

Sound Waves

Volume 27
Issue 9
September 2017

An
Interview
with

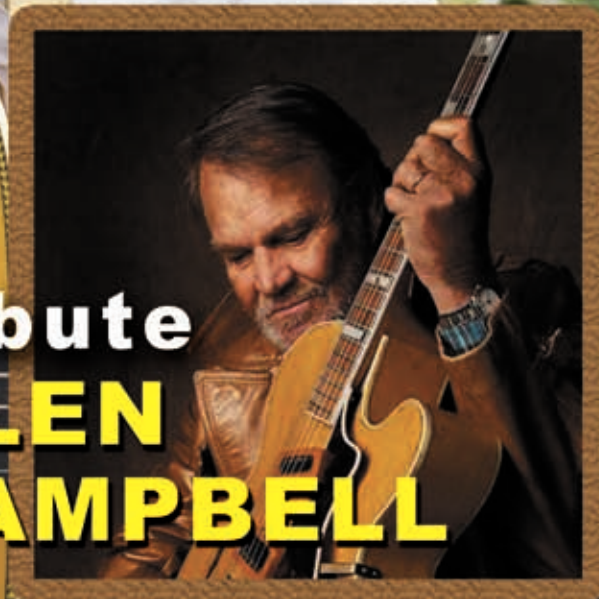
**RUSTY
YOUNG**

**WAR ON DRUGS
MY PIZZA MY WORLD
CLUBS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

Plus
A Tribute
to **GLEN
CAMPBELL**

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9am-noon



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Sound Waves

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FRIENDS
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FRIENDS
DRINK
AND
DRIVE

“I’m Gonna Be Where The Lights Are Shining On Me”

A Tribute to Glen Campbell

By Mark T. Gould

*“I’ve been walkin’ these streets so long
Singin’ the same old song...”*

They were still those emotional classics, but something seemed a little off.

His voice sounded great, strong and true, and his band, including his son and daughter, was tight. But, it was what happened between the songs that gave the audience pause.

Occasionally, he seemed to lose his train of thought while talking to us. Once, he nearly dropped his guitar. A couple of times, he forgot the next song or what key is what in.

Then came “Try a Little Kindness.” Twice during that song, his ripped off solos that sounded like a man half his age, grinning through determination at both at his guitar and toward the massive ovation from the Mohegan Sun Arena audience.

Then, all the doubt was gone. He knew, and we knew, just like he said at the beginning of every show:

“Good evening, ladies and gentlemen, I’m Glen Campbell.”

And, for a few musical minutes, they was nary the evidence of the onset of Alzheimer’s, which ultimately led to his death last month.

*“I know every crack in these dirty
sidewalks of Broadway
Where hustle’s the name of the
game
And nice guys get washed away like
the snow and the rain
There’s been a load of compromi-
sin’
On the road to my horizon...”*

Glen Campbell’s road began in the tiny community of Billstown, Arkansas. His family was cotton sharecroppers who lived in a small house that had no electricity. He started playing guitar at the age of four, when his uncle gave him a five-dollar acoustic from Sears. Early on, he played at fairs and church picnics, finally forming his first band, the Western Wranglers, in 1958.

Two years later, he moved to Los Angeles, where he started to get session work, quickly becoming one of the most influential and sought after studio musicians. He was a member of the so-called “Wrecking Crew,” musicians who played on a virtual “who’s who” of mid- Sixties recordings, including hits recorded by Nancy Sinatra, Bobby Vee, The Partridge Family, The Mamas & the Papas, The Carpenters, The Fifth Dimension, John Denver, The Beach Boys, The Monkees, Bing Crosby, Simon & Garfunkel, and Nat King Cole. Among other hits, he played guitar on “Good Vibrations,” “California Girls,” and “Mr. Tambourine Man.” He also toured with the Beach Boys.

He signed with Capitol Records, but did not have a hit until 1967, when he recorded John Hartford’s poignant “Gentle on My Mind.” All told, he released over 70 albums, culminating with this year’s so-perfectly title

www.Swaves.com

A Remembrance: Glen Campbell Gently Into The Night “I Treat (Music) As A Gift From God”

By Rex Rutkoski

“Been There, Done That” easily could have be the title of the soundtrack of Glen Campbell’s career.

Certainly, it wouldn’t be taking artistic license.

...Not when you were a member of the Beach Boys’ touring and recording band, displayed you acclaimed guitar licks on the records of legends ranging from Frank Sinatra (that was him on “Strangers In The Night”) to Nat King Cole, Elvis Presley to the Righteous Brothers (that’s Campbell on “You’ve Lost That Loving Feeling.”); and Dean Martin and Merle Haggard to Jan & Dean.

...Not when Phil Spector, so legendary a rock producer that he had his own sound named after him, hired you to play on his classic productions.

...Not when you acted with one of filmndom’s most beloved figures, John Wayne (in “True Grit”).

...Certainly not when you sold more than 45 million records, including outselling the Beatles in 1968, made at least 75 trips up the charts, many of

them into the Top 10; were inducted into the Country Music Hall of Fame; named entertainer of the year by the Country Music Association and male vocalist of the year by that organization as well as the Academy of Country Music (ACM), who also honored you with its Pioneer Award. (A series of Gospel albums in the ’90s brought Campbell a Dove Award, the Gospel Grammy.)

...Nor when you made music history by winning a Grammy in both country (for Gentle On My Mind”) and pop (for “By The Time I Get To Phoenix”) categories in 1967

...Nor when two of your singles landed at number one on both the country and pop charts – “Rhinstone

Cowboy” in 1975 and “Southern Nights” in 1977.

Even television benefited from his magic touch. “The Glen Campbell Goodtime Hour” variety show, which aired from 1969 to 1972, was viewed by 50 million people weekly and hailed as one of the best musical variety series of the era.

