

Sound Waves

Volume 27
Issue 10
October 2017

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TOM
PETTY**



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INSIDE THE WAVE

Music Notes	Pg. 4
World's A Stage	Pg. 6
Bar Fly	Pg. 8
Band Dates	Pg. 10
Concert Dates	Pg. 11
Local Beat.....	Pg. 12
Cover Story.....	Pg. 14
Hearing Aid.....	Pg. 18
Blues Cooking	Pg. 20
Classified.....	Pg. 22



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**FRIENDS
DON'T LET
FRIENDS
DRINK
AND
DRIVE**

AN APPRECIATION: TOM PETTY HE WOULD NOT SETTLE FOR ROCK BEING LESS THAN ITS VERY BEST

By Rex Rutkoski

You can gain illumination on the man and the artist in many ways.

You can spend time soaking up his body of work.

You can listen to all his records, all the nuances of expression, mentally taking notes on the subjects he choose to address and how he addressed them.

You can look for common threads from album to album, changes in approach, a melting or steadfastness in particular areas.

You can read as much as you can find on him, dissect the select interviews he has granted, search for telling observations from those who have worked with him.

You can do all this to try to get a handle on Tom Petty.

Or you can simply punch up track number 11 on Petty and The Heartbreakers "Into The Great Wide Open" album from the early '90s and listen to "Makin' Some Noise."

On one level, the song is a celebration of the power of music, specifically rock'n'roll music. On another, it tells anyone perhaps all that they need to know to understand

Tom Petty.

"I had to rock the boat, I had to shake the tree," he sings, "to see what'd fall down on me."

Simple words, yes, but words that speak volumes none the less about the Florida native who rocked the music industry's boat, not to mention shaking its tree all of his career.

What fell down on him was rock'n'roll stardom and, more importantly to Petty, respect from his peers (no less than Bob Dylan, George Harrison and Bruce Springsteen among them), his fans and, if at first grudgingly, even the industry that he dared to challenge.

A lot of people can sell a lot of records. Unlike Petty, not everyone can say they did it their way, and with integrity.

"I thought 'maybe I can make it if I never give in,' he sings on "Makin' Some Noise." Surely Tom Petty would give up his music before he would give in.

So, who was Tom Petty? Was he the "rebel without a clue" of whom he sings on the title track of "Makin' Some Noise"? Hardly.

Tom Petty knew who he was, who he wanted to be. In his concerts, he provided some of those clues: on bursts of power, in his melody, in its warmth.

It was in 1986 that Tom Petty said, "I'd like to see us maybe break some ground and leave some sort of mark on the music. That would be the nicest thing -- to give something back, as noble as it sounds. If you could make some little dent in rock, where that little area is yours, that's what I'm striving for now.

Is there anyone who still would argue that he did not succeed? Was more proof really necessary?

Tom Petty richly added to rock's repertoire of quality within his group, in a solo context and in a grand experiment that took him outside of the

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Heartbreakers just for the sheer joy of making music (with Dylan, George Harrison, Jeff Lynne and Roy Orbison in The Traveling Wilburys).

His 1989 solo album, "Full Moon Fever," served as a career turning point.

According to his publicists, Petty became the first artist ever to land three number one hits on Billboard's rock track chart. The album was named among the top 100 albums of the 1980s by Rolling Stone.

Tom Petty was a man who loved making music, who fought for his right to protect it, who encouraged others not to settle for allowing rock to be less than the very best.

"This stuff is really important to me," he said, and you knew he meant it. He had meant it since his days when he played in Gainesville bands, then left for Los Angeles with one of them (a group called Mudcrutch) in 1974 to see how far they might take their music.

It was not very far, but the move laid the groundwork for The Heartbreakers' birth.

The group's 1979 triple platinum breakthrough album, "Damn the Torpedoes," has been called one of the three great albums of late-'70s American mainstream rock.

At a time in which musicians increasingly seemed forced to walk the corporate line, Petty remained a corporation of one. His CD, "The Last DJ," for example, was a defiant testament.

"There'll be more like me/who won't give in/who'll rise again/You Can't stop a man from dreaming," he sang in one cut, "Can't Stop The Sun."

No one who knew him ever bet against him continuing to turn his dreams into reality.

Editor's Note: "At presstime Oct. 2, Tom Petty had suffered a heart attack and was taken off life support at the hospital. This Appreciation honors his impact on music"

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MUSIC NOTES



“Always On My Mind”

By Mark T. Gould

With apologies to Willie Nelson, here's some random observations and thoughts after a month of listening, reading and, yet again unfortunately, mourning.

Their Satanic Majesties Glorious Mess, Er, Request

It was, is, and remains of its time. And, what a mind-altering time it

was.

Released in 1967, six months after the Beatles' stunning, groundbreaking “Sgt. Pepper's Lonely Hearts Club Band,” the Rolling Stones' “Their Satanic Majesties Request” seemed, at the time, like a one-off, toss-off chunk of pseudo-psychedelia, a glorious, messy attempt to, once again, compete with the Fab Four.

Yet, taking a step back and relistening to it half a century after its release, “Request” comes to the fore as a fairly logical next step for the Stones after the “Aftermath” and “Between the Buttons” albums, and, with the always-perfect vision of hindsight, still sounds like a reasonably decent album.

A discussion of, and probably arguments about, “Request's” place in the Stones', and popular music's, pantheon is in the forefront now with the release of the mammoth 50th anniversary deluxe double vinyl/hybrid SACD/mono and stereo box set last month by ABCKO. The project is remastered by the legendary Bob Ludwig and features the return of Michael Cooper's iconic, original 3-D lenticular cover photograph of the band in full-fledged psychedelic regalia. The new liner notes, written by noted music historian Rob Bowman, put the record in its appropriate place of history and legacy.

There have always been two ways to hear “Request.” The first, which is a bit unfair, is to place it, and its songs, within the context of the Stones' catalog. It is a fool's mission, though, to try to stack up anything on it with the classics like “Satisfaction,” “Brown Sugar,” and “Honky Tonk Women,” or the albums “Beggars Banquet,” “Sticky Fingers,” and “Exile on Main Street.” The second, and by far more fair way, is by listening to it outside of that context, particularly easy with the advent of this remarkable, mammoth new release, thereby taking it on its own terms.

Judged by the latter, it's still stands up pretty well to the test of time.

“Request” does have some clunkers, like “Sing This All Together” and its reprise, “See What Happens,” but the apparent strain and effort to somehow compete with “Pepper” doesn't mask the fact that it contains some really strong material, such as “2000 Light Years From Home,” “She's a Rainbow,” and “2000 Man.”

In all, “Request” remains a glorious, celebratory mess. But, then, that's the Stones, right?

The Steel in The Dan

They were the records that we played to test drive our stereos, some of the

4 SOUND WAVES

best sounding, and best recorded, albums back in the day.

They were Steely Dan. Which ultimately led us stereophiles to ask, after spinning and listening ad nauseum, “who, or what, is Steely Dan?”

Of course, we knew it was an, ahem, object from Williams Burroughs' classic “Naked Lunch.” We also knew it was Donald Fagen. After all, he sang all those songs with the deep, weird, wild lyrics in an equally deep, weird, wild voice that had us scurrying to classic, and sometimes not so classic, literature to decipher their meanings. When they did tour, which wasn't often in their salad days, Fagen was darn nearly impossible to miss, sitting at his keyboard front and center on the stage, which a spotlight usually trained on him.

Yet, as even Fagen freely admitted, the real strength and backbone of the Dan, stood motionless to Fagen's right, slightly behind him, seemingly shunning the spotlight.

That was bassist turned guitarist Walter Becker, Fagen's longtime partner in crime and in studio, who passed away last month. The humor, chops, and intelligence of Steely Dan drew as much from Becker as it did from Fagen. It was a true partnership.

The two met at Bard College in the early 70s, and, after moving to Los Angeles, started the band. With an ever-rotating core of musicians, including, at one time or another, Jeff “Skunk” Baxter, Michael McDonald, Timothy B. Schmit, Wayne Shorter, and Jim Keltner, they produced some of the very best music of the 70s, including the classics “Aja,” “The Royal Scam,” and “Katy Lied,” a series of, dare I write it, all-but-perfect, sophisticated albums that blurred the edges of pop, soul, jazz, rock and, yes, even literature.

