

Sound

Magazine

Waves

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**Volume 28
Issue 11
November 2018**

**An
Interview
with**

PINK TALKING FISH

**Neal & The Vipers
Noah Feldman
Bennett Brothers
HannaH's Field**

**RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

**A Tribute to
MARTY BALIN**

**A Southern New England
Entertainment & Dining Guide Since 1990**



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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Dear Readers,

It's been awhile since I have written this little introduction piece. But there are some changes and I wanted to tell everyone.

First you will notice the layout has changed somewhat. Some articles are done with 4 columns instead of 2. Plus we have been changing the cover a little. After 28 years, we figured it would be nice to get a little make over. So what do you think? Your opinions and comments would be appreciated. Either email or post on our Facebook page.

Next is the bigger news. We have started a GoFundMe page. The times they are a changing and we have to keep in stride with this. We are upping our game on the internet. This is going to require some funding. Right now we are progressing very well, but more needs to be done. ***Sound Waves Magazine has been a FREE publication for 28 years!*** We have interviewed some great musicians and have some great columns into the insight of the entertainment and dining world around us. There will always still be a print edition of the magazine, but we need to adapt if we are to survive. Help us achieve that. Check out our ad in this issue or go to

<https://www.gofundme.com/sound-waves-magazine>

Any help is greatly appreciated!

Now for something very important.....VOTE!

Let your voice be heard, get to the polls. Help others get to the polls!

This is America...it is the land of the people. Your vote matters. Exercise your privilege as an American!

Thank You & Happy Thanksgiving

David L. Pottie

Publisher

2 SOUND WAVES

Ali Kaufman
Morning Mojo
WCNI 90.9fm
Tuesday Mornings
9am-noon



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Sound Waves

November 2018

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**FRIENDS
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FRIENDS
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AND
DRIVE**

Volunteer of America: A Tribute to Marty Balin

By Mark T. Gould

It seemed like my own personal Woodstock, albeit 30 years down the road.

It was raining, I would need to park miles away, and I knew the field would be muddy. Even more, it was the third Saturday in August, and it was a free concert.

All of that was okay by me, though, because I was finally going to hear Marty Balin sing live.

I knew it wasn't going to be the original Jefferson Airplane, for me one of the best, if not the best, of the original wave of San Francisco bands. It was about the third or fourth version, at the time, of what had morphed into the Jefferson Starship.

Paul Kantner was still there, Jack Casady sometimes, but Grace Slick was not. But, I didn't care, because I was there to hear Marty.

Balin, who died in late September at the age of 76, was the primary founder of the Airplane, as they were commonly known, which he started in a restaurant-turned-club in San Francisco that he named the Matrix. Balin served as one of its lead vocalists and songwriters from 1965 to 1971, alongside Slick, bassist Casady and rhythm guitarist Kantner.

Before the group split up and splintered off, his most enduring songwriting contributions, which were often infused with a romantic, pop-oriented lilt that grabbed me right off the bat, included "Comin' Back to Me," (a folk-rock ballad later covered by Ritchie Havens and Rickie Lee Jones) "Today," (a collaboration with Kantner initially written on spec for none other than Tony Bennett), and , again with Kantner, the topical 1969 anthem "Volunteers," which opened their set at Woodstock at dawn. He also wrote uptempo "3/5 of a Mile in 10 Seconds" and "Plastic Fantastic Lover," which remained integral components of the Airplane's live set throughout their initial run.

Later in 1969, Balin was famously knocked unconscious by members of the Hell's Angels motorcycle club while performing during the



infamous Altamont Free Concert, headlined by the Rolling Stones. In April 1971, he formally departed the Airplane after breaking off all communication with his bandmates following the completion of their autumn 1970 American tour.

In 1975, after being repeatedly asked by Kantner, he joined the newly-christened Jefferson Starship, but he left again, three years later. After a long solo career, he again, at Kantner's urging, rejoined the Starship.

While I enjoyed his early work, it was during the second go-round with the Jefferson Whatever, and during his solo career, that Balin recorded two songs, "Miracles," and

"Hearts," that absolutely blew me away.

However, although he was one of my favorite singers and had written two of my favorite songs of the era, foiled by his seemingly mercurial nature and lack of genuine interest in touring, I had never, by the time the end of the century was rolling around, seen Balin perform in concert.

So, it early summer in '99 when I noticed an advertisement in the local paper, the New Haven Register, that Jefferson Starship was going to be the headliner at the Milford Oyster Festival at Fowler Field.

I was lukewarm at best about that because, for years, Kantner seemed to cobble together Slick and Balin sound-alikes to perform the band's moniker, which he presumably owned, and, as such, I was really not interested in what, at first blush, seemed to be essentially a tribute band of some sort.