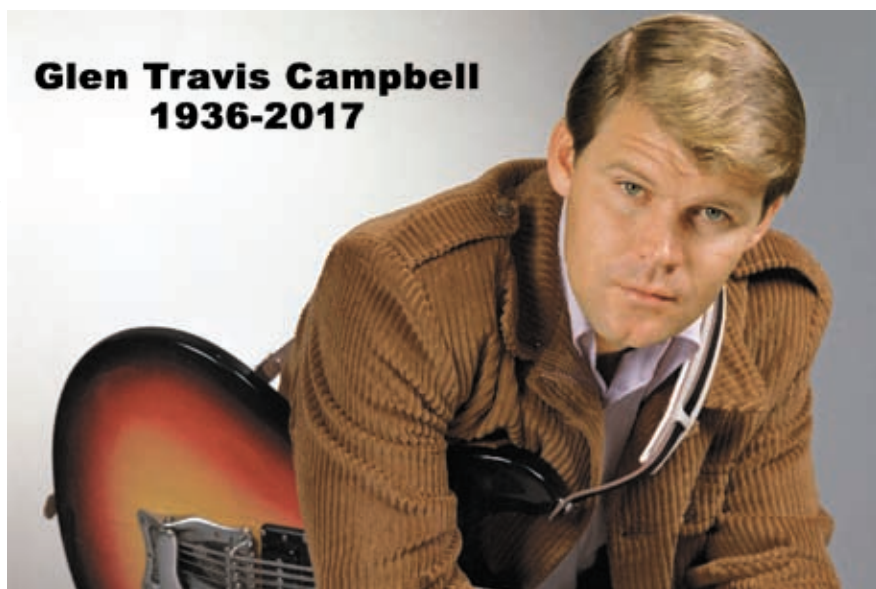
It was the last show I saw the night before leaving Freeport for Vietnam, a memory about which I later shared with him.

(His memorable hit “Galveston” was originally written as an anti-Vietnam War song, but Campbell retooled some of the lyrics to make it more ambiguous. He left in the line, “I am so afraid of dying.”)

The Arkansas native displayed his musical and vocal talent, and his humor, as he presented America a stunning variety of guests, including the Beatles, Eric Clapton with Cream, Buck Owens, Lucille Ball, Neil Diamond, Johnny Cash, Kenny Rogers and the First Edition and Ella Fitzgerald. He gave a boost to the careers of many fledgling artists.

His publishing company helped launch the career of Alan Jackson, and his management company guided the success of Bryan White.

While Campbell, who died Aug. 8, after losing his brave battle with Al-





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1

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2

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3

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7 Ethan Cash 5pm	8 Brannon Duo 6pm	9 Steve & Britt 6pm	10 Paul Lucier Band 5pm	
14	15 Whisker Fish 6pm	16 Ethan Cash 6pm	17 Jamie 4pm	
	30 Whisker Fish 6pm	1	24	25

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MUSIC NOTES



“50 Years Later, And I’m Still a Poconut”

By Mark T. Gould

Author’s Note: This column was originally written a few years ago. But, with Poco celebrating its 50th year and founder Rusty Young releasing his first solo album (see interview elsewhere in this issue), it’s a good feelin’ to know that it still rings true!

It’s time to come clean. I’ve been holding this in for too long. It’s finally

got to come out. I’ve got to get it off my chest.

I’m a Poconut.

At least that’s what Rusty Young, one of the founding and sustaining members of this glorious, wondrous band calls us, the ones who have been following and enjoying their spectacular music for, gulp, 50 years.

How did this obsession start? Well, you can blame a local guy for it. Rob Goodman, known in my younger days as Bobby, turned me onto them in the spring of 1970. I played sports with Bobby, and had known him for years. He was a senior in high school, and I was a sophomore. I started to notice that he was dressing in a new Western motif, sporting cowboy boots and spangled blue jeans. He had been listening to new music, from California, he said.

One beautiful spring day, I was at his house, and asked him just what the music was. He handed me a new record with a bright yellow center, which turned out to be the Epic Records logo. No album jacket or cover, just the record. He told me to take it home and listen to it.

I remember to this day, jogging with it back across the shortcut from his home to mine in Mystic. I would turn the record a certain way, and the bright sun would reflect and shine off the yellow sticker.

It was an omen for many bright things to come with Poco and me.

I got it home and gingerly put in my old turntable in my room. I closed the door and listened. Richie Furay’s songs, Rusty Young’s picking, and that beautiful harmony singing. I broke out in a big smile that’s still there 50 years later.

Poco. For me, it’s always been country enough for rock, and rock enough for country.

So, I was hooked.

Bless you, Rob Goodman, wherever you are.

And, the joy of Poco’s music hasn’t left me for even a minute in all those years. I own all the albums, all the CDs, have seen them over 50 times in concert (even acting as their personal roadie for my 50th birthday), have autographed pictures of them in the “Poco shrine” in my court chambers, and have had some great times after shows with various members of the band.

Through it all, the music of Poco has always been there for me, and, if you will permit me, three quick stories really brings it all home.

First, back in April 1979, I stood outside the Bottom Line in New York City, in a chilly spring rain, in line for over two hours for a standing room

only ticket to their triumphant return to New York, armed with “Legend,” their first gold record, containing their first two hit singles.

It might have been a miserably long afternoon, but for a very big, friendly guy and his equally nice and beautiful wife, who kept me company while we waited for the doors to open. But, more about them in a minute.

A year later, I drove cross country to Oregon for law school. There I was, 3,000 miles from home, not knowing a soul. The day I got in, I picked up the daily paper, looking for something to do, and I saw an advertisement for something called the Multnomah County Fair, and I decided to go.

As I drove up, I heard what I thought was a musical group singing “A Good Feeling to Know,” a classic Poco song. As I walked closer to the covered tent on the fairgrounds, it was unmistakable. I peered in. There they were: Poco, making a homesick boy feel a little closer to something familiar.

Three years later, I was back on the East Coast, in Philadelphia, the best man at a wedding. I had on a tuxedo, but underneath it, a Poco tee-shirt. Why? Because less than three hours after the scheduled end of the reception, I was going to see them in concert-back in New Haven.

I talked my way into a quick getaway. I did not even stop to go to the bathroom. Speeding along at close to three digits on the turnpike, I raced to New Haven. I screeched to a halt near the club, jumped out of the car, tore off the tux revealing my tee-shirt, slipped on some jeans and made a mad dash for the front door. And, of course, a bathroom.

When I found it, in the basement, I was happily relieving myself and catching my breath for the first time in many hours, when I heard a voice say “hey, nice shirt.” I whirled around, ready to meet sarcasm with the same, and who did I literally run into, who had made the comment, but a grinning Rusty Young, who then chatted with me, alone, for about 15 minutes.

It was quite the calming effect.

In recent years, thanks to the Internet, as well as my predilection for collecting their concert tapes, my fanaticism with their music has brought me a whole host of new friends. Jon, an illustrator from Stamford, whose enthusiasm for Poco knows no bounds; Judge Jack, a colleague whose friendship blossomed over the love of our favorite band; and Dennis, perhaps the biggest and best Poco fan of them all, who has proudly tattooed the Poco horse logo on his left biceps, in honor of his favorite group and single-handedly “kept the legend alive” during the quieter years.