Steely Dan always worked against the grain, Becker called it “conquering the margins,” saying that the band, and its unique sound, were “creatures of alienation.”

Steely Dan was a cerebral and intellectual approach to popular music that Walter Becker, the guy in the back out of the limelight, kept in the forefront.

Being For the Benefit of....Fred Kaps?

What, in the name of John, Paul, George and Ringo, does the world need with another book about the Beatles?

I mean, littered among the Fab Four literary smorgasbord, among literally hundreds of tomes, we've had the classic (Mark Lewisohn's “The Complete Beatles Recording Sessions,”), the necessary and anti-nostalgic (Jann Wenner's “Lennon Remembers”), and the despicable (Albert Goldman's “The Lives of John Lennon”). There's even, of course, the first (Hunter Davies' “The Beatles,” released in 1968, while the Beatles were still, sort of, together).

The books about them have been, to grab a phrase, here, there and everywhere, covering just about every topic you can think of (and probably some you wish you never thought of...).

Yet, one topic has never been done, and, even if I missed it, it's never been done well.

What if you were born too late to get caught up in the initial wave of Beatlemania, and now you had to be exposed to them in a bit of a vacuum? Sort of like the immortal Fred Kaps, who had the dubious distinction of following the Beatles' ground-breaking performance on the Ed Sullivan show, coming along, figuratively and literally, after them.

Done the right way, this might give you the unfettered opportunity to relisten, reinvent, reexamine and rephilosophize (if that's even a word) over them, even if you weren't alive when they conquered and changed our world.

That's the premise of “Dreaming the Beatles,” a spectacular, poignant, funny and extremely well-written series of essays by Rolling Stone colum-

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nist Rob Sheffield, who, at age 51, may have missed the first Beatles boat, but, by God, understands their music, legacy and hysteria pretty much better than anyone who has ever written about them.

I have to admit that the book, excellent as it is, didn't surprise me that much because Sheffield's writing in Rolling Stone, spread across the spectrum of music, television and current events, is one of the very best reasons for still reading the magazine. Each and every time an issue shows up, I skim through it, looking for Sheffield's work. He puts it all in perspective, every time, and is pretty much appointment reading.

As I was reading this book, I got up time and again to play a Beatles' song or album, mostly because Sheffield had given me a new perspective on those tracks that I, heck, all of us, have listened to so many times. Thanks to Sheffield, we can now hear them in a different way, in a different context, and, in a way, for the first time.

No matter how many times we've listened to the Beatles, though, Sheffield's take is so fresh, unconventional and passionate that it makes us hear it all again, with, thanks to him, fresh ears.

It is the Beatles of Beatles' books.

Love the Beatles? All you need is Rob Sheffield.





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All The World's a Stage



"We Not Be Jammin' Mon"

By Sue Menhart

One of the true pleasures in life is growing old. You get awesome experiences and wisdom and you get to go to lots of places and do lots of things. It's a privilege lots of people don't get. Conversely, I could go on and on about how truly horrible it is to grow old, how it's a drag and all that, but I'll just focus on one teeny

weeny thing. The tiny insignificant thing is: my memory. It just ain't what it used to be. Truth be told, I can't remember sh**.

If I have a yellow stickie telling me to pick up some milk, I'll pick up some milk. If I don't have a yellow stickie, it's dry cereal and no mash potatoes for you!

This itty bitsy little problem is why I can't leave the house for a gig without my Ipad. I used to have this huge black notebook chock full of lyrics, chord sheets, arrangements, and notes but having dropped the thing resulting in a tangled mess of an un-alphabetized disaster one too many times, and the papers having blown away out to sea at outside gigs one too many times, I finally made the move to this modern electronic memory aid. It works.

I used to be able to remember things, you know, all kinds of things. Not no more.

This is my excuse, and I'm sticking with it, why I steer clear of the musical camaraderie-laden team sport known as "OPEN JAMS."

Here's how it goes down:

It's a lovely Sunday afternoon (or Monday night, or Tuesday night, or Wednesday night, or Thursday night, or Friday night, or Saturday night.)

Wait a minute - why the heck are there so many open jams anyway?

It couldn't possibly be because the club owners know they can get free music all night, every night, by hosting "open jams" is it?

Hmmm, duh!

Anywho, you get up there "ready to jam" with a bunch of other people. Somebody yells out a song. Everybody starts playing. Except me that is. Even if I've played the song one thousand times, my puny memory defies me, and there I stand. Befuddled. Outcast. Shamed. Somebody starts throwing tomatoes. It's a lonely and isolating catastrophe. Because as I've stated, I can't remember sh**.

It would defeat the purpose to "jam" with an "open jam" if you have to read what you're playing. Or to quickly download the chords, hoping the open jam venue has free wifi, then cheat your way through the songs. I think there's a law about it. No good mon.

There is a particular art to "jamming" I suppose. The ability to make stuff up on the fly is cool I guess. Having the wherewithal to respond to what the other musicians are laying down and contribute your own awesomeness is... awesome... I think. It's a fabulous and free way for audiences to enjoy music, I figure. Jammers have millions of chord progressions and lyrics in their heads, I presume.

But alas, I steer clear of all things jammin' mon. No offense to my fel-

6 SOUND WAVES

low musical jammers. And no offense to you club owners - YOU KNOW WHO YOU ARE.

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



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BAR FLY JOURNALS



By Stephanie Shawn

Hello, my sweet Bar Flies...I'm baaaaack! AGAIN! I took Editor DAVE'S suggestion and headed to FRIAR TUCK'S in Mystic for Mom's Birthday Lunch with the sisters BETS and CHRIS and niece SARAH STAMM. It's located under the old EMPORIUM that i visited so many times when i was a young lass. A beautiful wooden fairy/gnome arched castle door leads in to this new tavern in town. Bartender JAY guided us in our drink selection..oooo Mezcal Is Smoky in the OUTLAW! Next time it's a MAID MARIAN'S ESPRESSO MARTINI for me! DAVID POTTIE (the other Dave Pottie) cheffed

us all up the FRIAR TUCK BURGER which was decadent with shoestring onion rings and stout beer cheese! Yummy! Check out all the specials and the local live music calendar!

JONNYCAKE HANGAR PARTY! Whoot! Need i say more? The Party of the Season at DOONEY AVIATION was held last month and as usual the JONNYCAKE OF WESTERLY did a fabulous job of decorating, GOTTA Q SMOKEHOUSE BBQ



provided some delicious smoked meats and as usual SUGAR brought down the house! Thank you to all my friends who joined me for a private party beforehand. JOYCE and HUMP, MICHELLE and MARK, the 420 CLUB, ASHLEY and MEREDITH, MIKE REEVES, TONY CALDWELL, LARRY and TAMI ALGIERE, RANDY and FRAN, STEVE and NIKKI, BONNIE, NICK and MADDIE, MIKE FERRIGNO, CARLOS and KEVIN ALLEN! Oh, and PAUL in the clean-up, chocolate pizza eatin' crew!



8 SOUND WAVES

AL DROUIN and his wife ANNBUNOCORE celebrated his Birthday in Style at his gorgeous Castle Home in Old Mystic along with about 75 of his closest friends and family, many of whom were also celebrating birthdays last month. SAMANTHA STOREY and friend KIM and I did some Charlie's Angels poses on the princess balcony while discussing SAMANTHA'S upcoming 15th ANNU-

AL HALLOWEEN PARTY, which i tend to miss every year because I'm at FANTASYFEST in Key West, but maybe this year?? KEY WEST could be a bit rough this year. Perhaps I may make it this year! We also discussed her adventures at the GARLIC FESTIVAL and the JEALOUS MONK in the OLD MYSTIC VILLAGE with friends KEVIN MANZELLA, KIMBERLY THEWSEN-LAABS, CHARLIE BURGER, MONICA ENDRES, DEB COCHRAN and VERONICA BRAYMAN.

