placed him at the center of the world wide music scene from the 1960's through the 1980's. He played Europe with the Rolling Stones and Muddy, and toured with every major act including Janice Joplin, Paul Butterfield, the Grateful Dead, Led Zepplin, Santana, Steve Miller, B.B. King, The Who, The Jefferson Airplane, and many more. Cotton's band at the time was a high energy mix of blues and soul that always delivered a powerful punch thrilling audiences wherever and whenever he performed. His band included legends like Matt "Guitar" Murphy, and Kenny Johnson.

When Johnny Winter produced the Muddy Waters record "Hard Again" Cotton was included on the recording and as a featured member of the touring band – Johnny Winter, Muddy Waters, and James Cotton. This collaboration re-vitalized Muddy's career and exposed Cotton to even more rock/blues enthusiasts.

Cancer took Cotton's voice in 1994, but it wasn't long before he was touring again with Darrell Nulish usually handling the vocals, David Maxwell on keys, and Rico McFarland playing guitar, and, if anything, his harmonics skills continued to increase.

Cotton recorded at least 25 albums and received upwards of 20 prestigious awards including induction into the Smithsonian Institution, 2 Downbeat Awards, 5 Handy Awards (considered the highest honor in blues), and a Grammy Award in 1996 for his recording "Deep in the Blues".

His last recording was produced by Tom Hambridge and included contributions from Gregg Allman, Joe Bonamassa, Warren Haynes, and Keb Mo.

Personally, I met Cotton in the mid 1960's and he became a mentor to me. Everything I do on stage I stole from either him or Paul Butterfield. He had a tremendously big and open heart and was always there to help other players along the way. Harmonica aces like Kim Wilson and Paul Oscher acknowledge that no one will ever play with the tone Cotton was able to generate. Cotton treated all his fellow musicians as friends and equals and he was loved by everyone who met him or heard him play.

During his last years in Austin TX he remained good natured and vital until near the very end. His wife, Jacklyn, was there for him throughout much of his later years and those of us who know her are grateful for the love and care she provided.

I'll say it again because it bears repeating: He was kind, generous, larger than life, had a huge influence on music and musicians world-wide, and loved by everyone he met.

He called me "son" and I called him "dad". He will be missed.



MUSIC NOTES



“The Most (Bass)ic Violation”

By Mark T. Gould

It's like losing an old, reliable friend.

We all hate it when someone steals something from us. It's a most personal intrusion, a violation of our sense of privacy, peace and solitude.

For musicians, it can be even worse, since it robs them of a piece of their soul of creativity.

There's a thing about musicians and

their instruments. It's a powerful bond that that really can't be explained, and really can't be understood by those of us who don't, or can't, express ourselves through those strings, skins, keys and reeds.

Clearly, no two instruments are alike. When a musician gets a new one it can inspire a different playing style, new songs, or, in some cases, improved chops. In short, having a special, go-to instrument can mean the difference between fully developing a musician's gifts into a lifelong passion, as opposed to giving up on creating music entirely.

For those reasons, and others, a musician without an instrument can be as distressing as it gets.

And, as the noted songwriter and bassist Jack Sundrud can tell us, it's heartbreaking when a musician's special instrument is stolen.

Recently, Sundrud returned from a couple of out-of-town gigs, and found that his pride and joy, his 1965 Fender jazz bass, was taken from his home.

And, believe me, this isn't just any bass to him.

“When I lived in Fargo (North Dakota) back in the early 70s, I traded a friend my '65 Dodge Dart for his '65 Fender Jazz Bass. He needed a car and I needed a bass,” Sundrud recalled. “It was my main bass from that day until I became affiliated with Lakland in the early 2000s.

“I have a couple of Laklands that I play on the road almost exclusively. They're wonderful, and incredibly road worthy. I switched when I found myself constantly worried about my Jazz bass when I was on the road,” he added.

Sundrud said the thief, or thieves, seemed to know exactly what they were looking for in his house.

“It was sitting right beside my recording desk. (It's) always there,” he said. “I was on the road for a couple of days with Poco. When I returned, the back door had been crow barred, and the bass taken. (The bass), and nothing else.”

While the instrument has huge sentimental value to Sundrud, it is also a collector's item.

“It's worth a good bit of money,” he said.

In addition to his many years as bassist for the country-rock pioneers Poco, Sundrud has had a very successful career as a songwriter, making the loss of his special instrument even more disheartening.

In the time he's owned the missing bass, Sundrud co-wrote the 4Runners breakout hit, “Cain's Blood” and Ty Herndon's “It Must Be Love,” which went to Number One. In addition to Poco, his songs have also been

recorded by Kenny Rogers, The Judds, Ricochet, and Venice, among many others. He has also toured with Vince Gill, Dicky Betts, Bobby Whitlock, The O'Kanes, Nicolette Larson, and Kathy Mattea. He also works with an equally great songwriter, Craig Bickhardt, in Idlewheel.

Sundrud hasn't stood still since the bass was taken, although he admits there's not much more that can be done, other than getting the word out to friends, colleagues and fans to keep an eye out for any leads.

“I haven't offered a reward. Perhaps I should, (but) I've spread the word on social media, called music stores, guitar traders and dealers, used music shops - the police report went out to all (the) pawn shops. I believe I've done what I could, although I'll keep vigilant,” he said.

To state the obvious, it has been a difficult time for him.

“I feel angry, of course, but also very sad,” Sundrud said. “It really is like a good friend is missing from my life.

“I can close my eyes and feel every fret. It was a part of my life for so long.”

Here's the description and a photograph of his bass. If you have any information, please Jack Sundrud via Facebook or his website, jacksundrud.com.



1965 Fender Jazz Bass ~ Serial #: L93435

Sunburst finish / very road worn

Rosewood neck / dot fret markers

No case was taken with it.

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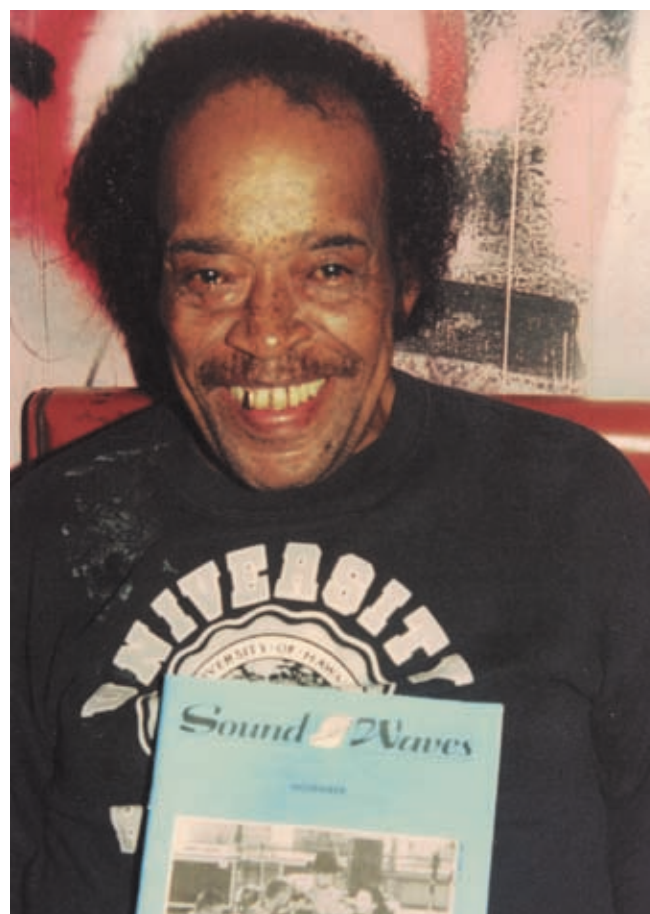


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All The World's a Stage



"Big City Giggin'"

By Sue Menhart

I haven't lived an extraordinary life. I haven't survived horrific abuse or imprisonment, haven't fought for democracy in any foreign wars, and haven't saved the life of anybody. I've never broken a bone. I've never been homeless, mentally unstable, starving or unemployed.

But the one thing that has plagued my existence, worse than all these calamities combined, is that I have always fervently believed I would make it in the music business, since I was eight years old.

It was a given, I thought. I could sing in front of a mirror with a hairbrush, on key, A Capella and everything. I wasn't put on this earth to save the world. I was born to be a rock star. I was the real deal the world had been waiting for.

Because of my eventual awesomeness, I would have the fame, the fortune, the freedom from the day job, and all the freshest salads and pre-cut fruit I could handle. But most importantly, I would have someone to change my guitar strings. This dreadful and sometimes deadly activity should be reserved only for people like my Dad who build antique miniature wooden boats with tiny little sails and rigging with cleverly painted cursive names like Oh Suzanna. I can't tell you how many times I've been whacked in the face with an errant high E string, or cut my fingers, or worse still – wrapped the tiny steal devils around the machine heads on the headstock the wrong way and had to start all over again.