Another thing about Dennis. I learned, after meeting him several years ago, that it was his wife and him, outside, in the rain, keeping me company and showing me some urban hospitality, lo those 38 years ago, outside the Bottom Line in New York. It also turns out that Jon was seated only feet away from me in the club that night. I never met these great people until several years later, and all because of this musical group that we all love so much. There’s much to be said for that.

So, there. I’ve gotten it off my chest, and I feel much better now. There’s just one more thing I’ve got to say:

Long live Poco.



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All The World's a Stage



"No Listen No Try"

By Sue Menhart

Solo acoustic artists are a courageous bunch. They're alone in a corner, like they did something wrong, playing to an audience that is most likely there for the food or the conversation with their friends. Venue owners hire musicians to stand in corners so they can get more people

to come out to their establishment. "Live Entertainment Tonight" on the sign outside is better than "Tonight – the Franks and Beans Special."

These guys playing in corners (and I say guys because most of the time it is a guy and not a girl, but I'll save that discussion for another column - or maybe a book - Yes - a WHOLE book about it - stay tuned,) anyhow, I'm here to tell you that those guys or rare girl in the corner are not having an easy time. There's this time-honored belief that as a performer you're supposed to "draw the audience in," "make" them listen, "connect" with them, then you'll "have them." But it's actually pretty darn hard to get their attention, at all.

And don't even get me started on the TVs blaring when a performer is trying to perform. This will be covered in the upcoming book, at length. TRUST ME.

Some venues are built for entertainment, and they're different. Playing in "listening rooms" that have actual written or un-written rules like "Don't Talk," "Be Quiet" or "Listen" are rare gigs to get. And they usually don't pay. Your "pay" is "exposure." Sell your merch. Get people on your mailing list. Dream of your big break.

So for most of us who are actually trying to make a living playing music, we get the stand in the corner bar gigs, and hope for the best.

We start the show by scanning the crowd trying to read their minds so we can play something they might like; something that will garner some sort of reaction – a smile, a clap, a hoot or a holler. Then what that doesn't work we try to pick just one person out who is glancing our way once in a while and try to figure out what she would like. We try and we try and we try.

A lucky break is when the audience applauds after every song (because the room goes quiet and they figure it's the right thing to do.) But most of the time, we have this strange feeling that they don't know what we just played. Or what wonderful high notes we just hit. Or they can't appreciate that we spent weeks learning a super difficult chord structure that kills our fingers. They are too busy talking! Or eating or whatever.

Playing with a band is different. You have each other. You play off one another, you have people to joke with and it's more like a team sport. It's 8 SOUND WAVES



fun. If nobody's paying attention, it's not a big deal. We're rockin' it for our own enjoyment.

When I play solo acoustic, for me, it comes down to this: If you ain't listening, I ain't trying. I know this perpetuates the problem of trying to get the audience's attention because you're actually sucking, but it is what it is. I can only try so much.

Here's how a recent scenario went down.

I was sitting in the corner of a bar with my guitar. Nobody was listening so I closed my eyes and tapped open the chords to a random song on my iPad 2. The song loaded and off I went.

"It was the third of June, another sleepy, dusty Delta day

I was out choppin' cotton, and my brother was balin' hay"

blah blah blah.

I fuddled through two verses and just...stopped.

Some people at the bar erupted with applause.

"Um thanks," I said.

"That was great!" somebody said.

"But I wasn't even trying!" I implored.

"But it was great!" they all hollered back.

"What song was it?" I daringly asked.

"Who cares! It was great!"

See what I'm saying?

So feel our pain people! Pay attention! (even if it's just a little). Ya never know what you're missing.

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



	Thu	Fri
LIVE	Saturday 2nd KRIS RYAN	1 TBA
	7 TBA	8 DAN WATSON DUO
	14 TBA	15 BAD HOMBRES
MUSIC	21 KRIS RYAN 6-9	22 TROUBLE MAKERS
	28 ANDY & JOSI 8-11	29 ROGER CERESI TRIO
	SATURDAY NIGHT 9th - DJ BOBBY	

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SOUND WAVES 9



BAND DATES

AC/JD

28 - Voodoo Grill, Mystic, CT 8pm

ANDY & BETHANY

1 - George's, Narragansett, RI 7:30-10:30
7 - The Irons, Mystic, CT 5-8
19 - Angie's, Mystic, CT 5-8
21 - Breachway Grill, Charlestown, RI 6:30-10
24 - Maugle Sierra, Ledyard, CT 3-6

ANDY CHANEY

11 - Daniel Packer, Mystic, CT
13 - Steak loft, Mystic, CT 7pm
15 - Ridge Vineyard, Preston, CT 5:30pm

BEBOBALOUBOB

8 - Ivory Pub, Deep River, CT
9 - Odetah Campground, Salem, CT 6:30-10:30
16 - Toyo, Colchester, CT 8:30-11:30
22 - Keagans, Middletown, CT
29 - Woods Tavern, W. Greenwich, RI 8:30-12:30

THE CARTELLS

1,29 - Maugle Sierra, Ledyard, CT 6pm
4 - Point Inn, Old Saybrook, CT 12pm
6 - Steak Loft, Mystic, CT 7pm
7,21,28 - Norwich Inn, Norwich, CT 6:30pm
10 - Maugle Sierra, Ledyard, CT 3pm
13 - Knickerbocker, Westerly, RI 7:30pm
14 - Main St., Westerly, RI 8pm
15 - Pazzo Cafe, Rocky Hill, CT 7pm
16,20 - Bill's Seafood, Westbrook, CT 7:30pm
17 - Windjammer, Misquamicut, RI 2pm
22 - Parrot Delaney, New Hartford, CT 8pm

THE CRITIC'S

15 - Stonehouse, Baltic, CT

DAN STEVENS

1 - Oxhead Tavern, Sturbridge, MA
2 - Festival, Westport, CT 11:30am
2 - On The Waterfront, New London, CT 7pm
4 - Daniel Packer, Mystic, CT
5,12,19,26 - www.icrvradio.com 4pm
5,12,19,26 - Nightingale's, Old Lyme, CT 6pm
6 - Lenny's, Westbrook, ME
7 - Gritty McDuff's, Auburn, ME
8 - Whale's Tale, Boothbay Harbor, ME
9 - Coveside, S. Bristol, ME
10 SOUND WAVES