Romper Stomper Time Baby! I'd like to apologize to all the September Babies who were rudely ignored by me when i chose last month to desperately



search for some inner peace. Well, that didn't happen so let's move on... except for one Special Lady, My Mom DAWN MERSHON and my Bestie BRUCE MEARNs. Love you both! Now for my November Flies..BRAD BENSON, DAWN BIRKBECK, MARK BARRILA, JOE FERRARO, NEAL VITULLO, SUSIE MARKLAND, CLIFF ROBINSON, LINDA YOUNG, TIMOTHY CUFF, DAMIEN CARSON, ERIC BARITEAU, RICK MANN, JOHN WULFORST, RON SIPOLSKI, GEORGE LAWING, JIM CHRISTINA, TAYLOR CELICO, GREG DOUGHTY, JEN WHIPPLE, ROY JARVIS, DARIN KEECH, DAWN DINWOODIE FERREIRA, DON DADA, SHARON ENG, SHARON GIBEAULT, ANN-MARIE CROWLEY HOULE, CHRIS BLACKMER, ALICIA O'NEILL, THOMAS EDWIN, TOM PAPPADIA, JOYCE FITTS, KENNY REAY, ERIC TOOTELL, NANCY ROTH, CARLOS RIOS, TRACI ALGIERE, ALENE POLITO WHIPPLE, LORI HEFFERNAN, IZZY CENTENO, ED CULLEN, MARY ZEPPIERI, SHELLY STONE, ANGIE SMITH, ERICA LIMA, ASHLEY TURANO, ED HABEREK, MIKE JARVIS, DAVE KAHN, GENO CHAMPAGNE, RHONDA RUSSELL DEMPSEY, CHELLE MESSINA, CINDY MORAN, JAY MESSINA, CHRISTOPHER STARTZ, GREIG ANDERSON, RAY HADDAD, ED BIRD, PAUL COYLE, PAUL JOHN, DOMINIC DIFAZIO, KRISSY BELL, PAUL MARCIL, and I want to say Happy Anniversary to the multi-talented, patient man who has been married to me for 20 years, Ricky..Never a dull moment, baby!

We had another great day with friends, family and supporters of the MARK PESCATELLO SCHOLARSHIP FUND and the HANDLEBAR CAFE at the PESKY POKER RUN, followed by a picnic and music with CHRIS MCKAY AND THE TONESHIFTERS at the HANDLEBAR! Beautiful day, beautiful ride to TAVERN ON THE HILL. KRIS PESCATELLO SLOCUM, MIKE and LUCKY HURD drove the '38 with me, while LISA and BRIAN chased us in the jeep! Of course Bikers galore! CHERYL and ANDRE, DANNY BELL, BOB DEMING, PETE and WHITNEY, DEAN ROCHA, BILL MITCHELL, while JULI KATHERINE, KATHLEEN and LISA SHAW joined us at the after party. Thank you all for years of support to the PES-



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OUT AND ABOUT AND UPCOMING THINGS:

JAKI, KYLE and KELLY and CINDY MORRONE and RYAN QUATROMANI at dad JAMIE'S 50TH Birthday at the CALABRESE, WES, JOEL JOHNSON and Editor DAVE at VOO-DOO GRILL 'S closing after so many years. What a fabulous run! Fantastic Showing on a rainy miserable day for PADDY'S SUPPORT DJ JOEY G Party with donations helping local DJ JOEY G with his medical bills. FLIPPING FOR SANGRIA at AMIGOS on Oct 20 to Support Progressive Local Candidates. And a Double Spotting of FUZZY at Al's Party



and at ANGIE'S PIZZA PIER 27! for the PATRIOT'S Game! Looking good!

HALLOWEEN is Coming! RED LIGHT - MUSIC LADY COSTUME and DANCE PARTY. OCT 28. FIVE YEARS OF BEER at the VELVET MILLS BEER'D on Nov 11. SINNERS INC at ROSE'S CANTINA on Oct 11. WESTERLY ELKS 14TH ANNUAL HARLEY DAVIDSON RAFFLE with SUGAR on Oct. 15. CHRISTINE OHLMAN AND REBEL MONTEZ at the KNICKERBOCKER. Many Bars and Restaurants will be hosting Halloween Party's on the 28th. Stop by, shop local, enjoy our New England weather. Til next time, my sweet flies. I love you!



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WHISKER FISH

Monday and Tuesday openings based on weather. All other weather related closings will be posted on Facebook as well.



BAND DATES

ANDY & BETHANY

5 - Breachway Grill, Charlestown, RI 7-10
9 - Seaport Festival, Mystic, CT 1-4
17 - Rathskeller, Charlestown, RI 8-11
20 - Maugle Sierra, Ledyard, CT 6-9
24 - Pizzetta, Mystic, CT 6-9

ANDY CHANEY

4 - Mystic Pizza 2, N. Stonington, CT 7:30pm
19 - Christo's, Mystic, CT 7pm

AZALEA DRIVE

14 - Harbour House, Mystic, CT 7pm
20 - Christo's, Mystic, CT 7pm
28 - On The Waterfront, New London, CT 7pm

BEBOBALOU BOB

6 - Angelico's, E. Hampton, CT 7-11
14 - Toyo, Colchester, CT 8:30-11:30
27 - Odeta Campground, Bozrah, CT 6:30-10:30
28 - Polish Club, Griswold, CT 8-12

THE CARTELLS

4 - Steak Loft, Mystic, CT 7pm
5,12,19,26 - Norwich Inn, Norwich, CT 6:30pm
7 - Maple Tree, Simsbury, CT 8:30pm
8 - Bridge Market, Groton, CT 12pm
11 - Knickerbocker, Westerly, RI 7:30pm
13,27 - Maugle Sierra, Ledyard, CT 6pm
14 - Marriott, Mystic, CT 6pm
15 - UCONN, Avery PT., Groton, CT 2pm
20 - Pazzo Cafe, Rocky Hill, CT 7pm
28 - French Club, Jewett City, CT 6pm

CECILE THOMPSON BAND

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

DAN WATSON

4 - Tipping Chair, Southington, CT
5,12,29 - Ancient Mariner, Mystic, CT
6 - Dog Watch, Stonington, CT
7 - Mariner Grill, Narragansett, RI
10 - Angies, Mystic, CT
13 - Chamard Vineyards, Clinton, CT
17,28,31 - Daniel Packer, Mystic, CT
18 - Mystic Pizza II, N. Stonington, CT
10 SOUND WAVES

20 - Brazen Hen, Westerly, RI
25 - Cleats, Westerly, RI
26 - Friar Tucks, Mystic, CT

DARIK & THE FUNBAGS

5 - Student Prince, Springfield, MA 7pm
6 - Twin River Casino, Lincoln, RI
7 - Newport Blues, Newport, RI
21 - Tipping Chair, Southington, CT
26 - Sportsbar, N Windham, CT
28 - Chicago Sams, Cromwell, CT

THE FAKE EXPERIENCE

27 - Elementary School, N. Stonington, CT 5:30-8:30

FAKE EXPERIENCE TRIO

6 - Maugle Sierra, Ledyard, CT 6-9

F & BLUES BAND

19 - Atrium, Mashantucket, CT 8:30-12:30

FRANKENPHIL

5,19 - Murphys, Providence, RI 5:30pm
6,20 - Sons Of Liberty, Wakefield, RI 5:30pm
8 - Winchester Cafe, Portland, CT 4pm
9 - Rathskeller, Charlestown, RI 7:30pm
11 - Lionheart Tavern, Niantic, CT 7pm
13 - McBrides, Providence, RI 7pm
15 - Ridge Vineyard, Preston, CT 12pm
21 - Penny Lane, Old Saybrook, CT 7:30pm

GREEN TEA

5 - Tap Room, Westerly, RI 8pm
11 - Strange Brew, Norwich, CT
28 - Knickerbocker, Westerly, RI

JAMES HARRIS

3,10,17,24,31 - Harp & Hound, Mystic, CT 8pm
4,7,11,18,25 - Daniel Packer, Mystic, CT
5,19 - Iron's, Mystic, CT 5pm
6 - Friar Tuck's, Mystic, CT 10pm
12 - Perks & Corks, Westerly, RI
13 - Venice, Westerly, RI 7pm
14,27 - Pizzetta, Mystic, CT
26 - Steak loft, Mystic, CT 7pm
29 - Maugle Sierra, Ledyard, CT 3pm