Because I most certainly was destined to be a star, I also never learned how to change a flat tire, clean the floors, or get diesel stains out of work-pants. Someone else would clearly be doing that stuff for me.

Things haven't worked out, obviously. I wouldn't have to write this monthly column and tell you about my monumental failure in judgment if they had. I would be saving the world instead, just like Bono and Springsteen.

After decades of trying, it finally became abundantly clear to me that I most certainly would never be "discovered." I would never play the New Orleans Jazz & Heritage Festival, or Bonnaroo, or one of those fancy blues cruises. The epiphany happened one night in New York City, somewhere between SoHo and Little Italy.

My band and I had finally secured a gig in New York City at a prestigious club for original bands. My drummer and I arrived around twelve in the afternoon to check the place out. As expected, the stage was wicked small, the sound system was ancient, but the twelve dollar burgers were quite good. We headed back to our hotel and waited for the other guys. The guitar player picked us up and drove us in a harrowing cab-ride-like thrill adventure back to the club and we piled in. The place was jam-packed with young professional drunk New Yorkers. We were told to wait our turn (3 hours from our arrival time.) It was the dead of winter so we elected to wait inside, where there were five seats total. They were taken. So we waited our turn in the corner, with our coats and guitars and chords and water

bottles. A lot of bars and restaurants in New York are longer than they are wide, so we were squeezed in behind some not-so-artfully placed poles, amid the hipsters, right by the bathroom. At 9:30 p.m., I used the last two squares of toilet paper in the one-stall unisex closet.

Tip: When doing a gig in New York City, you should always carry your own roll of toilet paper.

So I held the door open for the next customer and yelled, "There's no more toilet paper!"

"Oh, I'll survive," the confident 20-something brunette simply stated. At 1 a.m. the toilet paper had still not been restocked. New Yorkers are incredibly innovative, super resilient, or just plain dirty.

So we waited our turn...waited, waited, waited. The band on stage, consisting of three females and three males (I think I have the gender right) wearing various expertly planned outfits of mismatched plaids and stripes, played an hour and a half over their half-hour time slot while the crowd screamed along to the songs.

We waited in the corner, with no toilet paper. Unforgettable tunes such as, "I Wanna Have a Three-Some," and "I Want Your Boyfriend," and the crowd favorite – "F U, F U," rose to deafening decibels. They finally finished with a punk version of the Muppets' "Rainbow Connection," the bar emptied out, and we were on.

So it was hurry up and set up and hurry up and play five songs, so the next band that came in from Washington, D.C. could hurry up and set up and hurry up and play. We played our five songs to the empty bar and collected our thick pay envelope of sixteen one dollar bills. We were paid a percentage of the bar sales that occurred during our set, and apparently a couple people had a couple shots. So between the train ride from Connecticut, the burgers, water bottles, parking, and the hotel, I was down, oh, about \$500.

The drummer and I proceeded to hit up a few Irish pubs, drank, danced on bar tops, and put down, another \$400.

So you see, it's just not economically feasible, or hygienic, to EVER make it in the music business.

Besides, I don't have the guts to say F U over the mic.

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

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LOCAL BEAT



Riverdogs Talk of Romance and Religion on Recent Folk Country Album

By Andrew Kerbs

New London CT's band Riverdogs have just released another fine country-influenced album called State of the Union about religion, love and self-determination. The Riverdogs are a great band that has

been around since 2001 and consists of Ben and Nancy Parent on guitars and vocals, Bill Groth on piano and vocals and Mark Gehret on bass. The band also has Chris DeBiasi on drums and Dana Takaki on strings. The Riverdogs' new release is filled with quintessential country lyrics, instrumentation and lyrical themes.

Country lyrics about trucks, highways and green hills punctuate the melodic meandering guitar and fiddle riff on the song "Jubilee," as the album opens with a cool bass hook, funky guitar and Ben's Mellencamp-meets Jovi vocal croon. "Rachet" closes with a strident electric guitar solo with "wah" sound effects. Furthermore, Nancy Parent's pedal steel wall of sound and gentle piano are prevalent on songs like "Early Birds," in which the band sings "Give me something I can hold and release (so I know) what to keep or what to let go." Such meaningful lyrics reflecting a desire for something tangible to hold onto in this age of tenuous jobs and relationships.

The Riverdogs' new country album stimulates thoughtful debates about the role of marriage and ambivalence towards love and religion: "We used to be closer but that's harder to see. Some say marriage is the most perfect union . . . but I'm not down for sticking around. ." The band reminds the listener that money, like marriage, can be hard to hold onto in the songs "New Emperor." Where religion is concerned, there's a merry and hummable fiddle hook in the song "Churches" in which singer Ben laments preachers "telling people what to believe . . . setting up boundaries that keep people from thinking." However, what about the meaning religion provides after death or war? Have we forgotten that the very political thought and freedoms we lament losing at Church have been handed down to us by thinkers of our American constitution whose bedrock was based in religious society? Despite the frame of hope and meaning provided by religion, "every (or at least some) creature on Earth only wants its freedom."

In tackling mixed feelings about love and God, this album also takes on the tension between the desire for independence and the need to belong. "Its Up to You" features a beefy guitar groove with alternating thumb in the bass, reminding the listener that gritty self-determination and rugged individualism are indispensable in times and places in America where our civic institutions (and sadly even our families) fail to prepare people for an unpredictable world whose traditions are constantly in flux. The instrumentation is fresh and original in this tune too, peppered by tasty trumpet toots and whistles. Certain lyrics reflect a drive to control feelings of powerlessness, as with slow ballad "Station Down the Line:" "Don't leave me

hanging here. Keep me moving. All that matters is right now . . . its all out of my hands." The strong Seger-meets-Hornsby-sounding piano chords and lyrics on "Angel's Face" also echo attempts to avoid depression as one confronts life's compromises. However, "Dress Like a Poet" reminds us that "Its not how you look its how you look at things" that truly matters.



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27 Izzy Malak 7-10	28 Bobby Morrill	29 Dan Watson

BAR FLY JOURNALS

By Stephanie Shawn

Hello My Sweet Bar Flies, another fabulous month, but of course March has always been kind to me! Celebrated my Birthday for just about the entire month! Lunches, dinners, music, gifts and various shenanigans with my peeps, and, of course, my friends are always there for me, picking me up, keeping me positive and coming up with fabulous things to do and events to attend.

So, I had some amazing ideas for my Street Rod, as far decorating goes for the MYSTIC IRISH PARADE, but alas, all my plots and schemes were for naught. The Man in Charge contacted me asking about my motorcycles. Huh? My application had



no motorcycles listed on it. What up? After assuring him I would not be on or near a motorcycle, I resumed my green glitter planning. I was so excited for my first ever MYSTIC IRISH PARADE!! And then the New England weather forecasters started ruining my life, toying with my emotions. Bright sun, yay! 6 inches of snow..waaaaaah! Back and forth, back and forth. My car will not ride well in the snow, so I decided to call it off. I canceled my walkers, ate all my candy, put my green glitter away for next year and packed away my pot of gold.

And Thank God I did! The roster came out the day before and guess who was missing? Me!! Seriously, Man in Charge? Where was my non-business name on the rather lengthy detailed list of all the Organizations who were marching in my Almost First Ever MYSTIC IRISH PARADE? Huh? I felt so Slighted. Crushed!! Where was the love?

So, in order to get over the sting of being ignored I reported for "Parade Bystander slash Bar Drinker Duty" at the ANCIENT MARINER promptly



at Noon to get the best seat in the house, along with hundreds of others. Gotta tell ya, what a fun afternoon! My new best friend SAMMY the sweater at the MARINER, sat my old best friend TAMI and I at a table with three other new Bar Fly Besties! MARY, BILL (a Bar Fly SuperMan-Fan) and DENISE were kind enough to share the table and the day with us! Thank you!

The crowd at the MARINER was festive, the food was delicious (corned beef and cheddar potato skins? Suweeeet!) And my Tito's and Ginger Ale... a classic Irish Beverage, was delectable! The gale force winds pushed the

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marchers and made for a couple scary flag bearer moments of impending implements to the marchers ahead but eventually it all ended well. We met up with the Editor DAVE POTTIE and took a stroll over to VODOO GRILL and PIZZETTA. What is up with the wind lately?

Anyways, both places were hopping, men in kilts being exposed by the wind, music playing throughout downtown Mystic, People dressed in green. What more could you ask for? Why dancing at ANGIES-PIER 27 naturally! THE FAKE EXPERIENCE were playing TOM PETTY'S AMERICAN GIRL as we walked in and we let the dancing begin! My boyfriend AL DROUIN was waiting for me, FUZZY was

holding me a spot at the bar, along with MARK and DARLA. THE FAKE EXPERIENCE was amazing and my sweet TAMI and I danced the night away!