10 - Revolution Taproom, Rochester, ME
14 - Public House, Old Lyme, CT
15 - Venice, Westerly, RI
16 - Killam & Bassette, S. Glastonbury, CT
17 - Chateau Le Gari Winery, Marlborough, CT
21 - Mooring, Guilford, CT
22 - Fort Hill Brewing, Easthampton, MA
23 - Griswold Point, Old Lyme, CT
27 - The Grange, Providence, RI
28 - Public Library, Mansfield, MA
29 - Note Kitchen, Bethel, CT
30 - Perks & Corks, Westerly, RI

DAN WATSON

1 - Breachway Grill, Charlestown, RI
3 - Friar Tucks, Mystic, CT
4 - Saltwater Farm, Stonington, CT
7,10,17,21 - Ancient Mariner, Mystic, CT
12 - Angie's, Mystic, CT
13 - Dog Watch, Mystic, CT
14,30 - Pizzetta, Mystic, CT
19 - Daniel Packer, Mystic, CT
20 - Tipping Chair, Southington, CT
23 - Mariner Grill, Narragansett, RI
24 - The Pub, Matunuck, RI
27 - Mystic Pizza II, N. Stonington, CT
28 - Cleats, Westerly, RI

DARIK & THE FUNBAGS

1 - Town of Morris, CT 6pm
2 - Newport Blues, Newport, RI
15 - Sheas, Manchester, CT
16 - Chicago Sams, Cromwell, CT
22 - Shamrock, Waterbury, CT
30 - Brown Derby, Uncasville, CT

DOUBLE THE DIAL

13 - Fairgrounds, Ledyard, CT 6pm

EIGHT TO THE BAR

4 - Captain's Cove, Bridgeport, CT 3:30-7
8 - Town Hall, W. Hartford, CT 8:30-11:30
10 - Veterans Park, Norwalk, CT 5-7
15 - Knickerbocker, Westerly, RI 8:30-11:15
28 - Library, Soutington, CT 7-8:30

THE FAKE EXPERIENCE

23 - Rathskeller, Charlestown, RI 8-11

FAKE EXPERIENCE TRIO

8 - Maugle Sierra, Ledyard, CT 6-9

FRANKENPHIL

1 - Sons Of Liberty, Wakefield, RI 6pm
7,21 - Murphy's, Providence, RI 5:30pm
8 - McBrides, Providence, RI 6:45pm
12 - Rathskeller, Charlestown, RI 7:30pm
16 - Penny Lane, Old Saybrook, CT 7:30pm
23 - Sons Of Liberty, Wakefield, RI 4pm

JOE JENCKS

8 - Cot & Crackers House, Schuyler Lake, NY
22 - All Souls, New London, CT

JUNKYARD HEARTSTRINGS

2,23,30 - Farmers' Market, Lebanon, CT 9-11:30am
8 - Tuscany Grill, Middletown, CT 7:30-11:30pm
9 - The Irons, Mystic, CT 8-11pm
10 - Arigoni Winery, Portland, CT 1:30-5:30pm
12 - Farmers' Market, Canterbury, CT 4:30-7pm
15 - Hall Library, Ellington, CT 7-8:30pm
16 - KBC Brewery, Webster, MA 7-10pm
17 - Farmers' Market, Voluntown, CT 10-12pm
19 - Rathskeller, Charlestown, RI 8-11pm
22 - Hank's, Brooklyn, CT 7-10pm
23 - Green Vineyards, Lebanon, CT 2-5pm
28 - Vincent's, Worcester, MA
29 - Grill 37, Pomfret, CT 7-10pm

KEN SERIO JAZZ TRIO

24 - Perks & Corks, Westerly, RI

KEVIN MANZELLA

7 - Steak Loft, Mystic, CT 7-10
9 - Christo's Pizza, Mystic, CT 7:30-10:30
10 - Yacht Club, Westerly, RI 4-7
22 - Shipyard Tavern, Mystic, CT 7-10
30 - Harp & Hound, Mystic, CT

KEVIN MANZELLA & HEATHER LEPAGE

2 - Yacht Club, Westerly, RI 8-11
3 - Spouter's Tavern, Mystic Seaport 5-8
8 - Shipyard Tavern, Mystic, CT 7-10
12,23 - Pizzetta, Mystic, CT 6-9

LOCOMOTION

30 - Friends Cafe, Southington, CT

MATT n DEAN

14 - Hardrock, Foxwoods, CT

NAKED SUNDAY

15 - Jr's Fastlane, Cranston, RI

NICK BOSSE

1 - Tamarack Lodge, Voluntown, CT 7:30-10:30pm
7,14,21,28 - Harbour House, Mystic, CT 5:30-8:30pm
15 - Rathskeller, Charlestown, RI 8-11pm
16 - Mystic Pizza II, N. Stonington, CT 8-11pm

29 - Two Brothers, Voluntown, CT 8-11pm

STYFF KITTY

2 - Paddy's, Misquamicut, RI
16 - Cleats, Westerly, RI
30 - Billy Hill's, Wyoming, RI

SUE MENHART BAND

1,22 - Christo's, Mystic, CT 8pm (solo)
4 - Yacht Club, Westerly, RI, 4pm (solo)
29 - Sneekers, Groton, CT 8:30pm

SUGAR

2,3,4 - Ballards, Block Island, RI 2-6pm
8 - Mystic Eats, Mystic, CT 7:30pm
22 - Westerly Airport, Westerly RI 8pm

2 CAT ZOO

8 - Voodoo Grill, Mystic, CT
29 - Harvest Festival, Southington, CT

VINCE THOMPSON & THE NEXT FUN THING

2 - Village Gazebo, Mystic, CT 2-4pm
9 - Bill's Seafood, Westbrook, CT 7-10pm
10 - Chateau LeGari, Marlborough, CT 2-6pm

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30 - Kate Center, Old Saybrook, CT

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24 - XL Center, Hartford, CT

Spyro Gyra

30 - Odeum, Greenwich, RI

10,000 Maniacs

8 - Infinity Hall, Hartford, CT

Tony Bennett

30 - Mohegan Sun, Uncasville, CT

Yellowman

1 - Paddy's, Misquamicut, RI

Yes

23 - Oakdale Theatre, Wallingford, CT





Rusty Young: 50 Years Later, A “Legend” Finally Makes a Solo Album

By Mark T. Gould

He’s the co-founder of one of the most important, influential and well-loved bands, one that’s still going strongly after 50 years.

He’s got the well-deserved reputation as one of the finest musicians of his time.

He singlehandedly brought one instrument, the pedal steel guitar, from its country origins into a seminal place in the pantheon of rock ‘n’ roll.

So, what does Rusty Young do for an encore?

How about releasing his first solo album, “Waitin’ For the Sun,” on Blue Elan Records this month?