It was then that I looked at the small print, where it listed the band members.

Holy Summer of Love, Marty Balin on vocals!!

So, I made my plans. The day arrived, and it was indeed raining, which seemed appropriate for a seasoned Woodstock performer like Balin. This was years before the Oyster Festival got organized enough to provide shuttle buses from distant parking lots, so I got as close as I could, parking about three or four miles away. Actually, I double parked next to a VW bug, which also seemed make some historical sense.

As I walked over to the field, the

ground got muddier and muddier. I sloshed through, all the time thinking "if we sing really hard, maybe we can stop this rain!!" (If you don't get the reference, google "Woodstock stage announcements").

I walked into the venue, and there was a mound of people everywhere, most of them covered with tarps, blankets and, rock fans being the hearty folks we are, only the occasional umbrella.

I noticed that the soundboard was covered with a big tarp, and, ahem, planning to record the concert, I really needed a dry spot for my gear, so I ambled over to it.

When I got there, I immediately noticed a long-haired, bearded guy behind the mixing board. I smiled, trying to disarm him as if that were necessary, and put my recorder on the side of his rig, under the canopy.

"Hey, man," he said. "You want to plug that into the soundboard?"

The spirit of the Sixties in San Francisco lived in Milford!!

It started to rain harder, but I, and my deck, were dry. Now, the question was how would Marty Balin sound in this awful weather.

The band came on stage. There was, par for the course, a Grace Slick look and soundalike. They did the early Airplane hits, like "White Rabbit" and "Somebody to Love." Balin, looking a bit worn out, stood to the side in the background, seemingly willing to contribute only the occasional harmony vocals.

After about 45 minutes, Kantner spoke to the crowd.

"Ladies and gentlemen, here's my

Continues Page 12



MUSIC NOTES

“Nobody Could Blow Like ‘Butter’”

By Mark T. Gould

“Paul Butterfield changed the world for many people, bringing that blues music out to those people.”
— Corky Siegel.

Most blues fans would probably agree that the fathers of the blues harmonica are Little Walter, Sonny Boy Williamson, Junior Parker, and James Cotton.

What some may not know is that they had a son, and his name was Paul Butterfield.

Starting with his eponymous blues band in his native Chicago in the mid 60s, “Butter” blazed a passionate, emotional musical trail and legacy that set a very high bar for every harp player who followed him.

Until now, this incredible musician’s energetic, intense, yet topsy-turvy career story has never been told in detail.

That has changed, with the recent release of “Horn From the Heart: The Paul Butterfield Story,” a 90-minute documentary directed and produced by John Anderson.

In a resolute story of one of the most important musicians of the 20th century, Anderson pulls together interviews with former band members Elvin Bishop, Michael Bloomfield, Mark Naftalin, David Sanborn, and Geoff Muldaur, among others; as well as contemporaries Al Kooper, Barry Goldberg, and Nick Gravenites, joined by observations, remembrances and context from Butter’s ex-wife, brother, sons and sister-in-law to present a long-overdue, fair, and stimulating analysis of Butterfield’s life.

“He was a force of nature, nobody else has sounded like that, ever.”
— David Sanborn.



After early training as a classical flautist, Butterfield developed an interest in blues harmonica. He explored the blues scene in his native Chicago, where he met Muddy Waters and other blues greats, who provided encouragement and opportunities for him to join in jam sessions. He soon began performing with fellow blues enthusiasts Gravenites and Bishop.

In 1963, he formed the Paul Butterfield Blues Band, which recorded several successful albums and was popular on the late-1960s concert and festival circuit, with performances at the Fillmore West, in San Francisco; the Fillmore East, in New York City; the Monterey Pop Festival; and Woodstock. The band was known for combining electric Chicago blues with a rock urgency and for their pioneering jazz fusion performances and recordings.

After the breakup of the group in 1971, Butterfield continued to tour and record with the band Paul Butterfield’s Better Days, and played with his mentor Muddy Waters, and with members of the Band. While still recording and performing, He died at the age of 44 in 1987.

Music critics have acknowledged his development of an original approach that places him among the best-known blues harp players. In 2006, he was inducted into the Blues Hall of Fame. Butterfield and

the early members of the Paul Butterfield Blues Band were inducted into the Rock and Roll Hall of Fame in 2015. Both noted his harmonica skills and his contributions to bringing blues music to a younger and broader audience.

“Music was his first language, it was like English was his second.”
— Ex-wife Kathy Butterfield.

As Anderson’s documentary so skillfully demonstrates, Butterfield left his mark in so many, varied ways. Ironically, while much of popular musical history credits Bob Dylan with “going electric” and literally blowing up the folk movement at the Newport Folk Festival in 1965, it was actually Butterfield’s band that first did an electric set there, earlier that day. Further, and far most importantly, The Butterfield Blues Band was integrated, with both black and white band members, which was rare, if not non-existent, at their time.