JUNKYARD HEARTSTRINGS

6 - The Irons, Mystic, CT 8-11pm
7 - KBC Brewery, Webster, MA 7-10pm
13 - Odeta Campground, Bozrah, CT 6:30-10:30pm
14 - Farmers' Market, Lebanon, CT 9-11:30am
14 - Community College, Danielson, CT 6-10pm
15 - Angelico's, E. Hampton, CT 4-8pm
20 - Crossings, Putnam, CT 8-11pm
27 - Baci Grill, Cromwell, CT 7-11pm
29 - Farmers' Market, Coventry, CT 11am-2pm

KEN SERIO JAZZ TRIO

8 - Stonington Vineyard, Stonington, CT
24 - Perks & Corks, Westerly, RI

LOCOMOTION

14 - Tipping Chair, Southington, CT 8-12

THE LOCOMOTIVES

6 - The Stand, Branford, CT
14 - Angelicos, E. Hampton, CT
21 - Red House, Deep River, CT
27 - Lavita Gustosa, E. Haddam, CT
28 - Toyos, Colchester, CT

MATT n DEAN

12 - Hardrock, Foxwoods, CT

Ms. MARCI

& THE LOVESICK HOUNDS

6 - Turning Tide, New London, CT 5-8pm

NICK BOSSE

5,12,19,26 - Harbour House, Mystic, CT 5:30-8:30pm
14 - Three Villages, Baltic, CT 12-3pm
20 - Brown Derby, Uncasville, CT 5-8pm
21 - Mystic Pizza II, N. Stonington, CT 8-11pm
27 - Two Brothers, Voluntown, CT 8-11pm
29 - Harbour House, Mystic, CT 12-3pm

PIRATES FOR PEACE

8 - Odeta Campground, Bozrah, CT
14 - The Crossings, Putnam, CT
20 - Tamarack Lodge, Voluntown, CT
21 - The Irons, Mystic, CT
28 - Sneekers Cafe, Groton, CT

RAMBLEWOOD

7 - Malted Barley, Westerly, RI

RIPTIDE Jr.

14 - Harp & Hound, Mystic, CT

SAM E. JAMES

13 - Backtracks, Westerly, RI
30 - Rathskeller, Charlestown, RI 8-11pm

STYFF KITTY

8 - Festival, Richmond, RI
21 - Turning Tide, New London, CT

SUE MENHART BAND

18 - Steak Loft, Mystic, CT 7pm

SUGAR

6 - Blues Cafe, Newport, RI
15 - Elks Club, Westerly, RI 1pm

SUNDAY GRAVY

6 - Steak Loft, Mystic, CT 7pm
14 - Wood River Inn, Richmond, RI

VINCE THOMPSON

& THE NEXT FUN THING

5 - Steak Loft, Mystic, CT 7pm-10
19 - Bill's Seafood, Westbrook, CT 6:30-9:30pm

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CONCERT DATES

Anders Osborne

21 - Odeum, Greenwich, RI

Bella's Bartok

28 - Arch St. Tavern, Hartford, CT

Boney James

22 - Park Theatre, Cranston, RI

Chick Corea

15 - The VETS, Providence, RI

Grace Kelly

14 - Mystic Cinemas, Mystic, CT

Guns N' Roses

23 - XL Center, Hartford, CT

Jake Shimabukuro

27 - Jorgensen Ctr., Mansfield, CT

J.J. Grey & Mofro

15 - Infinity Hall, Hartford, CT

Jonny Lang

6 - Park Theatre, Cranston, RI

Kaleo/ZZ Ward

20 - Oakdale Theatre, Wallingford, CT

Mariah Carey

14 - Grand Theater, Mashentucket, CT

Matisyahu

7 - Odeum, Greenwich, RI

Michael McDonald

15 - Garde Arts, New London, CT

Modest Mouse

10 - Lupo's, Providence, RI

O.A.R.

27 - Fete, Providence, RI

Patti LaBelle

21 - Foxwoods, Mashentucket, CT

Stephen Stills/Judy Collins

7 - Park Theatre, Cranston, RI

Straight No Chaser

28 - Perf. Arts Ctr., Providence, RI

Wynton Marsalis

8 - Park Theatre, Cranston, RI



LOCAL BEAT



“Country and Blues Band “Bad Hombres” Rock the Voodoo Grill to Conclude 15 Great Years of Food and Music ”

By Andrew Kerbs

Another rustic Mystic establishment goes by the wayside as the

town becomes ever more yuppified and gentrified along class lines. There are many fine restaurants to choose from in this affluent town, but few as affordable or distinctive as Voodoo Grill which closed at the end of this September after 15 years of great community service. Strange that Mystic locals or tourists wouldn't frequent this brick landmark more often as they have been making great music and down-to-earth food since 2002. I will miss listening to their DJ spin Don Henley and Journey records on the back porch with great evening views of the courtyard garden. In addition to having “award winning” crawfish and corn chowder, the Grill featured many great blues and country bands you won't find in most other places in Mystic: including “Bad Hombres” who was one of the last such bands to play there this month.

The band consists of Chris on drums, Ken Atkins on guitar, Mike F. on bass, and twangy vocalist “Tiger.” The lineup also included the bluesy Chip R. on harmonica and Corey D. who gave the band a quintessential country sound with his suave pedal steel. The band was formed as a last-minute back-up sub for a previously booked band who couldn't commit to a gig. That new lineup has stuck for the past 2 years (without rehearsal)!

First of all, the band played some of their favorite tunes, including “Hello Darling” by Conway Twitty and George Jones “Loveby.” The set also included Johnny Cash's “Lonesome Prison Blues,” with Tiger's deep-throated twang and Atkins' tasty guitar solo (with low sounding bends). Corey deftly slid his pedal steel at intervals of 3rds as Chris banged out a 1-2 drum beat. And who could forget that slow sexy guitar bend on Chris Issak's 80s radio staple “I Wanna Fall in Love.”

Second of all, the band played some of my own favorites, including Roy Orbison's “Sweet Dreams Baby,” Sophomore Johnny's “Sleepwalk” and Bruce Springsteen's “All That Heaven Will Allow.” The Bruce tune was a throwback to “Tunnel of Love”-era: more introspective than the bombastic rock anthems from the “Born in the USA,” (seeing that “Tunnel of Love” was more about bluesy pop songs and relationships) Highlights also included the Maverick's “All you do is Bring Me Down,” and the 50s classic “Sleepwalk”: one of the few 50s tunes (other than Johnny Be Good) that I remember learning during guitar lessons as a kid. Its sultry slide guitar and harmonies are perfect for those romantic nights on the back porch of the Grill with the one you love.

Finally, the audience did some funny things that livened up the atmosphere of the Grill as the good times rolled. Customer Jen played videogames she hadn't played in 30 years (like “Galaxa”). The energetic bartender Kate

frantically poured drinks for annoyingly flirtatious male customers. Alas, the young, long-haired Andrew brandished a medieval-looking cane while contesting other customers (including myself) for the high score on videogame “Time Pilot.” When asked why he walked with a cane, he replied “I thought I could fly.” (Lol, don't ask). Listening to country and blues livened up the atmosphere of the bar life for both videogame players and spectators alike.

Bad Hombres report that they plan on continuing to play CT and Rhode Island. Their set list is never set in stone and their choice of slow or fast songs depends on “feeling” the pace of the audience. Although the pedal steel is hard to play, the band reports they anticipate more bookings as its “fun to do” and Chris “loves” to play drums: “We've worked our asses off. There's no website and minimal marketing on Facebook. We just play.”

Few landmarks can claim to have gotten local CT and RI musicians started nor provided them with such good food, drink and camaraderie. Above all, I'll miss the local feel of the Voodoo Grill: one in which regular guys would crash the place to drink beer at happy hour after working the shipyards and marinas. Let's hope the next place that pops up here has as good food and music for the ordinary folk whose roots are in this town. “Bad Hombres” will continue to rock the town, but their Voodoo Grill will be sorely missed.

We will miss Wes pouring us drinks, so best wishes to his wife and him on whatever their future adventure may be.



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ANA POPOVIC



By Sue Menhart

Some people are just born to play the blues. It doesn't matter your color, race, upbringing, nationality or your gender. If you're born with the soul of it, you pick your musical instrument (or it chooses you) and off you go. Some work at it tirelessly with a ferociousness that doesn't quit, some may just dabble in it, while some will always quest for more.