“For the past half century, I’ve worked hard to keep Poco music and the Poco brand the best it could be,” Young said in a recent interview with Sound Waves. “But when Blue Elan showed such enthusiasm for a solo CD, it just seemed like the stars had all lined up and (I had) a great challenge.”

“When we were thinking about artists that we’d love to have on our label, Rusty was right at the top of the list,” said Blue Elan President Kirk Pasich. “I also knew that, unlike many other members of Poco, he’d never done a solo project. I thought it would be very special if he would do one.

“We were hoping he’d do the first solo album of his career--we thought he warranted it and that it would be very special,” Pasich added. “I think Rusty wanted to make sure that he would deliver an album deserving of the legacy he’d already built.”

It’s clear from a listen that Young more than met that challenge. Produced by longtime Poco bassist/vocalist Jack Sundrud and Young, and mixed and mastered by Joe Hardy, who has worked with ZZ Top, Steve Earle, and The Replacements, the album’s 10 tracks are, like much of Young’s work over the years, a mixture of the tender, the nostalgic, the beautiful, and the pastoral.

“It took a year of writing virtually every morning starting at around 4 a.m.,” Young recalled. “I’d sit with my guitar and notepad and wait for the sun to shine outside the cabin windows (at his Missouri home). When you hear the title cut, ‘Waitin’ For The Sun,’ it tells the journey of writing the songs.”

“I love the way the music came out,” he said. “Jack (Sundrud) and I work together in the recording studio a lot and we’ve got it down to where he knows just what I’m looking for musically and sonically. Joe (Hardy) worked with us on the final mixes, and I think he nailed it.”

“We’ve developed a workflow in the studio that’s very comfortable for both of us, (and we) fell into the same easy workflow,” Sundrud said. “Rusty worked hard for a number of months, and wrote the whole album. I wish I could be that focused and productive as a writer, but I’m definitely not.

“I think the finished product is just what Rusty wanted,” Sundrud added. “The songs are all strong and heartfelt and draw from the many styles and influences he’s incorporated into his musical journey. He had the chance to stretch out as a vocalist and instrumentalist. I’m so glad he finally did this.

Pasich agrees, commenting, “I am thrilled. I think this album shows people how important Rusty was to Poco from its beginning, and how much that Poco sound is really the sound of Rusty Young. This album reflects all eras of Poco--and I think it’s the strongest album, start to finish, bar none.”

“Waitin’ For The Sun’ develops from that inspirational title track that reflects Young’s early morning moments of introspection. “Honey Bee,”

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featuring former bandmates Jim Messina and George Grantham, is a bluesy track unlike much in the Poco catalog. "Heaven Tonight" is a ballad with Young's trademark touch. "Sarah's Song," easily the most beautiful and emotional song on the record, was written for Young's daughter on her wedding day.

But, the song that's going to leave his fans really happy is the warm and tender "My Friend," an ode to the long line of players who have been in Poco with Young over the past half century.

The song, which features original member Richie Furay, as well as former Poco and current Eagles' bassist Timothy B. Schmit, is so special that "the minute I finished (it), I knew I had to get Timothy and Richie to sing on it," Young said.

And, according to Furay, it was a serene match.

"I got an email asking if I would like to sing on a song he had recorded for a new project," Furay recalled. "I didn't know what the song was, or what it was about, but of course I agreed.

"He wrote back and asked me to sing the middle part of a three-part harmony on the chorus - I then got another message saying I should try to do the high part because Timothy, whom I didn't know at the time was going to sing on it as well, wasn't able to do the high part," he added. "As it turned out, everything worked out just fine. It's a nice Rusty song, and I was glad to be a part of it!"

"It's a song about the musical journey we've been on all these years," Young said. "I love the way our voices blend together."

That journey includes a veritable multitude of band members, including, in addition to the above, Paul Cotton, Randy Meisner, Charlie Harrison, Steve Chapman, Kim Bullard, Al Garth, George Lawrence, and, well, a host of others over those 50 years.

"I think of all the great singers, songwriters and musicians who've been part of Poco these last 50 years," Young said. "I think Poco was, and still is, a visionary band.

"These guys are all artists with unique talents. I'd play again with any of them," he added. "I think there's a mutual respect between us all."

And, it seems appropriate that it was Young's classic "Crazy Love" that became Poco's first hit single in 1978.

"He (Young) had been through so much by that time, that it probably felt right, like a natural progression to him," Bullard, Poco's keyboard player at the time of "Crazy Love," said. "When someone works hard for a decade to achieve something (as Rusty did), and then achieves it, (it) is very different than someone winning 'American Idol' (and becoming) an overnight sensation.

"Many artists I know suffer from a feeling of not deserving. This is why a lot of artists can come off as jerks," Bullard continued. "Deep inside, they feel like they don't deserve, so they compensate for that by having a chip on their shoulder.

It's just insecurity," he added. "Rusty was the opposite of that. Rusty had covered a lot of ground leading up to that point. He had worked hard, so he slipped into this role comfortably."

And, through the years and the changes, Young developed from a multi-instrumentalist (steel guitar, guitar, banjo, dobro, mandolin, lap steel, 'The Bear,' and probably a few left out), non-singing and seated, to the primary vocalist, songwriter, lead guitarist and spokesperson for his, and Poco's, legacy.

It was an evolution that, according to him, was inevitable.

"It became clear I needed to be more than just an instrumentalist," he recalled. "Songs and singers are what drive the music, and I wanted to be a part of that."

Furay echoes that, noting that, initially, "I was looking for a steel guitar player for my song, 'Kind Woman.' Sight unseen and unheard of, I went with our road manager's recommendation, and the rest is history.

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“That became the vehicle for Rusty to express and share his talent with the world. He was, and remains, one of the most talented and creative steel players – ever,” Furay said.” He has persevered, and his patient dedication to the vision has paid off, and is well deserved.”

No matter where he’s been on the stage, Young, and Poco’s, influence is secure.

Bullard, who later became an executive with The Country Network in Nashville, has seen that first hand.

“During my time working in Nashville, I’ve interviewed many country music stars, Bullard recalled. “I would have a hard time interviewing people like Blake Shelton, or Luke Bryan, because when they realized I used to be in Poco, they would start interviewing me!! Most would say things like ‘man, I wouldn’t even be doing this if it wasn’t for Poco. All our music in country music today comes from what Poco did. What a great band!’”

“It can be said that Rusty and Poco’s contribution is that a lot of music, especially country music as we know it today, would not be the same without (that) influence,” he said.