Headed up to Providence with Mi Amiga WENDY CARR to see BIL-



LY CRYSTAL along with BONNIE HUNT at PPAC recently. Thank you to MARTIN and REGINA DEMARTINO for our backstage passes! Very funny show, large screen backdrop showing moments in BILLY'S life and our history..with a funny twist. His long time friend, MUHAMMAD ALI played a central role in many of the most poignant moments. We loved it and the special attention shown to us. A must see for fans of BILLY CRYSTAL'S and for those who enjoy seeing BILLY'S hysterical take on America and its many changes in the last few decades. Great Night out!

Speaking of "Night Out" heading out with Sweet LISA CYR and brother by another mother ARTHUR WEYANT to the HARBOUR HOUSE this week to see NICK BOSSE! It's another Birthday Night spreading over into April for ARTIE and I, and hey..we deserve it! LISA will be traveling with me to Nashville in June and that town will never be the same again! Can't wait though to see NICK..I heard he's amazing and the Happy Hour Apps at HARBOUR HOUSE are always deeeelish!

Secret Spy with Bar Fly eyes LINDA SCAVELLO-YOUNG reported the 11th ANNUAL BLESSING OF THE BIKES on April 9 will be held at OCEAN BEACH PARK again this year and hopefully the weather will cooperate! Contact the NEW LONDON MOTORCYCLE CLUB for more info. Missed the NEW LONDON YOUTH TALENT SHOW, DAN WATSON at the MYSTIC VFW, and the Prime Rib Dinner and Comedy Show at PISTOL PETE'S. Ugggg... I'm trying to get my ass moving, but this weather has me dragging it straight to my couch daily.

Romper StomperTime...KEVIN CULOTTA, MAC DADDY, TIM BURRIDGE, ANDREA MAGLIARI, CHAPPY CHAPPELL, JOANNA PAPINEAU ALLEN, KRISTEN MITCHELL, ANDREA EITEL, GINA LAVALLEY, GUY GENGARELLA, MIKE COVAL, TODD CENTER, ALEX HOLZINGER, DAVE FERRARO, STEVE RUSHFORD, JEFF

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And say it isn't so, JEAL BRECKINRIDGE retiring from his position of DOORMAN TO THE STARS at the KNICKERBOCKER CAFE... whaaaattt??? Who's going to make me feel special when I make an appearance? I will be enjoying JEANETTE VERTENTES PAINT CLASS on April 14 at AMIGOS. Really gonna try and find a date for the FAUX FUR BALL at the MYSTIC HILTON on April 22 to benefit the CONNECTICUT HUMANE SOCIETY and I absolutely can't wait to watch Miss DANI MANN bring it at the bikini body building event at the MOHEGAN SUN on April 29! Stop by for the Show and give Dani some support! Holy Crap the Girl is on Fire!!

And so, my fellow New Englander's and Bar Flies... let us say a small prayer to the Sun Goddess and hope we see a bit of her this Spring! And lest I forget! Poker Runs Are Coming... possibly April 16th! Check with me or ELIZABETH MITCHELL CIPRIANO or the HANDLEBAR CAFE for details!! Cross your fingers and clean those cobwebs off your scooters! Get out! See a Band! Shop Local! And enjoy our small section of the world! Love you my sweet sweet flies!

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SOUND WAVES 9



BAND DATES

AB3 TRIO

7 - Dogwatch, Stonington, CT

AC/JD

6 - Voodoo Grill, Mystic, CT

ALTER EGO

8 - Margaritaville, Uncasville, CT
22 - Cleats, Westerly, RI
30 - Clydesdales, Westerly, RI

ANDY & BETHANY

4 - Twisted Vine, Westerly, RI 6pm
8 - Shipyard Tavern, Mystic, CT 7-10
9 - Maugle Sierra, Ledyard, CT 3-6
20 - Breachway Grill, Charlestown, RI 6:30-10
21 - Daniel Packer, Mystic, CT 10-1
23 - Ridge Vineyards, Preston, CT 12-3

ANDY CHANEY

10 - Daniel Packer, Mystic, CT
26 - Mystic Pizza 2, N. Stonington, CT 7:30pm

AZALEA DRIVE

7 - On The Waterfront, New London, CT 7pm
21 - Harp & Hound, Mystic, CT

BEBOBALOUBOB

7 - Keagan's, Middletown, CT
14 - Burke's, Niantic, CT
15 - Toyo, Colchester, CT 8:30-11:30
21 - Dan's Place, W. Greenwich, RI
22 - Harbor House, Mystic, CT 8:30-11:30
28 - Stone House, Baltic, CT

BOAT CAKE

7 - Amigo's, Westerly, RI
21 - Haversham, Westerly, RI

THE CARTELLS

6,13,20,27 - Norwich Inn, Norwich, CT 6:30pm
7,28 - Maugle Sierra, Ledyard, CT 6pm
12 - Knickerbocker, Westerly, RI 7:30pm
14 - Pazzo Cafe, Rocky Hill, CT 7pm
15 - Bill's Seafood, Westbrook, CT 7:30pm
16 - Wolf Den, Uncasville, CT 7pm
21 - Flying Monkey, Hartford, CT 7pm
23 - Maugle Sierra, Ledyard, CT 3pm
29 - Maple Tree, Simsbury, CT 8:30pm

10 SOUND WAVES

DAN STEVENS

4 - Penn's Tavern, Sunbury, PA
5 - Hotel Crittenden, Coudersport, PA
6 - Old Forge Brewing, Danville, PA
7 - Big Spring Spirits, Bellefonte, PA
9 - Bullfrog Brewery, Williamsport, PA
11,18,25 - www.icrvradio.com 4pm
11,18,25 - Nightingale's, Old Lyme, CT 6pm
19 - Red Lion Inn, Stockbridge, MA
21 - The Falcon, Marlboro, NY
22 - House Concert, Unionville, CT
23 - www.icrvradio.com 12-3
23 - Bee & Thistle, Old Lyme, CT 5pm
27 - Public House, Old Lyme, CT
29 - Perks & Corks, Westerly, RI
30 - Daffodil Festival, Meriden, CT 12:15-1:00
30 - The Fez, Stamford, CT 8pm

DAN WATSON

5 - Mystic Pizza II, N. Stonington, CT
6,9,19,27,30 - Ancient Mariner, Mystic, CT
7,11,22,25 - Daniel Packer, Mystic, CT
12 - Tipping Chair, Southington, CT
13 - Cleats, Westerly, RI
14 - Breachway Grill, Charlestown, RI
15 - Dog Watch, Stonington, CT
18 - Aquarium, Mystic, CT
20 - Voodoo Grill, Mystic, CT
26 - Steak Loft, Mystic, CT
28 - Harbor House, Mystic, CT
29 - Pizzetta, Mystic, CT

DARIK & THE FUNBAGS

8 - Brown Derby, Uncasville, CT
21 - Hardrock Cafe, Foxwoods, CT
22 - Chicago Sams, Cromwell, CT
27 - Nichols College, Dudley, MA
28 - The Cove, Southwick, MA
29 - American Pie, Seymour, CT

EIGHT TO THE BAR

7 - Parrott Delaney, New Hartford, CT 8-11:30
8 - Youth Center, Cambridge, MA
9 - Senior Center, Westport, CT 2-3:30pm
28 - Tennis Club, Poughkeepsie, NY 8:30-11:30
29 - Bond Hotel, Hartford, CT 5:30-10:30

F & BLUES BAND

6 - Atrium, Mashentucket, CT 8:30-12:30
14 - Sneakers, Groton, CT

FRANKENPHIL

6 - Murphys, Providence, RI 5:30pm
7 - Grill 37, Pomfret, CT 7pm
8 - Wright's, Centerbrook, CT 8pm
10 - Rathskeller, Charlestown, RI 7:30pm
12 - Aquarium, Mystic, CT 11am
14 - Donald Oat, Norwich, CT 8pm
15 - Ivory Rest., Deep River, CT 8pm
16 - O'Rourkes, Warwick, RI 3pm
20 - Silver Oak, Mystic, CT 7pm
21 - McBrides, Providence, RI 6:45pm
22 - Food Truck Fest, Meriden, CT 11am
22 - Penny Lane, Old Saybrook, CT 7:30pm

23 - Stomping Ground, Putnam, CT 1pm
28 - Ridge Vineyard, Preston, CT 5:30pm
29 - On The Waterfront, New London, CT 7pm