If you're born a female, in a Communist country under constant political unrest and social repression, in a time when the blues were mostly unheard of, and if you've got the calling, you find a way.

Ana Popovic, born in 1976 in Belgrade, Yugoslavia (now Serbia) has undoubtedly found her way. Not only has she found a way to play the blues, she's figured out how to have it all with a highly successful creative career, as a wife and mother of two, with friends, family and fans all over the world. To have all this and still be genuine, pleasant, thoughtful and just a nice person to hang around with, is a bonus.

To not only have a career with industry wide respect and worldwide fan adoration but to be completely in charge of that career, on your own terms, is another bonus.

She can belt it out on vocals, write her own songs, shred on guitar and mesmerize an audience like no other.

Popovic is a force.

Roots

Popovic grew up with the blues and her father's record collection. He would host nightly jam sessions as music was very important in the house.

She started listening to Howlin' Wolf at the age of three. She remembers always wanting to play guitar so she listened, learned and played beginning at age 15. When she was 18 she got a band together but there was no such thing as blues bands in Belgrade, and certainly no female guitar players. She remembers begging a club for a gig and finally getting one. But gigs were rare. After two years playing sparsely in Belgrade, instead of giving up, she just simply moved away. She chose Amsterdam, Holland which happened to have a bountiful blues scene. She did whatever it took to play her music. She told herself she would never have another part time job. She was going to make it with music.

But talent and determination aren't enough in the music industry as we all know. You also need a lucky break. That break came at a club in Germany when she got up on stage to play with a Ruff Records recording artist named Bernard Allison who helped her get her own record deal. In 2001 she released "Hush" then in 2003 "Comfort To The Soul."

Her first U.S. magazine cover was with this very magazine. Check it out in the Back Issues from Nov. 2003 here: http://www.swaves.com/Back_Issues/Nov03/Ana_Popovic.htm

She has since released seven more albums. Her latest, "Trilogy," is twenty-three funk, rock/blues and jazz tunes produced by Grammy Award winner Warren Riker (Lauryn Hill, Carlos Santana), Grammy Award winner Tom Hambridge (Buddy Guy) and Delfeayo Marsalis, one of the top trombonists, composers and producers in jazz today. Guest appearances include Joe Bonamassa, Robert Randolph and many others.

Popovic has sit in with B.B. King and Buddy Guy among many others.

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Her music is played on blues radio in the U.S. and around the world and she tours internationally. She is a 6-time Blues Music Award Nominee for Best New Artist Debut ('03), Contemporary Blues Female Artist ('12 '14 '16), Contemporary Blues Album ('12) and DVD of The Year ('12). She has been part of the "All-Star Experience Hendrix" lineup in years 2014-2017. As the only female guitarist on the roster, this is a nationwide tour celebrating the music and legacy of Jimi Hendrix with Buddy Guy, Zakk Wylde, Jonny Lang, Kenny Wayne Shepherd and Eric Johnson.

The Sit-Down

I spoke to Ana via phone during sound check before a show at the Capital Ale House in Richmond, Virginia on September 27 (she found a quiet spot.) My first impression is that this is a woman in charge of her career, her life, and the direction she's going. No doubt about it. She's a fast talker and an even faster shredder on guitar.

On the Road

Back in the early 2000s, Ana played locally at Burkes in Niantic, CT (now the Lionheart Tavern), Black Eyed Sally's in Hartford, CT and the Knickerbocker in Westerly, RI. This past May she performed at the Mohegan Sun Wolf Den. Today, she plans short and focused two week tours at a time, by choice. When she's touring, it's all about the music. When she's home, it's all about her family. "When I spoke to B.B. King about how he plays 300 shows a year I thought, I can't do that. I have to live my life too," she said. "I love touring though," she said. "In Germany, people just love the blues. France loves all the music. I can play Indonesia, Kuwait, India – everybody loves the music," she said. A friend of mine just saw at her at the The Blue Note Grill in Durham, North Carolina and he said she spent 45 minutes out in the audience after the show and did some some shots at the bar. This was just as impressive as her shredding on stage that night he said.

At Home

Ana actually has three homes: California, Amsterdam, and her birthplace Belgrade. She loves the ocean and the weather on the U.S. west coast, visiting old friends and going to museums in Amsterdam, and spending time with family in Belgrade. "I can really live anywhere near an airport though. I can plan tours from anywhere," she said.

She has two children, ages 5 and 9. "We do art together. When they finish a piece we hang it up and look at it. I say, 'This is something you created and it has value.' People don't make enough time for art," she said.

"When I'm home, I don't go to bars or clubs or jam sessions. I'm home," she said. However, she does jam with her husband and kids. "When it's 8 pm I say to the kids, you can either go to bed, or we can jam. They can choose a guitar from the wall or a keyboard or any instrument and we play," she said. "My son is 9-years old and already writing his own songs."

She walks freely in L.A. at this point, not readily recognized, and she likes it that way. "I don't need to be recognized. I have my shows and my stage and that's great. I like walking around and doing whatever I want," she said.

She loves to listen to old Delta Blues, New Orleans bands with big horn sections, and Tedeschi Trucks, among others. "I listen from a different perspective than when I was a teenager. I listen for technique and songwriting," she said. "I'm always trying to get better," she said.

Trilogy

Ana's new triple album Trilogy is her most ambitious project yet. She started thinking about the concept of this type of album three years ago. She chose specific musicians for specific styles and the same for producers. It took a year of writing and recording to finish it.

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On conceptualizing Trilogy:

AP: “On all of my previous records I’ve always featured different musical styles. Some of my fans would come to me and say – ‘I made a compilation of all your blues songs for myself and a compilation of all your jazz songs for my friend who likes your jazzier side.’ I thought that was a neat idea. I felt it was time and I felt I was ready for a huge project like this where I’m going to present three completely different sides of me and different sounds of my music, with ability to switch and make my guitar and vocals sound completely different on each CD, and simply make a CD without compromises, giving my fans a gift of hearing my music from morning to late at night - without hearing just one sound. If you feel like blues and guitars, or you feel like dancing to the funk/soul record, or you feel like hearing some smooth listening jazzy blues - you can get it all - in the same package - called ‘Trilogy’.”

About the collaborations on Trilogy:

AP: “All of the guests on Trilogy are so different and unique in their own field so I can’t really say which one is my favorite. I love the guitar solos that Joe Bonamassa and Robert Randolph played - I think those songs really needed that particular style of guitar playing and I think they both delivered incredible stuff. Both solos are kick ass, they’re different and fresh and those guys didn’t hold back. I gave Joe two songs to choose from and he straight away chose ‘Train’ which is a sultry R&B medium tempo take on a one night stand. He played out a fiery solo over a super groovy track (George Porter Jr and Raymond Weber rhythm section) and Hook Me Up is a fantastic Johnny Guitar Watson - not so known - tune. I immediately thought - this is a theme and a chord progression that would fit Robert so well. And I was right!”

New gear used on Trilogy:

AP: “The whole jazz part of Trilogy (‘Midnight’) is recorded with a Gibson ES175. I was going for that retro sound, kind of Django Reinhardt or Wes Montgomery or Kenny Burrell type of old school jazz guitar tone.”

Watch Ana talk more about gear here: https://reverb.com/news/video-ana-popovic-on-guitar-technique?utm_campaign=1612019_bloganap&utm_medium=FB&utm_source=FB

About performing on the Experience Hendrix tour:

AP: “It was fantastic to be back on the road with the boys. I was the only female guitar player on the tour for the third year in a row and guys are real kind and down to earth, very supportive.. It’s like a family. We picked it up right where we left it two years ago. Band played great, audience was wilder than ever, sold out places everywhere, it was great to play with Dweezil and Mato again, Chris Layton was fantastic. It’s a high energy show. It doesn’t give a moment to the audience to relax or check their Facebook page. I mean everyone is involved. Each and every one of the guitar players delivers incredible takes of Jimi’s songs, and they all do it with a deeper purpose. We all feel blessed and honored to be a part of the tribute- and not just any tribute - put together by Jimi’s family. One of the songs that I played was a slide song (‘Can You See Me’) - and I was the only slide player on tour - I always like to bring something new and different to the table.”