The announcement of Young’s solo album, as well as the increase in the number of live Poco shows to celebrate the band’s 50th anniversary, make take some by surprise, given that Young announced a few years ago that he was planning to retire from the music business.

But now, with a solo project and a newly rejuvenated band, consisting of keyboard/accordion/guitarist Michael Webb, drummer Rick Lonow, and Sundrud, Young expresses the enthusiasm of a man half his age.

“I guess I’m way to ‘Young’ to retire now...ha!,” he joked. “Actually, I’m anxious to get out and play these new songs for the ‘Poconuts.’ And, I love making music with (these guys).”

“The musicians in Poco today are my favorite guys creatively,” he added.

“Rusty’s on fire these days,” Sundrud observed. “We ain’t goin’ nowhere but forward for the foreseeable future.”

Despite such a lengthy and influential career, there has always been frustration among Poco fans (OK, Poconuts!!) that the band has never gotten its just due, which would culminate with an induction into the Rock and Roll Hall of Fame.

Yet, Young approaches that with the humbleness that has typified his, and his band’s, career.

“I just hope we get in while I can still appreciate it!,” he said. “I’ve begun putting together memorabilia for that day. I have other friends who should be in there too...like America. So maybe someday!

“I’m happy about how the road has treated Poco,” he said. “That’s what ‘My Friend’ is all about. I have to think things happen for a reason, and I accept that.”

If all this activity wasn’t enough, Young is also putting the finishing touches on his autobiography, tentatively titled “Snapshots,” a collection of short stories about experiences he’s had over his legendary career.

Over the past few years, he has treated fans to some excerpts, including a recent moving recollection about the late Gregg Allman, who once auditioned for Poco.

“Blue Elan is helping me market the book, so progress is being made,” he said.

Yet, it’s “Waitin’ For The Sun,” a half a century’s worth of experience in song, that keeps Young’s legend alive, and at the same time, keeps him, well, young.

“People seem to love the music (on ‘Waitin’). There are influences from Buffalo Springfield to the Beatles and Stones. I think ‘My Friend’ has a chance to become a big song in our catalog,” he said.

“It’s a true privilege to have Rusty as part of our label family,” Pasich added. ” His dedication to, and enthusiasm for, this project mean a lot.

“And, for us, it’s the ultimate compliment that Rusty would sign with us

14 SOUND WAVES

for his first solo record,” he added. “We’re proud to play a small part in his storied career, and in sharing more of his music.”

So after 50 years, does Young still think about retirement, or, as the Poco song says, will he keep “pickin’ and a grinnin’”?

“I haven’t thought about that, but the rule of thumb has always been to keep going ‘til the fun runs out,” he said. “New shows are coming in daily, and I expect once the CD is out there we’ll be adding even more.”

“I signed a three-record deal, so I’ve got some music to get to work on.”



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HEARING AID



The War On Drugs *"A Deeper Understanding"* Atlantic

I loved the last album by The War On Drugs, 2014's "Lost In the Dream". It launched this indie-rock band into festival-headlining popularity with great tunes like "Red Eyes". Their style features straight-up rhythms, meandering lyrics that take their time, and a little touch of extra reverb.

Since then, they've signed with their first major label and released "A Deeper Understanding" at the end of August. They continue in their vein of lyrical, slightly psychedelic modern indie-rock. This album is cut from the same cloth as their past work, despite the big-time success and major label attention.

Adam Granduciel is the main set of brains behind this Philadelphia-based rock band. Many of his past albums were helped by his good friend Kurt Vile, and that same kind of American rock influence is evident throughout the band's sound.

"A Deeper Understanding" reminds me of Don Henley throughout. They share that straight-forward approach to rhythm and songwriting that makes their music easy to enjoy. It is upbeat without getting too complicated.

The opening track "Up All Night" sets the pace for the rest of the album with a mid-tempo rhythm, simple piano background and easy melodic vocal hooks. Adam Granduciel's voice has a little bit of grit to it, and even reminds me a little bit of Bryan Adams.

The next track "Pain" features a gentle intro and then jumps right into that straight up American rock sound. Gran-

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duciel has great vocal timing, with his poetic lyrics coming in a little ahead or behind the beat at times, showcasing a great feel for dancing around the strict one-two of the rhythm section. The chorus kicks in with some emotion, leading into a slightly distorted melodic guitar solo.

The rest of the album follows the same formula. It's hard to even call this indie-rock, as it would have fit in nicely on the 80's easy rock radio stations I grew up with. I'm happy to see a band like this that put out great work in the past be able to flourish under the pressure of a major industry label and stay true to their original sound and roots. "A Deeper Understanding" is a very nice album and I recommend it to all.

**- Tom Matthew
Two Ton Music**



My Pizza My World *"What the Fuck is Going On?"* Independent

My Pizza My World is a Canadian band that has recently released an album What the Fuck is Going On? featuring Grayson Connelly and Trev McClain on guitars, Logan Hanson and Andrew Hoskins on banjo and mandolin, Jeff Butler on violin and Whitney Flynn on trumpet. Alister and Geoff Bell play spoons and gutbucket percussion and nearly every member sings. The album consists of jangly old country tunes complete with violin and brass which are surprisingly upbeat for songs with such morbid and dissonant lyrics. Much of what Pizza World writes about are about relationship troubles and about

the regret of sacrificing long-term life satisfaction for the short term kicks and relief of drinking and drugs.

The album starts out and ends with a folksy guitar strum over a kick drum beat on "Canaries:" a song in which out-of-synch lyrics tell the story of a young man and his lover's struggle to find work and housing after separating. "Never trust anyone at work" leaves one wondering if he's still working after she left him, as he struggles to find a dollar and a place to sleep. This sad song ends strangely with a whistle, leaving the listener to ask whether this is voluntary poverty or a reflection by a man now in better life circumstances.

The theme of instant gratification without heed to long-term consequences is evident in the songs "Old Glass Table" and "Hands That Hold" like a "razor in an apple." The former is an addiction tune strummed frantically on acoustic guitar about the regrets of alcoholic drifters. The singer hypocritically laughs and refuses to assist her boyfriend who stumbles on an old glass table even though she does the same: their only friends being tombstones of "death following like a shadow nipping at their feet or like weight of bricks dragging them to the bottom of the sea" as their "footprints lead nowhere." All this to worship the porcelain God and to fit happily in like their peers, only to find prison is your company where there's "no one to hold your crown or come to your defense."