GREEN TEA

15 - Wood River Inn, Wyoming, RI

GREEN TEA LIGHT

6 - Tap Room, Westerly, RI 8-11
13,27 - The Irons, Mystic, CT 5:30-8:30

JAMES HARRIS

4,11,18,25 - Harp & Hound, Mystic, CT 8pm
5,8,12,19,26,29 - Daniel Packer, Mystic, CT
7 - Venice, Westerly, RI 7pm
14,22 - Pizzetta, Mystic, CT
21 - Perk & Corks, Westerly, RI
28 - Latitude 41, Mystic, CT 7pm
30 - Maugle Sierra, Ledyard, CT 3pm

JUNKYARD

HEARTSTRINGS

7 - The Irons, Mystic, CT 8-11pm
14 - KBC Brewery, Webster, MA 7-10pm
18 - Rathskeller, Charlestown, RI 8-11pm
25 - Pier 27, Mystic, CT 5-8pm
28 - Angelico's, E. Hampton, CT 6-10pm
29 - Shipyard Tavern, Mystic, CT 7-10pm

KEVIN MANZELLA & HEATHER LEPAGE

6 - Pizzetta, Mystic, CT 7-10
7,14 - Shipyard Tavern, Mystic, CT 7-10
15 - Aquarium, Mystic, CT 11-2

MATT n DEAN

13 - Hardrock, Foxwoods, CT

MUDFOOT Featuring Andy Chaney & Matt Dean

15 - Pizzetta, Mystic, CT

NAKED SUNDAY

21 - Knickerbocker, Westerly, RI

RAMBLEWOOD

8 - Sneakers, Groton, CT

18 - MAC, Mystic, CT 6-8:30
22 - Malted Barley, Westerly, RI

RICHARD SHINDELL

14 - The Linda, Albany, NY
15 - River Club, Scituate, MA
19 - One Longfellow, Portland, ME
21 - All Souls, New London, CT
22 - YMCA Boulton Center, Bay Shore, NY
25 - City Vineyard, New York, NY

SAM E. JAMES

14 - Backtracks, Westerly, RI

60's EXPLOSION SHOW

8 - Moose Center, Bozrah, CT
15 - Atrium, Foxwoods, CT
22 - River Inn, Yantic, CT

SUNDAY GRAVY

5 - Steak Loft, Mystic, CT 7-10
14 - Old Theater, Coventry, RI
20 - Back Porch, Old Saybrook, CT 7-11
21 - Sneakers, Groton, CT
28 - Perks & Corks, Westerly, RI
29 - Dan's Place, W. Greenwich, RI

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Def Leppard
12 - Mohegan Sun, Uncasville, CT

Eilen Jewell
25 - Cafe Nine, New Haven, CT

Eric Church
27,28 - Mohegan Sun, Uncasville, CT

Kinky Friedman
13 - Cafe Nine, New Haven, CT

Peter Wolf
20 - Infinity Hall, Hartford, CT

Ryan Montbleau
8 - Infinity Hall, Hartford, CT

Steve Winwood
28 - Fox Theater, Mashantucket, CT

Timothy B. Schmit
28 - Infinity Hall, Hartford, CT

Tom Rush
7 - Kate Center, Old Saybrook, CT



Hail! Hail! Chuck Berry!!

By Mark T. Gould

*"Deep down in Louisiana close to New Orleans,
Way back up in the woods among the evergreens
There stood a log cabin made of earth and wood,
Where lived a country boy named Johnny B. Goode"*



It wasn't even one of his songs.

Here's how I started my life-long devotion to music: On Friday nights, as a young teenager, I used to go to the dances at the "Como" in Stonington. Many times, the band was led by Greg Piccolo, the Godfather, to this day, of southeastern Connecticut music. I never danced (pretty much still don't). Instead, I stood off to the side and took mental musical notes as "Pic" introduced the songs he and his band, either the Groupe or, later, Friends, covered as only they

could do. Then, the next day, I'd run down to the local music store, and buy the records, thereby starting my collection and expanding my musical knowledge.

One particular Friday night, Greg introduced a song called "St. Louis Blues." I later learned it was written by another Godfather of Music, the incomparable W.C. Handy. But, on this night, Pic said it was the "Chuck Berry version."

Chuck Berry. That rang a bell with me. I had become a fan of the Rolling Stones (I mean, who wasn't?), and knew that they were influenced by, and frequently covered, as Pic was doing, songs by this Chuck Berry fellow.

Pic's version of "St. Louis Blues" was soulful and satisfying, as he was and still is, and it stuck with me.

The next day, a Saturday, I wandered down to our local music store, Oliver's, and inquired about "Chuck Berry's 'St. Louis Blues.'" The guy behind the counter, Ted, said he hadn't heard of it.

But, I had a backup plan.

The other two "go to" music stores in the day were on Bank Street in New London. One was Roberts, and the other was Caruso. I bugged, and begged my parents to take me there, and off we went.

I got the same non-response from Roberts, so I ran across the street and down the block to Caruso.

I'd only been in the store a couple of times, and really didn't know my way around, so I asked the guy behind the counter instead of foraging ahead myself. Incredibly, he said he thought it was on an album, and he took me back to the record racks.

He searched around a bit, and pulled out "Chuck Berry in London," which had been released in 1965. I told him I wanted to buy it, and began to rummage around in my pockets for, hopefully, some semblance of my allowance.

As I was digging, the guy said "if you really want to get into Chuck Berry, you should also buy this one," handing me a copy of a record called

"Chuck Berry's Golden Hits."

Thankfully, I somehow came up with the six or seven bucks it took to buy both records.

*"...Who never ever learned to read or write so well,
But he could play a guitar just like a ringing a bell."*

I took them home, and of course, put on "St. Louis Blues" first. It was just as good as Pic's cover (which he probably would find ironic to this day). But, then I took that record off the turntable and cued up "Golden Hits." "Sweet Little Sixteen." "Memphis." "Maybellene." "Rock and Roll Music." "Roll Over Beethoven." "Carol." "School Days." "Johnny B. Goode." Somehow, I had stumbled into the birth of rock 'n' roll, and its name was Chuck Berry.

*"He used to carry his guitar in a gunny sack
Or sit beneath the tree by the railroad track.
Oh, the engineers would see him sitting in the shade,
Strumming with the rhythm that the drivers made."*

Born into a middle-class African-American family in St. Louis, Berry, who died last month at the age of 90, had an interest in music from an early age, and gave his first public performance while he was in high school. Around that same time, he was convicted of armed robbery and was sent to a reformatory, where he was held from 1944 to 1947.

After his release, Berry began working at an automobile assembly plant. By early 1953, influenced by the guitar riffs and showmanship techniques of the blues musician T-Bone Walker, Berry began performing with the Johnnie Johnson Trio. His break came when he traveled to Chicago in May 1955 and met Muddy Waters, who suggested he contact Leonard Chess of Chess Records.

With Chess, he recorded "Maybellene," Berry's adaptation of the country song "Ida Red," which sold over a million copies, reaching number one on Billboard magazine's rhythm and blues chart. By the end of the 1950s, Berry was an established star, with several hit records (pretty much those listed on "Golden Hits," above), film appearances and a lucrative touring career.

*"His mother told him, "Someday you will be a man,
And you will be the leader of a big old band.
Many people coming from miles around
To hear you play your music when the sun go down."*

As great as those classics were, and are, Berry left an even bigger mark on American culture with his influence on the development of both the music and the attitude associated with the rock music lifestyle.

At a time when syrupy ballads ruled the musical roost, he refined and developed rhythm and blues into the major elements that made rock and roll distinctive, with lyrics aimed to appeal to teenagers by using graphic and humorous descriptions of teen dances, fast cars, high school life, and consumer culture, all the while utilizing guitar solos and showmanship that would be a major influence on popular music to this day.

Though he was not technically accomplished, his guitar style was distinctive, incorporating electronic effects to mimic the sound of bottleneck blues guitarists to produce a clear and exciting sound that many later guitarists would acknowledge as an influence in their own style.

Berry's showmanship was also influential on other guitarists, particularly his signature "duck walk", which he first used as a child when, to entertain his family, he walked, stooped but with full-bended knees, with his back

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21 Whisker Fish 7pm	22 Ethan Cash 7pm	23 J Krak & Cairo 4pm-8pm
28 Steve Pertesis 7pm	29 John Maz 6pm	30 Jamie 4pm
5 Brannon Duo 6pm	6 Azalea Drive 6pm	7 Jamie 4pm



By Sue Menhart

On a recent Thursday night, it was freezing out and the sidewalks in downtown Westerly still had patches of snow and ice you needed to trek around or accept your fate. Ben and Nancy Parent were expected any minute for a performance at the Knickerbocker's Tap Room – a cozy listening room with no TVs. The door opened and a blast of cold air followed. The pair shuffled in with acoustic guitars, various duffle bags and an MSA late 70s model pedal steel. They were pleased to see a house sound system mounted on the wall. Ben was not pleased he left his harmonicas at home.