What’s Next

For the remainder of this year and into 2018 Popovic is touring in France, Belgium, Germany, The Netherlands and Jamaica. She’s back at the Mohegan Sun Wolf Den on April 12, 2018.

“I’m already working on the next album. What I really want is to keep writing better songs. If I wake up one day and I have no more songs left in me... I just couldn’t imagine.”

16 SOUND WAVES

As writer Bill Harriman from Sound Waves Magazine said in 2003, “Clearly Ana Popovic is someone to keep an eye on in the coming years. Besides her extraordinary talent both as a singer/songwriter and lead guitarist, she is also young, beautiful, energetic, and charismatic.”

Guess you were right Bill!

For more info on Ana Popovic, go to www.anapovic.com.



Photo by Cheryl Gorski

PLAYING FOR CHANGE

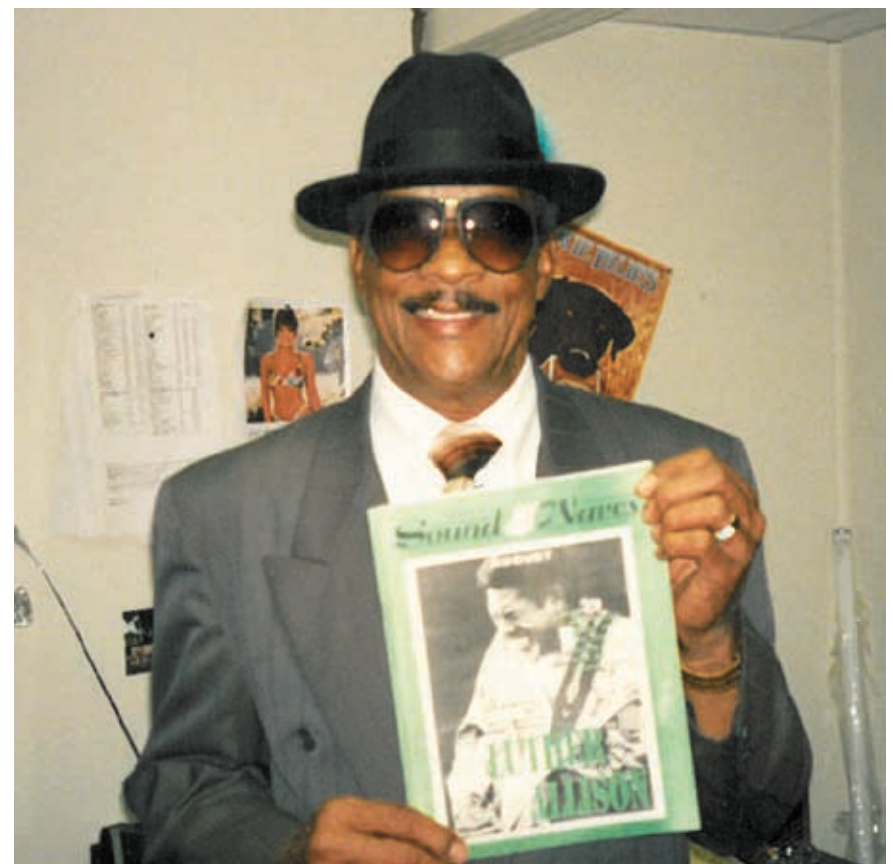
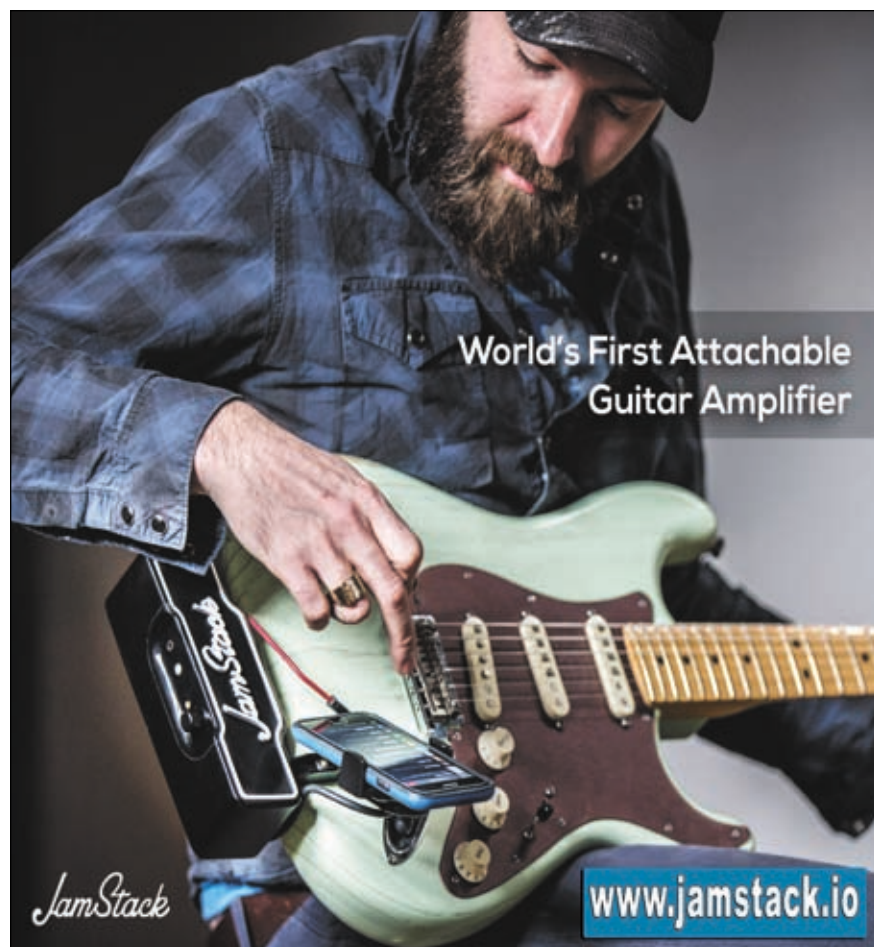
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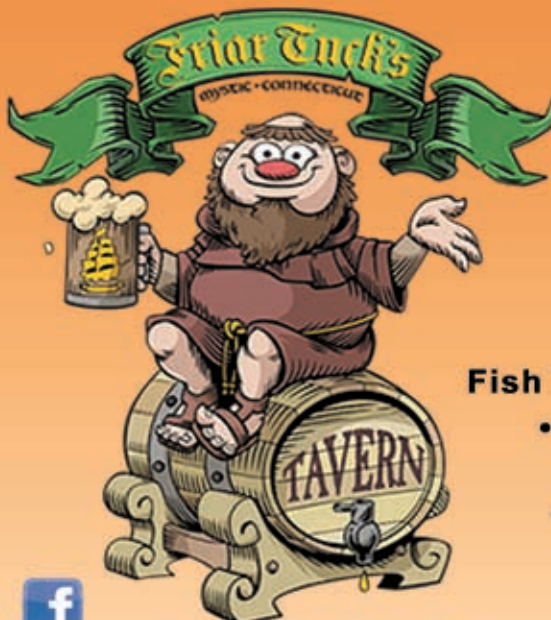
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HEARING AID



Damian Marley "Stony Hill" Republic Records

When you think of reggae music, the first name that comes to mind is Bob Marley. Next, many people will consider his children – Ziggy, Stephen, Julian and Damian. Each has their own particular style and each has made a major impact on reggae music.

Damian Marley has chosen to make his mark on the dancehall scene rather than roots-rock reggae. He has a bombastic style and dramatic lyrical flow that has launched him into superstardom in the world of urban Jamaican music.

It has been 12 years since Damian Marley released his last album, "Welcome to Jamrock", which earned him a Grammy award for best Urban/Alternative performance. In the years since, he has made many appearances on his brothers' albums and on the works of the biggest reggae acts of the 21st century. We finally have a new album from the creative genius himself, and it is a real gem.

"Stony Hill" is pure fire. Solid from front to back, it is full of dancehall and reggae hits. Punctuated by his signature rhythmic lyrical sound, almost every song on this release is a catchy work of art. Bucking the trend of filling albums with guest appearances, it is mostly a pure Damian Marley work punctuated only by the inclusion of his brother Stephen on tracks like "Medication" and "Perfect Picture".