Next, "Recluses" finds the singer regretting becoming destructively "sick as a dog" when using drugs to cope with memories of abuse . . . harboring a sense of loss and nostalgia for his former carefree life when "no one worried about consequence, tearing through tides with the wind to our backs as we bowed to the sunset like a needle through flesh." Similarly, "Toy Car" and "Shotgun Smiles" are about an angry female whose body suffers from addiction, trauma and a broken heart as she nostalgically longs for times where a ray of sunshine and laughter permeated her relationship before abuse (and a car accident) stole her innocence like dying embers in the fiery New Mexico desert. The woman gets weaker as her drinking and smoking worsen and she retells the same story every year . . .

Furthermore, the band sings of nostalgia for better times in relationships when partners were more trustworthy, households more stable, and interactions were less "love-hate." "Built a Fire" is about the warmth a man's heart holds for his

lover even though his drinking problem doesn't always show it. He stumbles home drunk one morning after a long absence (perhaps after a tour) only to return to an unwelcome bed, longing for a time where his girlfriend (or wife) said "I love and miss you." Tables turn on the she-done-me-wrong song "Splits" involves a man welcoming his girl back into his apartment haunted by ghosts, intolerable housemates and by lies that have split their relationship down the middle. However, the song sours and takes its turn for the worse as the couple packs up and leaves at the end. Any man who listens to "Siren" should beware trusting the woman he cohabits with, for such a tune is hardcore country straight out of the Odyssey (only with a Latin vibe). Like the "Land of the Lotus Eaters," My Pizza World sings of lost sailors attracted to a place they dare not anchor for should they become too awash in that paradise (or amidst the dangerous beauty of lardies) they might never return . . .

Finally, The ray of sunshine on WT-FIGO is the support the singer-lovers have for each other despite their trauma and addiction. "The Folly" is about persevering through depression in lakeside cabin as a troubled, tinny-voiced singer and his sweet sidekick weep helplessly and hopelessly over a soft banjo. They recognize their drinking problems and learn to empathize how their words sting like bullets. How true a testament this album is to the harsh reality some people find themselves where a good country song and a bottle are both their faithful friends and worst enemies.

- Andrew Kerbs



Glen Campbell - Mark Gould Continued

“Adios.” He sold over 45 million records, and had 12 gold albums, four platinum albums, and one double-platinum album. A total of 27 of his records have made it into the Top 10, including "Gentle on My Mind", Jimmy Webb's "By the Time I Get to Phoenix", "Wichita Lineman" and "Galveston"; Allen Toussaint's "Southern Nights," and, of course, Larry Weiss's "Rhinstone Cowboy.”

“Like a rhinestone cowboy

Riding out on a horse in a star-spangled rodeo

Like a rhinestone cowboy

Getting cards and letters from people I don't even know

And offers comin' over the phone...”

People certainly got to know about Glen Campbell very quickly, and he clearly took advantage of those offers. He made musical history when he won four Grammys, in both the country and pop categories, in 1967. He was named Male Vocalist of the Year by both the Country Music Association (CMA) and the Academy of Country Music (ACM), and took the CMA's top honor as 1968 Entertainer of the Year. He also received a Golden Globe nomination, as an actor in the film “True Grit,” and the title song performance was nominated for an Academy Award. He is also a member of the Country Music Hall of Fame.

In 1968, he turned to television, starring in the “Glen Campbell Goodtime Hour,” and, later, made countless guest appearances on variety shows and television dramas. He also wrote and performed the title song for Clint Eastwood’s movie “Any Which We You Can.”

“Well, I really don't mind the rain

And a smile can hide all the pain

But you're down when you're ridin' the train

That's takin' the long way

And I dream of the things I'll do

With a subway token and a dollar tucked inside my shoe...”

Campbell also served as an inspiration to the dreams of many of today’s popular artists, and is credited with giving the first professional breaks to current country stars Alan Jackson and Keith Urban.

He never got stuck in a time warp, either. In 2008, he returned to his original recording label, Capitol, and released a new album, called “Meet Glen Campbell,” his first in over 15 years.

True to his roots, just as when he covered those great songwriters in the Sixties and Seventies, it included his versions of songs from artists such as Travis, U2, Tom Petty and the Heartbreakers, Jackson Browne and Foo Fighters, yet again putting his distinctive sound on them.

In 2010, he did it again, releasing “Ghost on the Canvas,” which included collaborations with artists as diverse as Paul Westerberg, Jakob Dylan, Chris Isaak, Rick Nielsen and Billy Corgan. “Adios,” his last release, includes tracks from his final recording sessions in 2012 and 2013.

Through it all, even as he weakened just a bit, Glen Campbell’s recordings and performances, just like that one at the Mohegan Sun Arena, made us smile and cry at feelings of loss, hope, and nostalgia, sometimes all at the very same time. And, all of those feelings come together as we bid “Adios” to a seminal artist.

“There'll be a load of compromisin'

On the road to my horizon

But I'm gonna be where the lights are shinin' on me...”

“Good evening, ladies and gentlemen, I’m Glen Campbell.”

And, I’ve come to say goodbye.



Glen Campbell - Rex Rutkoski Continued

zheimer's disease, had indeed been there and done that, the lure of creativity, of entertaining people continued to motivate him.

Though his then Phoenix home provided easy access to his passion for golf, his handicap had risen from a 9 to a 12 when I last spoke to him several years ago. “That means I’m working more than playing golf,” he said, chuckling.

“Playing guitar and having my daughter Debbie with me on the road keeps it fun,” he said. “I didn’t get to spend any time with her, now she sings with me.”

As one of 12 children in a poor family, he learned early to appreciate even the most basic of gifts.

He recalled the late singer Roger Miller’s observation that his family was so poor that they didn’t have electricity and had to watch television by candlelight.

“Someone else quipped, ‘We were so poor our sister got married just so we could get rice.’” Campbell laughed.

“As a kid I remember getting up Christmas mornings and seeing a stocking with an apple and a handkerchief and that was your present (he laughed), or there might be a new pair of pants or jeans or a shirt or something warm.”

Music was a gift that lasted a lifetime.

“I’m so blessed to have cut songs that I like to sing and that have a good chord progression and good melodies,” he said.

When we spoke, he said he had settled into a rich spiritual life filled with music and the joys of fatherhood.



He was just enjoying life, he said then, “playing guitar, playing golf and being a dad, helping my children grow up to be good citizens.”

Music remained an anchor for him.

“I treat it as a gift from God,” he said. “I try not to abuse it. I love music.”

He still enjoyed the reactions from audiences. “A lot of people said ‘Gosh, I didn’t know you do that or could do that.’ I just look out and see the smiles on their faces. I’m doing it for me, and probably more so, as much as I am for anybody. And I’m not a perfectionist. If I mess up I can

laugh about it.”