Nancy gracefully flips the pedal steel case upside down to reveal a red velvet lining and begins constructing the instrument, steel bar by steel bar. The bartender pours them a couple IPAs and places them on the windowsill within their reach. Ben tweaks the reverb knob on the mixer just a tad as Nancy plucks a string and they begin. A haunting acoustic rendition of their song “Jubilee” is met with wild applause from the audience. Ben suggests a song to play next and Nancy says, “But should we follow the set list?”

“Na,” they say in unison.

Though this was a week night acoustic duo presentation, the married couple actually front the Southeastern Connecticut original roots/folk/alt-country/rock band “The Riverdogs.” This year the band celebrates their twenty year anniversary. Though various members have come and gone, one thing music appreciators around here can count on – The Riverdogs and Ben and Nancy. Currently, The Riverdogs are: Ben Parent on vocals, electric and acoustic guitars, and harmonica; his wife Nancy Brossard Parent on vocals, pedal steel, and acoustic guitar; Bill Groth on piano, organ, glockenspiel, and backing vocals; Chris DeBiasi on drums; Dana Takaki on violin; and Mark Gehret on bass. Their sixth release, “State of the Union,” has garnered rave reviews. Sound Waves reviewed it here: [http://www.](http://www.swaves.com/EmagV6/March2017/index.html?page=17)

[swaves.com/EmagV6/March2017/index.html?page=17](http://www.swaves.com/EmagV6/March2017/index.html?page=17). It is a 12-song collection of beautifully crafted and thought-provoking pieces with precision state-of-the-art production recorded at PWOP Studios in New London.

I sat down with most members of the band and “State of the Union” producer Carl Franklin at the trendy “Social Bar & Kitchen” in New London in an over-size half-moon table over by the window. Various apps and craft beers were ordered as I prepared to jot down the inner workings of a hundred years of combined musical experience onto an 8½ x 11 inch pad of paper.

First and foremost, you will not find a genuinely nicer group of well-adjusted musicians who are just pleasant to talk with. None are seeking glory, fame or fortune. They just love what they do within the confines and constraints of today's crazy music business where there are millions of listening choices. They love playing and creating music.

Current Lineup

Chief songwriter Ben Parent and his wife Nancy Brossard Parent, a songwriter as well, lead the band. His voice is gruff and growl, hers angelic and sweet. Their harmonies are the mainstay, the big ticket if you will, for the band. Bill is a classically trained pianist who joined in 2014. Chris joined at the same time. Chris and Nancy actually went to Old Lyme High School together. Chris was always a rocker while Nancy was a theater buff. Mark joined in 2016 after a suggestion from Bill. Dana had played on Nancy's solo album “Visions of Angels” in 2012 and has been involved ever since. Everybody in the band has kids. Bill and Mark are full-time musicians while everybody else has day job-type careers.

Band Ground Rules

Nancy said the only rule is everybody needs to be able to attend practices and Ben says if you say yes to a gig, you can't say no later, as all the members play in other projects. Ben further clarified that they try to get and keep people who love the music, who care about the music, and who aren't involved in too many other things. Ben said, "It's got to be the right chemistry. People have to want the same thing." Bill offered, "This is the coolest band I've ever been in." Chris said, "When you can jam with the rest of your band mates, that's when you start to work together. We can do that now."

"We have a high season from May to September," Nancy said. "We just hope and expect band members to be available. It's really important that whoever we have digs on the sound and digs on the music." Ben said, "I just want to always get better as a band and that means rehearsing more, being clear headed for performances, paying attention to the music. It's work."

Early Influences

Nancy liked classical music and is a trained opera singer. In college she taught herself guitar and started to like and emulate the Indigo Girls, Mary Chapin Carpenter and Melissa Etheridge. "Melissa lit a fire in me," she said. "I saw her live three rows up with an electric guitar and I was like, yeah. I want to do that." Bill was a classical pianist in high school. In the 1970s he started getting into the Allman Brothers, Keith Emerson, Yes, Edgar Winter, Santana and the Eagles. Then he went to Berkeley and got into jazz. "Now I play country-rock piano and I love it." Chris listens to a lot of different of music and is an alternative music fan – The Cure, REM, Wilco and My Morning Jacket. "Drummer Larry Mullen, Jr. from U2 was my biggest influence. But I like country too," he said. "I like it all." Ben always listened to a lot of classic rock and anything in his parent's record collection and got into heavy metal in high school. "But I got out of that," he laughs. Nancy said, "In the late 90s Ben and I went to a lot of concerts – Wilco, Sun Volt, the Jayhawks, Steve Earl, Lucinda Williams - artists from the alt-country genre. We were total groupies. I think this shaped us as a band. That's why we got the pedal steel involved." Dana played violin since she was little, mostly classical. "The country rock is relatively new," she said. "This month I'm at Daddy Jack's playing Ben's originals, next month I'm playing Brahms in the back of the second violin section with the New Britain Symphony. I also play in the back of the second violin section with the Chorus of Westerly." Mark's early musical influences were many. His parents were both musicians. "As such, I grew up on Frank Sinatra and the like, as well as classical and orchestral music. The records I bought were Huey Lewis, Billy Joel, and Genesis. Later on for me came bands like Jamiroquai and Phish," Mark said.

On Songwriting

The Riverdogs have won numerous awards for their songwriting and original music remains their focus. Nancy usually starts with a melody idea then works on the lyrics while Ben traditionally starts with lyrics. "But melody matters to me more now," Ben said. This is evident on "State of the Union." The songs are catchy and hooky and you will find yourself humming along. Nancy's songwriting faucet is not always on and Ben agreed that his isn't always on either. "But when it's three a.m. and you get an idea, you have to get up and go with it, or it's lost," Ben said. "When I actually try and write something, it's often not as good as when it just kind of happens. If I go away for a weekend, sometimes I'll get ten ideas coming at me," he said. Nancy agreed, "Sometimes idle time is what you need." She added, "The reality of a day job is a source of muse for my songwriting. I wouldn't have a well to draw from if I didn't. I have to maintain a certain level of misery to write good songs."

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20 Years Strong

When asked if the Rivergods have any diehard fans who have followed them from the beginning Ben said, "They come and go. At our CD Release Party, we saw people we hadn't seen for ten years." When asked who their audience is Nancy said, "It's a smorgasbord. It's a cross-section of a lot of different people." Ben said, "We get waves of musicians coming to see us and radio DJs like John Lamar (Radio Joe) from WCNI New London. He was the first DJ to play our first CD. He's still a fan." When asked about their favorite venues to play, the consensus was outdoor gigs, especially Captain Scott's Lobster Dock in New London. "They give us a cooler of beer," Nancy said while laughing. They don't constantly look for gigs because they don't want to play all the time. "We like to have a family/band balance," Nancy said. Ben looks over at his wife and decides, "I'm the gas and she's the brakes." When asked what would be the ultimate gig Nancy said, "I would love to play a big stage with a big outside crowd. I would love to play a stadium, I'll be honest." Everyone agreed. Ben said, "The only way to stand out is to get better." They've come a long way from their 2000 debut album "Capsule" which includes one of Nancy's favorite tunes they do - "Ten Mile Yearning." The song embodies a kinder, gentler Rivergod sound but she says "I think it captures the Rivergods pretty well."

I asked the table, "If you were approached to go to the next level with a major record deal and a worldwide tour, would you do it?" The answer was a resounding "YES." "However," said Nancy, "it's a pie in the sky kind of thing. We never really think about it. Plus, the money would have to be right," as she and everybody laughs. Jokes abound like "Well, there would have to be health insurance, a 401K, etc.," and more laughter ensues. Bill offered, "I think it's a more realistic goal to get into some bigger New England area festivals." Nancy thinks further and decides, "It comes down to child care and keeping a happy home." Chris ponders further that everyone has different challenges. His wife could potentially stay home while he went out on the road, but for Ben and Nancy, they would both have to go." Carl interjects, "Well, I could be the sound guy," as he sips on his Maker's Mark.

What's Next

The band is already working on their next album and according to Ben they are going to "bang it out" just like they did "State of the Union." Ben said, "The way we recorded this album with Carl, is the way I've always wanted to record. The band was ready. We went in and went with a good producer and a good studio and banged it out. That's how I want to record from now on. Get ten or twelve good songs and bang them out. I don't want to do 12 months of overdubbing." Ben said, "I'm super happy to still be making music with this band. The players have changed, but the sound has always had a continuum." Chris said he is "happy to be a part of the band." Bill said, "I'm in the 20-year program. I have 17 more to go." Ben said, "I would love for the band (or me as a songwriter) to be involved in making music for either a theater production or a movie. I also think it might be fun to do one of those album tributes shows, just for the love of the music. Personally, I'd choose something like Tom Petty's Wildflowers." Nancy decides, "I feel like I'm just getting started. I don't feel like I'm at the end. I feel like I'm at the beginning. I'm just warming up. Want twenty more." Ben added, "Carl Franklin has been the biggest supporter of the band - from rehearsal space, to friendship, to dinners at the house - so thanks to Carl." Choosing Carl Franklin to record and produce their latest album having worked with him on various projects was a "no-brainer" according to Nancy. "We were familiar with him and we've always loved his work."