One of my favorite tracks is "Time Travel", a conscious dancehall number with catchy rhythms and lyrics express-

ing concern about the current state of affairs in the world: "What's real life / What's virtual / What's fiction / What's factual / Who's partial / Who's neutral / Who's actin' / Who's actual / What's cheap talk / What's action / What's fractioned / What's plus or subtraction / Aquarius, then Pisces / Al Qaeda, then Isis / Stock markets in crisis / Government raise tax and prices / Countless warships on the high seas / Gang war and the streets full of sirens". The chorus punctuates his feelings with "What will the future bring / If my little son is seven years old / What will the future bring for him".

I could write several pages breaking down all the different songs on here, but you really need to hear it for yourself. Other highlights are "Nail Pon Cross", "Living It Up", "Looks Are Deceiving", "The Struggle Discontinues", and "Everybody Wants To Be Somebody". Dancehall isn't for everybody, but there are a good handful of straight reggae tracks on here too. Damien Marley is a real pro, and it's a thrill to hear another solid piece of work from the legendary family.

**- Tom Matthew
Two Ton Music**



Monster Mike Welch and Mike Ledbetter "Right Place, Right Time" Delta Groove Music

I think I just found my new favorite singer of all time. It was bound to happen. I listen to A LOT of music. Mike Ledbetter – where have you been all my

life?

Chicago's Mike Ledbetter has recorded and toured the world with fellow Chicago bluesman Nick Moss as his lead vocalist and rhythm guitarist. And man can he sing. He was born to do it and has been doing it for a long time in various genres: soul, gospel, pop, jazz and he even performed for a decade on Chicago opera stages. His tenor range is pure and effortless and is comparable to all the great '50s and '60s soul men with higher registers – Otis Redding and Sam Cooke come to mind. When he took part in a tribute to Otis Rush at the 33rd Annual Chicago Blues Festival in June, 2016, he met Boston-based blues guitarist Monster Mike Welch and their chemistry was instantaneous. A collaboration was born and the result is the very fine album "Right Place, Right Time."

Monster Mike Welch has released six albums under his own name and in 2001 joined Sugar Ray and the Bluetones – the Chicago style blues band from Rhode Island. He has recorded with Duke Robillard, Nick Moss, Johnny Winter, Darrell Nulisch and The Knickerbocker All-Stars. He has received two consecutive Blues Music Award nominations. Ledbetter and Welch both had a mutual love and respect for the classic blues era of the '50s and '60s so that's how "Right Place, Right time" came about.

Supporting musicians on the album are Anthony Geraci (Sugar Ray and the Bluetones) on piano and Hammond organ; Ronnie James Weber on bass and Marty Richards on drums. Special guests include Laura Chavez on guitar; Sax Gordon on tenor sax; Doug James on baritone and tenor sax; and Kit Holliday and Jeannette Ocampo Welch on background vocals.

"Cry For Me Baby" is an Elmore James tune first to get the Mike and Mike treatment – a jumpin' number with guitar licks in the same range as the vocals with Geraci's seasoned bluesy piano throughout. Sure to be a crowd pleaser is the Jimmy Robins 60s soul tune "I Can't Please You" with Ledbetter completely owning it. His voice is unique, pure, natural and never forced. The back and forth between guitar and vocal is super fun to listen to. "Kay Marie," written by Ledbetter is a nice swingin' tune with more piano out front.

The tune that blew me away and sealed my decision on the new fav vocalist thing was "I Can't Stop Baby." This Willie Dixon remake features super high effortless notes from Ledbet-

ter with Welch answering back high on the neck at every turn. Sometimes you think it's a tenor saxophone playing but no – it's Ledbetter's upper register. His vocals are simply amazing, strong and passionate.

The attitude-laden "Down Home Girl," which has been covered by many including the Rolling Stones, has an accentuating horn section and gets the treatment it deserves. The up-tempo swing tune "How Long Can This Go On" takes you right back to Little Junior Parker in 1954, leather jackets and all. Ledbetter's slow swing minor key tune "Big Mama" has lots of reverb on the guitar and never drags. Welch's guitar work is just so alive and never stops. Welch's tune "I'm Gonna Move to Another Country" is a workin' man blues number that keeps right on moving between his guitar and Geraci's signature keys and Ledbetter's unbelievable soul-soaked perfect pitch with controlled screams – that kind of make you want to scream. I think I kind of did. The walkin' blues bar tune "Can't Sit Down" penned by Ledbetter has prominent piano and no – you can't sit down when listening to it.

The early B.B. King song "Cryin' Won't Help You" is given the Ledbetter and Welch touch with homage, yet authority. "Goodbye Baby" by Elmore James features a classic 50s soul chord progression with even some Sleepwalky guitar effects. The final track is an instrumental written by Welch titled "Brewster Avenue Bump" and everybody brings it home for one last romp.

The entire album just sounds so alive with lots of reverb, precision production and a perfect mix of instrumentation. It was a real pleasure to listen to. The selection of soul tunes on this record really bring you back in time yet into the future with hope that these cats are keeping this style alive. They must have had a blast choosing the songs that may or may not have been on the radio. It's an education in itself listening to the album. Highly recommend!

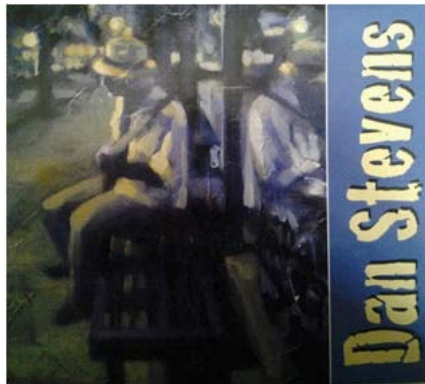
Welch is playing a few gigs in Oct. and the pair have some shows in Nov. Here's the list:

Upcoming Shows:
October 5 – w/Kit Holliday and the Ominous Vultures, Menotomy Grill, Arlington, MA
October 15 – Mike guest hosts the jam with the Michelle Rockwell Band, Players' Pub, Rockland, MA
October 21-28 – w/the Legendary Rhythm and Blues Revue (Tommy Cas-

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tro, John Nemeth, and Vanessa Collier),
 Legendary Rhythm and Blues Cruise
 November 17 – MONSTER MIKE
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 November 18 – MONSTER MIKE
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 November 30 – MONSTER MIKE
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 Bull Run Restaurant, Shirley, MA

Link: www.monstermikewelch.com
 - Sue Menhart



Dan Stevens “Dirt Floor Sessions” Independent

Old Lyme, CT’s acoustic bluesman Ramblin’ Dan Stevens is a true-life freight train hopper, New York subway performer and “Connecticut’s hardest working bluesman” as noted by the New York Times in 2002. Included in the Music Under New York Program allows him to perform in prime locations throughout the MTA system such as Times Square and Grand Central Station. He performs a lot around these parts as well, all over New England as a matter of fact. He has also appeared with the dignitaries James Cotton, Charlie Musselwhite, Arlo Guthrie, Richie Havens, Charlie Daniels, Livingston Taylor and Ronnie Earl among others. He also hosts local pickin’ parties where everybody’s invited to join in.

He has released three albums to date and his latest, “Dirt Floor Sessions” was recorded at the Dirt Floor Studio in Chester, CT using vintage equipment and recording techniques. The 16 songs were recorded in one long live session with Fred Brightman (Stash Records) on percussion who also produced most of the album, Blunt White on harmonica and Stevens on guitars and vocals. Later in the process Gary Buttery added tuba, John Smayda laid down some

clarinet and sax, Brian Wilkens added lap steel and baritone guitar, and Kelly Rago added background vocals. No click track was used and whatever happened, happened.

The album features primitive home-made instruments like three-stringed cigar box guitar and one-stringed diddly bow among others with the spirit of the Delta throughout. You feel like you’re sittin’ outside around a backyard fire or right in a living room with the group.