At the time, he was looking forward to a performance with the Air Force Band. “I get to play with so many different varieties of people. That’s what keeps me going,” he explained.

Campbell said that he never paid any attention to how he was categorized (country or pop?). “It’s people that categorize music. Music is music. I like playing it,” he said.

And the world loved listening to it, and will continue to do so.

Thank you for the gift that you left us Mr. Campbell. May you go gently into the night.

(Rex Rutkoski has covered music regionally and nationally since the late 1960s)

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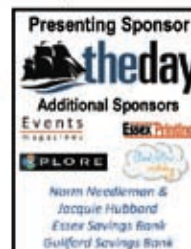
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COOKING WITH THE BLUES

By Jack Chaplin

The Dog Days of summer are on us but so far it has not been too bad. We've had a few hot spells but I just saw the forecast for the next few days, low 80's during the day and mid to high 50's at night! I'll take that anytime! Labor Day is only a few days away, the end of summer and the kiddies will be back to school soon. Families spend these next few weeks making lasting memories before the routine and structure of life sets back in. When I was young I caddied at Ellington Ridge Country Club all summer long. We had belonged for a while until my Father gambled away a small fortune and then we didn't belong anymore. The country club life



was sweet though, when I wasn't carrying the bags we would swim, listen to music, play cards, order up burgers and french fries at the snack bar and, best of all, flirt around with the girls. After Labor Day it would all come to a crashing halt when they would close and drain the pool. All my summer friends would go back to their hometowns and back to school. I can still remember looking out over the empty pool and the sound of the metal pulley banging away in the wind against the flag pole. It would give me a melancholy feeling that I sometimes feel today thinking about it this time of the year. It was a clear cut to the fall season, then on to shopping for school supplies and clothes. We had to look cool and show up the first week looking sharp. In the 8th grade I remember I got new Dingo Boots and a lime green Nehru jacket like the Beatles wore. The other great thing was the new fall lineup of great shows, back when regular TV was good. These days I look forward to the change of seasons, things just naturally slow down, life gets a little quieter. Having spent 18 years in Texas I really look forward to the change of seasons, just when I tire of one it's on to the next. I hear this winter is going to be a bad one with heavy storms and cold temperatures. Both the National Weather Service and The Farmers Almanac agree but all I know is that I'm going to enjoy these next cool fall days. Time to dust off the crock pot, the Showtime Rotisserie and maybe get some canning done. Just like the squirrels we need to get our "acorns" collected!

The Eclipse was hyped to the max, people traveling to all parts of the USA to get a glimpse of the once in a lifetime event. I remember back when I was young when we had an eclipse, I think we all looked up at it like Donald Trump did but we also had a periscope type of box that was used to see it all. This time around they sold these cheap ass 3D looking glasses that were sold out everywhere. I talked to my friend Eric in Dallas who waited for 3 hours at the Dallas Arboretum to get some glasses and as they got close were told that they were all gone. They had planned a picnic on the banks of White Rock Lake! They came over the loud speaker and said to just sit next to someone and maybe ask to borrow their glasses! Hold onto those glasses we have another one coming in 7 years! W. Fields would have

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had a field day with this one, no pun intended!

Right Path Organic Cafe, I drive by it on State St. at least twice a day and again I've wanted to stop in to eat but for whatever reason I hadn't made it in. Robert the owner and I are Facebook friends and have many friends in common. Robert came to listen to some blues one weekend a few weeks back and I gave my word that I would be in the following week but it was two before I made it in. The Right Path has a very cool vibe when You walk in with some nice music playing, healthy plants around the restaurant and a clean well kept appearance. You can tell a lot about a place by their bathrooms, Right Path's was super clean and nicely decorated, they even have Meyers Hand Soap in that beautifully appointed bathroom! Robert was working in the back with a few others and came out to chat for a minute. Normally you would walk up to order but he suggested a few options. I told him that I wasn't a tofu fan but no worries there were many other options. They have a simple snack section, bowls, salads, soups, and a few sandwiches. Robert recommended the Perspective bowl which was a salad with Mixed Greens, Carrot, Purple Cabbage, Beets and Bell Peppers with the addition of Brown Rice, Black Beans, Pico De Gallo, Avocado, Sour Cream, and "Jack Cheese" which is made from ground Cashew Nuts. It was interesting, the warm rice is in the bottom and the beans were warm on top with the rest cold. It all tasted so delicious, it was interesting to mix the rice with different ingredients, almost like a vegetarian Cobb Salad, I call it Good Food Thats' Good For You! There were many things on the menu that I want to go back and try, like the Sun Burger which is a sunflower seed based veggie burger and the Almond "Creem" Corn Chowder. I want to try the other salads and yes I may even attempt a salad with tofu! When I had finished eating I felt sated but also that I had done something good for myself. Most of my life I have been a card carrying Meat and Potatoes guy but lately I have been rethinking things and quite frankly eating meat has been



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grossing me out a bit. I have been eating more plant based meals especially with all the great seasonal produce I have been getting from Ayers Farm in Franklin and Yellow Tomatoes from Perkins Farm in Waterford. When I had finished I kept looking at the Smoothie section on the menu and pulled the trigger on the Vibration, made with Coconut Water, Blueberries, Apple, Banana, Strawberries, and Dates. I sipped small tastes and savored the flavor as long as I could it was so tasty. I will go back again just to work my through the Smoothie and Fresh Juice list, each one is a unique concoction of goodness that are flavor sensations. The menu is a little on the pricey side at first glance but organic and fresh costs more, In reality it is a small price to pay for great food and drink that are truly good for your health. I plan to visit Right Path very often and I hope You do too, You'll be doing Yourself a flavor I mean a favor!

We had a final beach day with my sister Holly and Brother-in-law Kevin at Galilee Beach Club in Rhode Island. The waves were kicking, the sun was shining, and I savored it all because the smell of fall is in the air! Before I send this off to Dave Pottie who just called looking for this article, I thought I had a few days left, it is dropping into the low 50's. I saw some parts up north are going to be in the 40's, what! I want to wish our brothers and Sisters down south getting hit with Hurricane Harvey help and relief from this disaster. It Is Raining Down In Texas! God Bless! Jack

p.s I went back into Right Path and had a glass of fresh squeezed juice on Sunday. I chose The Path which consisted of fresh Apple, Carrot, Celery, and Beet. It was life in a glass, go get you some. The hours are Tue. to Sat. 11-8, Sun. 11-4. Right Path, 140 State St. New London, Ct





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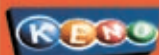
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