And a round of "cheers to the next album" ensued.

Links:

<https://therivergods.com/>

16 SOUND WAVES

<https://www.facebook.com/therivergods/>

<https://therivergods.bandcamp.com/>

<https://nancyparent.bandcamp.com/>

Upcoming Shows:

April 2 - Pattaconk 1850 Bar & Grill, Chester, CT

May 5 - Daddy Jack's, New London, CT

June 4 - Pattaconk 1850 Bar & Grill, Chester, CT

June 16 - Music in the Meadow VI @ The Arboretum, New London, CT

June 24 - Lyman Allyn Museum's Summer Fest, New London, CT

June 25 - Bee & Thistle Inn, Old Lyme, CT

July 1 - Captain Scott's Lobster Dock, New London, CT



Chuck Berry Continued

and head vertical, under a table to retrieve a ball.

As such, his influence on the emergence, and continuity, of rock 'n' roll is incalculable and beyond description.

But, don't just let me tell you that. Let his disciples tell you.

"One of my big lights has gone out," said Keith Richards. "He lit up our teenage years, and blew life into our dreams of being musicians and performers," said Mick Jagger. "(He's) maybe the most important figure in all of rock and roll," said Huey Lewis. "Chuck Berry was rock's greatest practitioner, guitarist, and the greatest pure rock 'n' roll writer who ever lived," said Bruce Springsteen. "None of us would have been here without you," said Lenny Kravitz. "It started with Chuck Berry. He inspired us all," said Rod Stewart. "There was one great song after another. He was such a clever writer," said Steve Miller. "(He was) one of the originators of rock & roll guitar and a brilliant poet," said Robbie Robertson.

*The people passing by, they would stop and say,
"Oh, my, but that little country boy could play!"*

Truer musical words were never spoken.

Hail!! Hail!! Chuck Berry!!

And, thank you.

www.Swaves.com

HEARING AID



Greg Abate & The Tim Ray Trio "Road To Forever" Naxos of America

Road To Forever is a musical time capsule, a callback to the classic jazz lounge sounds of our country's younger days. Through his seasoned saxophone playing Greg Abate leads the Tim Ray Trio through ten progressive jams that both sooth the soul and excite the brain.

One of the biggest strengths of the album is in its diversity. Each song carries its own distinct attitude or theme, very rarely visiting sounds already explored. On one song the band might play slow and meticulous, while on the next they might speed it up and fill the air with infectious improv. All the players are seasoned veterans, which is so clearly shown through how easily they are all able to adapt to so many styles and intensities.

The group's chemistry is nearly flawless, so much so that it's almost hard to believe that the album was recorded in a single session with virtually no rehearsal. Every musician has their time to shine, but together is where they shine brightest. They flow around each other so naturally, showing off each member's unique chops, while still maintaining unbreakable unity. One stand out track is "Seasons", in which Abate ditches his saxophone in favor of a flute, joining the band for a smooth and adventurous jam.

Sonically the album is gorgeous, with all the instruments being recorded in crisp and balanced sound. Unlike some bandleaders, Greg Abate does not attempt to overpower you with his saxophone playing (even though it often

steals the show), instead he nestles it snugly in the mix, making sure that all the other members sound just as clear and distinct.

With Road To Forever Greg Abate proved that even after five decades of working in jazz, he is nowhere close to running out of fresh ideas. Gelling with the Tim Ray Trio was a seamless effort, and we hope that they continue to work together, giving us more modern re-inventions of a classic sound.

- Niles Wilson



The Joey Gilmore Band "Respect The Blues" Mosher St. Records

Spanning several decades, Florida musical legend, Joey Gilmore has provided prime performances at blues festivals and night clubs all over the world and is known as one of the best soul-blues and R&B singers in the business. Gilmore has shared the stage with, among others, James Brown, Etta James, Bobby Bland, Little Milton, and Johnny Taylor. In January of 2006 he won at the IBC, (International Blues Competition) outscoring all the artists making him the best unsigned artist on the planet at that time. His career took off from there with additional accolades in 2008 and 2015.

Gilmore has put together a fine collection of blues, rhythm and blues, soul and even a little ska for "Respect The Blues." Although there isn't a title track as such, the name of this disc is fitting. Gilmore's voice is powerful and commands respect! Even though all the songs are cover tunes, Gilmore makes

every note his own thru interpretation. The first cut on this eleven song CD comes in solid with drums, bass, and guitar joined by horns. Gilmore's voice sings "Man of My Word" with conviction! Ivan Chopik, whom Gilmore took under his wing when he was a mere sixteen years old, makes a fine first impression on the closing guitar solo! Track two, "Can't Kill Nothin'" is an up-tempo shuffle and is again sung by Gilmore. The opening guitar solo is supported by Sonny Boy Williams on organ. Chopik initiates the solo section followed by Gilmore. Track three takes the tempo down to a traditional slow blues, but with a little added spice in the arrangement. The guitar solo is scorching and the harmonica solo by Rockin' Jake was a nice diversion from what had been featured up to this point. The fourth cut, "Livin' A Lie" took the listener to a different place with a smoother soul sound featuring Domino Johnson on vocals. Johnson adds a special touch with falsetto vocal accents. For track number five, Gilmore hops back on the mic with a ska rhythm in "Little Love (always makes it bettah)" and features powerful solos from Williams on organ to open and Chopik on guitar solos mid-song and at the end of the last verse. The horns punctuated the ending, creating a unique arrangement.

Track six, "Feel Like Breakin' Up Somebody's Home" is a song covered by many artists, but here again; Gilmore makes this one his own with his powerful pipes and stops embellished with horns. Chopik soars on guitar! Johnson takes another turn on vocals on track seven for, "This Time I'm Gone For Good." His soulful voice is complimented by Gilmore's plaintive yet strong solo. Up to this point Edlene Hart was only doing backing vocals, but on the eighth cut, she splits vocal duties with Gilmore in a pair of tunes made famous by Aretha Franklin; penned by Don Covay and Steve Cropper. "Chain of Fools" and "See Saw" are linked together perfectly, sung by Hart and Gilmore respectfully. They duet playfully at the end of this unique arrangement!

Gilmore sings a little soulful song on track nine, "Room 244;" a tale about sneaking away to a motel room to "make love slow and easy!" Johnson returns to the mic one more time on the tenth cut, "Soul Survivor." This energetic number is in every way reminiscent of 1960's soul; complete with fine horn arrangements, B3 organ sound, and polished backing vocals! The eleventh and fi-

nal cut is a song credited to Roosevelt Sykes and James Oden recorded in 1957 by Nappy Brown and later gaining greater fame by Ray Charles. Hart and Gilmore trade off on verses, performing this tune with their own special energy! This song was the perfect way to polish this fine work of art!

- Ms Marci



Mammal Dap "Deep Field"

Mammal Dap Music

In the heart of Western Mass, Northampton has long been home to a very vibrant music scene with a deep love for jam bands and groove projects. Mammal Dap has been central to that culture for several years, bringing an incredible amount of talent, energy and vision with their music.

Colin Jalbert lays down some really tight rhythms on the drum kit. I can hear the influence of Andrew Barr of The Slip in his playing style. Zack Cross is a force to be reckoned with on the keyboards. He knows when to get crazy and when to reel it back in. Killian Karlsson is always pushing the sound to higher levels on the electric guitar with mind-blowing leads. Their new bass player Reed Sutherland has jumped right in and lays down a solid bottom end.

Most of these guys studied jazz at music school. They've focused on taking that knowledge of the past and combining it with new and innovative sounds of the future. Zack Cross said of their influences, "...artists like Miles Davis, Herbie Hancock, Weather Report, anyone willing to push the boundaries of genre to create something really awesome and fresh-sounding. Hip-hop and R&B is definitely a major influence as well, the way the vocals interact with the beat in that music inspire a lot of the rhythms we use in our melodies."