The CD kicks off with the new original “Mover and Shaker,” a bare-boned driving number reminiscent of the masterpiece Shake Your Hips by Slim Harpo. A cover of Bessie Smith’s “Nobody’s Business” is as authentic as it gets with tuba, clarinet and fancy picking. On this one Stevens sings with a smooth, seasoned attitude using an arrangement learned from his mentor Dave Van Ronk. A toe-tapping cover of Robert Johnson’s “Travelin’ Riverside” follows and then a real bluesy version of Brownie McGhee’s “Sportin’ Life” is next. He gives “32-20 Blues” by Robert Johnson a good run then breaks into the somewhat theatrical original “Can’t Take it No More.” Then, a faint drum beat keeping the tempo is the only instrumentation on the acapella “John The Revelator.”

With more bells and whistles than Memphis Minnie’s “Hoodoo Lady” he gives props to who some consider the greatest female blues guitarist of all time. The bluegrass staple “Tell Old Bill” follows and then they rip into Yank Rachel’s “Tappin’ That Thing” with you guessed it – some fancy tap-pin’! The 1960s slow blues “Hello Central” sounds pretty close to the original in feel and sound. The final original on the CD, “Hurricane” is heartfelt. He leaves us with the Mississippi Delta blues number “When I Lay My Burden Down.”

A true local treasure steeped in tradition while keeping the blues and folk alive, Dan Stevens seems to be not stopping his ramblin’ anytime soon.

More info is available here:

Link: www.danstevens.net

- Sue Menhart



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COOKING WITH THE BLUES

By Jack Chaplin



Nothing like childhood friends to reconnect with, to get back in touch with. Years can go by but when you see each other again you start up where you left off. My pal Teddy and I have been friends since he was 12 and I was 11. Our Mothers were friends, they volunteered together with DCF. Every year we would go help get the fairgrounds in Farmington ready for the big horse show. Teddy was a horse rider and so were my sisters, Holly and Heidi. Not me, I was afraid of them but I had to do all the chores associated with owning them. I had to muck the stalls, feed and water them, bring in and store the hay, let them out and put them back in their stalls

etc. I liked going to the fairgrounds, the carnival workers would be setting up, the games and food vendors would be arriving in their big trucks and trailers. Our job was to white wash all the fences with watered down paint, just enough paint to make it look fresh until the next year. Our Mom's would always pack a nice picnic with plenty of food and drink. Ted was from Manchester and I was from Vernon. The horse show was the one time of the year I would see Ted and then once or twice during the winter we would all go skiing together. One ski trip we were caught in a blizzard and traffic was backed up in Deerfield, Mass. We were all loaded up in a big station wagon with Ted's baby brother, Eric, in the back lying on top of all of our gear whining and crying. Ted reaches back and grabs his security binkie and throws it out the window into the raging snow storm, boy did he go berserk! Teddy got his license before me. His Dad owned a car dealership and so he always had nice cars and would pick me up sometimes on Fridays, usually with a taper keg between the seats! He would cut his last few classes and head over and pick me up, not sure how we coordinated all that pre cell phone days but obviously we had a plan. Teddy was smooth with the girls, me I was a little shy but studied Ted's moves. As we moved on in life and I moved away from here we lost touch but when I moved back to the area we reconnected and talk a few times a week. Last week we decided to take a ride, he had just bought a bike. He came all the way from Meriden so we decided to meet up in Norwich and ride up into Woodstock. We took the back country roads up through Franklin, Baltic, Canterbury, Scotland, Brooklyn, and into Woodstock. It's easy to forget how beautiful that area is, the change of scenery was a welcome relief from the same old sights even though our area is beautiful as well. We ended up at the end of Rt. 169, right there was our intended destination for lunch, The Vanilla Bean! I hadn't been to the Bean in many moons. It is obvious that they have been very successful all these years and have expanded greatly. They have a nice menu of sandwiches, salads, and delicious looking homemade desserts. One in particular caught my eye, the Boston Cream Cake! We're planning a fall ride when the foliage is peaking and I'll get my slice of cake

20 SOUND WAVES

then.

Got a pet peeve that's been on my mind lately. I like to call in my payments on my credit cards, I always tell them to not save my info. When you get the automated message they tell you to say or put in your 13 digit account number or give them your 9 digit Social Security number. I don't want to give my Social so I say the account number and it never goes through properly so I have to type in the long ass 13 digit number. When an account specialist finally comes on the line she asks "Can I Have Your Account Number Please?" Really, I just spent the last 5 minutes giving it to You! Maybe it's me!

As I'm writing this the weather is so beautiful, in the 80's and sunny with a nice crispness in the air mornings and evenings. I really feel for all the people that were affected by Hurricanes Harvey, Irma, Jose, and Maria. Seeing these storms develop was top news on the radio and TV, kind of like watching a Nascar race, you didn't want to see anyone get hurt but the crashes are what excites us. Mother Nature can open up a can of whup ass at any time. When I lived in Texas I would see dry creek beds become raging rivers and then there would be a drought with no rain for years. It amazes me how resilient some humans are, they will stay and rebuild, the Phoenix will rise again from the ashes. Not Me, if I lived in the Keys, Miami, Houston, or anywhere in danger of floods and winds and got hit like that I'd be gone. I'd pack up heading north, keep going and never look back. I know the winters are rough up here, the cold is hard to take but we have homes here that were build in the 1700s and still standing! I heard once that the safest place in the US was Mansfield, CT. I guess they have never suffered from a natural disaster. I feel for the people that don't have a choice to flee, but have to take it on the chin, hard scrabble! Please donate to people in need, I think sending money is the best thing. I know it doesn't feel as good as sending clothes or water but that's what the people in the know are saying. Our President has to get off his tweet and send in our Troops and National Guard to the areas in need, it's time for construction not destruction, time to let the world know what we are made of! I heard on the radio today that Trump has tweeted 23 times about the NFL taking a knee and 3 times about Puerto Rico's needs! The fact that he even mentioned debt that was owed to banks and Wall St. at a time like this is beyond belief! These issues are bipartisan, about humanity not politics. God Bless America, we are free to live, think and say what we want!

The other night LaKisha and I headed over to Charlie's Place in Niantic. My friend Brian is cooking breakfast there and had told me about some BBQ that is happening there. They are located past downtown Niantic a little ways on the left in a nice freestanding location. They had a good crowd on a late Thursday night. We sat in the dining room, the bar area was packed, everything looks clean and newly updated. We ordered the Greek Lemon Chicken Soup, a large Greek Salad, and the Smoked Brisket Plate. I really like that the soups were priced right, \$2.75/\$3.75. We ordered the bowl and out came what I call white on white on white. The soup was pure white with rice in a white bowl on a white plate, come on now put a little color in it Charlie! Maybe some carrot, celery, green onions, or some parsley would spark it up. It was devoid of any chicken and was very bland. It did perk up with some good ole salt & pepper! Things really improved when the Greek Salad and BBQ Brisket came out. The salad was just right with grape leaves, plenty of feta, cukes, onions, bell peppers, tomatoes, olives and all. The Brisket Plate was plentiful and we ordered the Greens and Mac & Cheese as sides. The brisket had a beautiful smoke ring, juicy and tender, the Mac was cheesy and delicious, I even buttered up a Snowflake and wiped the dish clean! The greens had a smokey flavor almost like they had been smoked before stewing and had some chopped Q in it. Brian had told Me that Pete Daversa, who was slated to do the enormous Mago Point BBQ in Niantic, was now doing his thing at Charlie's. They invested in a Myron Mixon smoker that is manufactured right here in Waterford and

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sold world wide, money well spent. I saw a plate of Ribs go by the table that looked real hefty. I see big things when word gets out about the BBQ at Charlie's, I know I was disappointed when things didn't work out for Pete at Mago Point, I thought that would have been a Grand Slam but life goes on. My only other beef (no pun intended) was the waitress wouldn't substitute a baked potato as a side, I could have subbed mashed or fries but not a baker! As you may know I'm a cheap ass and didn't want to splurge! Kind of glad I didn't because I would have missed out on my other choices. The menu is a big one but they pull it off and I know they are a busy joint! I'm going in to try their breakfast next but I know I'll be back for the BBQ soon, best I've had since I left The Big D and Texas!

For all You Blues Nuts out there Roberto Morbioli who hails from Italy will be playing at Daddy Jack's on Oct. 7th. He was here a few months ago and put on a great show, maybe top 3 of live shows that I have seen. Check out our cookingwithblues channel on Youtube, cooking videos and our first half hour show featuring Dave Fields.

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~ Jack



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