Continued Page 20
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COOKING WITH THE BLUES



By Jack Chaplin

With sadness, I heard the news a few days ago that James Cotton had passed away. Mr. Cotton had been one of my earliest introductions to the blues. I was heading off to cooking school in the fall of 1976 to Johnson & Wales in Providence, RI. Somewhere, I had snagged a stereo with an 8-track deck. My dad had a bunch of tapes in his car and I grabbed two: Elvis and James Cotton. I had five roommates but shared a room with Mark Stocker from Wildwood, NJ. He was easy going, but I drove him nuts playing that James Cotton tape morning, noon and night! I used to put it in at night to fall asleep to, and he'd hoot and holler how he was tired of hearing

the same tape over and over! Sadly, Mark passed away a few years back but every time I'd talk to him years later he'd remind me of that damned tape, and we would have a good laugh. A few years back, I got to see Mr. James Cotton himself with his band at the 2nd Mystic Blues Festival. He couldn't sing or stand at that point. He had to sit in a chair on stage, but he had assembled one of the greatest bands, and could still blow that harp like no one else! I was most impressed with the showmanship of his bass player and his guitarist from the South Side of Chicago. I still say he was one of the best I've heard. I shadowed Mr. Cotton after he finished, and watched him with awe as he gingerly walked off stage and down a ramp very close to where I was standing. I was within a few feet of my blues legend! He needed to use the restroom, and someone pointed that it was towards my direction but a temporary fence was in the way. I quickly pulled a few stakes out of the ground and dropped the fence so he could walk through. He gave me a smile, shook my hand, and I quickly recalled to him this story that I had just told you. I will cherish his music and that memory forever. R.I.P. Mr. James Cotton.

While I'm on the subject of great musicians I want to tell you about a great local musician right here in New London, Carl Franklin. When I first came to town back in 2009, I had been doing a cable access show called Daddy Jack's "Cooking With the Blues" that I aired on many cable channels locally. I had started a new restaurant called Chaplin's on Bank St. and gave up producing the show, devoting all my time to my new venture. Since music, especially blues, is a passion, I was surprised at the deep pool of talent right here in town and kept my ears open. I heard about Carl and PWOP, a recording studio he had up on State St., and that he also made his living in the computer field. I had been a half-assed drummer in my youth wishing I could make a living playing music, but took the safer route and became a chef. My father had lost everything to gambling when I was a teen, and I wanted security. I knew that I could always put a roof over my

head, and people had to eat! Carl and I had things in common, and years later when I opened Daddy Jack's I got to know Carl. We became friends through food and music.

Carl and his brother, Jay, grew up in Mystic in a time when you'd tell your mother after breakfast, "See you later, mom" and she would say, "be home for dinner." I knew those times well. John J. Franklin Sr, Carl's dad, had graduated from Webb Institute of Naval Architecture in Glen Cove, NY in 1954 and moved with his wife, Gale, to Mystic in '65 to work at EB as an engineer. Carl's mom gave the Franklin boys their first piano lesson at ages four and five. At the age of eight, Carl started singing in the Westerly Community Chorus, and at 10 he was singing Beethoven's Ninth. As I was interviewing Carl, I said that I didn't even know that there were words to it! Carl started trumpet lessons in 5th grade, and shortly thereafter picked up the guitar and took lessons for three or four years from New London guitarist, Jesse Cassimono. Among Carl's guitar influences were Peter Frampton, Brian May, Steve Gaines, Joe Walsh, and Jerry Garcia. In high school, Carl put down the trumpet and played baritone horn. Berklee was next after high school for a short stint, then on to Full Sail University to study music recording, mixing and mastering. Beyond recording, Carl was introduced to computers and bought an IBM PC Clone for \$699 and taught himself programming. After a few years of hacking around he set his sights on Crescent Software in Ridgefield, CT, and set up an interview with owner Ethan Winer at his office. Upon entering he noticed guitars, amps, and other music equipment. Turns out Ethan was a musician, also. He picked up a guitar, played a blues riff, and handed it to Carl, who played it back note for note. The deal was sealed when it was discovered they both enjoyed a glass or two of Scotch Whiskey. After leaving Crescent in 1994 for a medical software startup in California, Carl started the first Visual Basic web site, Carl & Gary's VB Home Page, and developed a 20,000 strong email list with which he morphed into a hands-on training company,



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Franklin's Net. This transitioned in 2002 into a podcast for software developers, .NET.Rocks, which became very popular very quickly. In 2007, Carl opened PWOP Recording Studios and has recorded numerous sessions and produced some of the area's top bands earning Producer Of The Year 2015 at the Whalie Awards here in New London. I've had the privilege to sit in on a recording session and see Carl's amazing skills, firsthand. He has recorded The Hempsteadys, Josie Davis, The Rivergods, Cedric Mayfield's much anticipated CD, two albums by the Franklin Brothers, and one solo album.

Carl and The Franklin Brothers Band have played to a packed house at Daddy Jack's many times. They are a 10-piece ensemble with four horns known as the Brassholes, Sound Waves columnist Sue Menhart or Amie Coffey on vocals, Jay on Keys/Vocals, Carl on Guitar/Vocals,

Kevin Cary on Bass, percussionist Che Cartafalsa and 23 rotating members to round out the band. I recently asked Carl how the band came about. John Boyle, a childhood friend, was diagnosed with terminal cancer in his 40s and wanted Carl to put a band together sparing no expense to play at his wedding in 2015. Carl hired his current band members along with Curt Ramm, Springsteen's Trumpet player who happens to live in the area. Unfortunately John passed away before the scheduled date but the band debuted at John's Celebration Of Life at the Portuguese Holy Ghost Society in Stonington. The Franklin Bros. continue to play in the area and have many recordings that are available at their shows. One of Carl's proudest recording moments was having guitar legend John Scofield sit in on a few sessions!

Carl has started a podcast called 2 Keto Dudes in 2016. He's been on a ketogenic diet for almost a year losing over 80 lbs. and reversed his Type 2 Diabetes. He and co-host Richard Morris are planning a Ketofest here in New London in July (<http://ketofest.com>). Life is an interesting journey, and I find Carl's fascinating. The Franklin Bros. will be playing at Daddy Jack's on the 8th of this month and will be in the lineup for New London's Blues and Brews Fest, June 10th and 11th. You can hear more Franklin Brothers music at <http://franklinbrothersband.com>

Do Like Bagels? Do You Want To Know Who Has The Best Bagels This Side Of The Hudson River? Ok! Deke's Bagels owned by Deke Haylon In Niantic, CT of all places, that's right Niantic, CT. A friend of mine, Keith, brought me an assortment of bagels 12 strong with some chive cream cheese a few weeks ago. I didn't open the bag for a few days but when I did and split a jalepeno cheese jobber, toasted it up, layed on some of the aforementioned chive cheese, oh my God I thought I had died and gone to H&H Bagel Heaven in NYC. Chewy, Crisp, Crunchy, Yet Tender, not like the fake ones they serve at Dunkin Donuts. After a few days, maybe a week, I had to search out the source and headed over to Deke's and there he was, now You need to do the same! Right now he has a counter indoors that seats maybe 6 stools but come spring and summer Deke's has a nice patio out front that I predict will become the hottest seat in town! Deke was telling me that his wholesale business has taken off to such an extent that he is looking for a much larger production facility in New London. I love to hear a small business success story. Deke use to be a personal chef to Donald's Brother, Donald Trump that is! Now that's real news not that fake ass noise going around! Do something nice for someone down on their luck! Don't forget where you came from, share the wealth, share the knowledge!

~ Jack



Hearing Aid Continued

Mammal Dap continues to impress with their new release, "Deep Field". It's a sonic tour through various dimensions of the universe. It's like a kaleidoscope of sound that is rotating constantly through your field of vision. Zack said, "The thing we seem to hear the most from first time listeners is that we sound like video game music, which we are totally fine with. It's like if you took that and mixed it with cinematic indie rock, then added a little Prince!"

When asked about the coming year Zack responded, "We are going to be on tour through Spring/Summer of 2017 in support of "Deep Field". Fans can find all the details about that on our website, mammaldap.com. We've got a few music videos for the songs from that EP that we want to make, and we also have at least 9 or 10 completely new songs that nobody's even heard yet, so we may even have more new music for y'all coming soon!"

I'm excited to see these guys continue to grow as a band and constantly push the envelope of their sound. Their live show bursts with a kind of energy that you just can't contain in a CD. I'd recommend getting on the Mammal Dap train early - these guys are the real deal.

- Tom Matthew
Two Ton Music



Zoe Schwarz Blue Commotion

"This Is The Life I Choose"

33 Records

I have reviewed Zoe Schwarz before so when I saw her CD arrive for potential review, I was quite excited at the prospect of hearing more from her. This British band borrows and I mean this in the most complimentary

way) steals a lot of American stylings in their compositions; yet retains their own originality. This thirteen track CD of mostly originals penned by Schwarz and guitarist Rob Koral, begins with "Hold On." This number has "kicking off a concert" energy, with lyrics by Phil Coles. Track two, "My Baby Told Me So" begins with Koral on acoustic guitar and Schwarz on vocals. The band kicks in as the second verse begins. The lyrics ponder about getting to a gig without a car and not having money to pay the band; yet she is assured that "life is sweet...my baby told me so!" Schwarz's voice echoes tones of Peggy Lee in this light-hearted melody. The third cut, "People" begins with the band playing a percussive riff in unison, then launching into a "Mojo" meter. "People" is a plea for a more humanitarian/altruistic outlook...worth listening to every sentiment in this song. Pete Whittaker tears it up on Hammond organ, followed by Koral in matching spirit on guitar! The song ends with the head.

Track four; "Broken" switches the mood to melancholy. This song emulates Billie Holiday; lyrically and vocally. The vocals melt into the guitar solo that begins plaintively and builds. Track five does a 180 degree turn in its mood. "I Wanna Get Something Started With You" is light and flirty; kind of a "High-heeled Sneakers" sentiment with a jazzy style. Whittaker starts the solo section on organ, followed by Koral in a jazz groove. Track six, "Free From You" is a rock tune in a minor key. Schwarz tells of getting over a toxic relationship. She expounds on him being a "coward...chauvinist...misogynist...one day you'll pay for it and I will be over you!" Koral's solo reflects the mood perfectly.

The seventh cut is the title tract, "This Is The Life I Choose." It has an interesting arrangement, as it shifts rhythms in minor tones. Schwarz's voice in the verses is soft and reflective then resounds in the chorus. The true poet shines through in the lyrical content as she describes various scenarios in the life of a blues performer. Whittaker's and Koral's solos, respectfully, flare with emotion! Track eight, "Exit," lyrics penned by Coles, repeats the word exit at the beginning of almost every line; "exit my head...exit straight ahead...exit my every pore, exit my door. Exit, leave me be!" Not surprising, this song has a built in hook. It's really rather catchy! The horn's out-tro is reminiscent of Otis Redding's horn arrangements. The ninth cut, "I Can't

Live Like That" is a lively declaration of how, in spite of advice given by her mother and others, (stay away from boys, stay away from the blues) she has to live her own life! Track ten, "No Money In My Pocket" enters with Paul Robinson on drums, joined by the band. The same primal beat is always present, keeping the rhythm going through the pauses, between verses and solos. The lyrics, penned by Pete Feenstra, tell the tale of touring, living gig to gig financially. This one is a rocker! Song eleven, "Call of The Night" has a dreamy, ballad quality. The musical poem contained within this song's melody was also penned by Feenstra.

The two final cuts are referred to as "bonus tracks." The first of which is a song penned by the late, great Jack Bruce. "We're Going Wrong" was recorded when Bruce was with Cream. Schwarz's version truly does Bruce proud! Her voice is so well suited for this sad song. Koral's guitar solo has its own complimentary personality. The final cut, "Feeling Good" has a rich history. It was written by Anthony Newley and Leslie Bricusse for the 1964 musical "The Roar Of The Greasepaint—The Smell Of The Crowd." Probably the most famous version was recorded by Nina Simone, and first appeared on her 1965 album "I Put A Spell On You." It has since been recorded by a highly diverse list of artists, including Sammy Davis Jr., Traffic, Michael Bubl , The Pussycat Dolls, George Michael, John Coltrane, Frank Sinatra Jr., and Adam Lambert. This song, too, was a perfect choice for Schwarz to cover. She has room to soar vocally, and SHE DOES!

- Ms Marci



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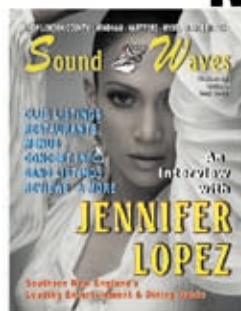
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5th ANNUAL KARL KELLY MEMORIAL SCHOLARSHIP CONCERT

The Fifth Annual Memorial Scholarship Concert in honor of late New London area soul man Karl Kelly will take place on Sunday, April 30, 2017 from 3-7 p.m. at the Great Neck Country Club in Waterford, Conn. Local musicians and former bandmates will honor his memory by resurrecting his catalog of songs and performing them in various configurations and collaborations for a musical day to remember. The event is family-friendly and tickets can be purchased in advance for \$15 at Silva's Package Store, Muddy Waters, Daddy Jacks, Birdseye Cafe, Cafe Sol, Nancy's Salon, Spindrift Guitars and Hot Rod Cafe. Tickets are \$20 at the door. Additionally, local businesses have donated numerous raffle items including an overnight stay for two with \$100 gift certificate for food at Tuscany or Bar America, two tickets to see Train in concert, numerous local business gift cards, wireless headphones, a load of top soil delivered, a golf package, eyelash extensions (\$200 value), an Alex and Ani bracelet, and Coach merchandise.

Karl passed away in October 2012 at age 65 from lung cancer complications, and was a Connecticut Blues Hall of Fame inductee. Since 2012, proceeds from this memorial concert have given \$6,500 in scholarships to local musicians. Organizers also support scholarships for Junior Fellows at the Cabaret & Performance Conferences at the Eugene O'Neil. This year they will also be giving a donation to the Hygienic in New London to help with their outdoor amphitheater. The official Facebook event page is here: <https://www.facebook.com/events/291307387955423/>. The Great Neck Country Club is located at 28 Lamphere Rd in Waterford, Conn.

- Sue Menhart
 SOUND WAVES 21

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Saturday
May 13th

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- 6 - Top 5 Hits
- 22 - Top 10 Hits
- 39 - Top 40 Hits



"Sailing"
"Ride Like The Wind"
"Arthur's Theme (Best That You Can Do)"
"Never Be The Same"

"Think Of Laura"
"All Right"
"Say You'll Be Mine"
"No Time For Talk"

Friday, May 12: 5 pm - 11 pm
Saturday, May 13: 11 am - 11 pm
Sunday, May 14: 11 am - 5 pm

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THE MUSICAL BOX:

SELLING ENGLAND BY THE POUND (THE BLACK SHOW)

Friday April 7, 2017 | 8:00 pm

The Musical Box, internationally acclaimed for its historical re-enactment of early Genesis' works, is coming to the Garde Arts Center to perform the Black Show, the emblematic 1974 performance that made Genesis and Peter Gabriel attain rock star status, enjoying to this day a cult following from nostalgic and young music lovers alike.



SEX TIPS FOR STRAIGHT WOMEN FROM A GAY MAN

**Thursday May 18 & Friday May 19, 2017
8:00 pm**

This romantic comedy takes the audience on a hilarious and wild ride where no topic is taboo and the insider 'tips' come straight from the source: a gay man. *Sponsored by: Blu-Prints Unlimited, Inc.*



ANNIE

Sunday April 23, 2017 | 5:00 pm

Leapin' Lizards! The world's best-loved musical returns in time-honored form. Directed by original lyricist and director Martin Charnin and choreographed by Liza Gennaro, this production of ANNIE will be a brand new incarnation of the iconic original. *Sponsored by Olde Mistick Village, Simply Majestic & CT Family*



THE ROBERT CRAY BAND

Friday May 26, 2017 | 8:00 pm

Blues Man for the Ages... Cray and his band have recorded 20 studio releases, 15 of which have been on the Billboard charts, and played bars, concert halls, festivals and arenas around the world. There are five Grammys with his name on them, and he has a suitcase full of W.C. Handy blues awards. And just four years ago Cray was inducted into the Blues Hall of Fame.

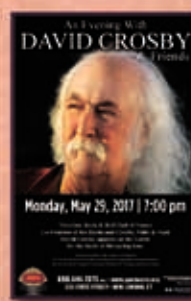


AN EVENING WITH

KRIS KRISTOFFERSON

Saturday May 6, 2017 | 8:00 pm

The legendary three-time GRAMMY winning singer/songwriter – and Hollywood star – Kris Kristofferson – performs classics such as “Me & Bobby McGee”, “Sunday Mornin’ Comin’ Down”, “Help Me Make it Through the Night” and more in an extraordinary solo acoustic setting – only at the Garde!
Sponsored by: Olde Mistick Village & R.B. Kent & Son



AN EVENING WITH

DAVID CROSBY & FRIENDS

Monday May 29, 2017 | 7:00 pm

Two-time Rock & Roll Hall of Famer, Co-Founder of the Byrds and Crosby, Stills & Nash, David Crosby appears at the Garde for the finale of his spring tour.

Partial proceeds of the concert will benefit PACE the Garde's non-profit education and community outreach mission and the Southern Virginia University Institute for Writing and Mass Media.



Department of Economic and
Community Development

Office of the Arts



DONOVAN

50TH ANNIVERSARY OF SUNSHINE SUPERMAN TOUR

Saturday June 3, 2017 | 8:00 pm

Donovan, '60s legend, icon, poet and one of the world's most enduring singer songwriters, brings his 50th Anniversary North American Tour to the glorious and intimate splendor of the Garde Theater, featuring classic songs including “Sunshine Superman”, “Mellow Yellow”, “The Hurdy Gurdy Man”, “Jennifer Juniper”, and more.

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