“He influenced a zillion people.”
—Al Kooper.

Playing his harmonica upside down, Paul Butterfield flipped the music world a similar 180 degrees with his soulful playing, elegant but at the same time street-wise singing, plus the second-to-none musician-ship and personality of his various bands. Along the way, he tragically fought personal demons that ultimately brought his remarkable career to a far-too-early end.

Thanks to Anderson, Butterfield’s story, in all its glory and hardship, has now finally been told.

I had the privilege of seeing Paul Butterfield perform on three very different stages, first at a Newport Jazz Festival in New York midnight blues jam session in the early 70s that including Bloomfield, B.B. King, Muddy Waters and many others; followed by a New Year’s Eve show at the Palladium in New York City in 1977, where he played with Band drummer Levon Helm & The RCO All-Stars, and, finally, a gig with Rick Danko, the Band’s bassist, at a raucous club date in New

Haven a few years later.

As Anderson’s rare, jaw-dropping video in the documentary reveals, from his earliest nights sitting in with his Chicago blues fathers in South Side clubs, to the Butterfield Blues Band on that Newport stage and beyond, and even in his final performances playing and singing on Iowa public television and at a tribute with Stevie Ray Vaughn and Albert King, every night was special when Butter was on the stage.

Even as he dealt with his personal ups and downs over the years, he never wavered from that amazing harmonica playing and regal singing, both performed within a vibe that, I’m sure, makes all the blues masters, and fathers, that he learned from justifiably proud of his accomplishments.

“How Muddy Waters wrote it, Paul Butterfield lived it. He never lost the soul of a Chicago bluesman.” — Paul Shaffer

In this extraordinary documentary, John Anderson has more than proven that very point, and, as such has assured that Paul Butterfield’s musical legacy and soul will continue to enrich fans and musicians alike. Blow on, Butter!!



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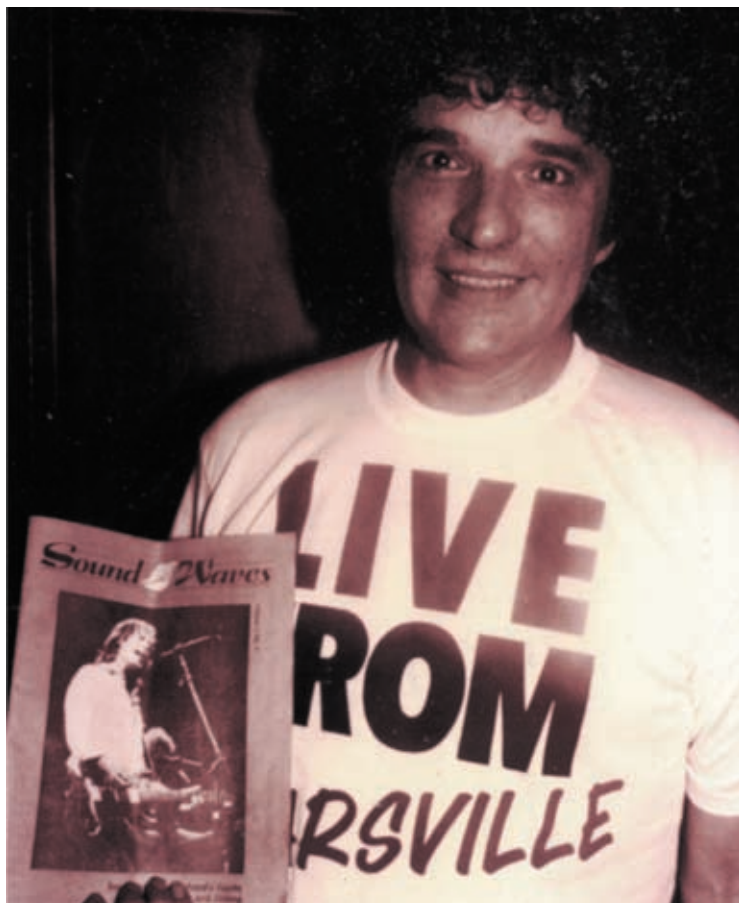
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All The World's a Stage

"Hoodwinked!"

By Sue Menhart

Ever been swindled? Tricked? Played the fool? Are you the person who gets sucked into taking in the stray cat, and then the cat costs you \$400 for meds? Do you go on dozens of job interviews, finally get the job you've always wanted, and then find out your boss is a jerk? Or, spend months auditioning a new member for your band, finally decide on one, and then find out the guy's got stage freight and can't move a muscle when it's show time?

Little things like this happen to us all the time. I think the purpose of getting tricked and swindled is so the universe can teach us lessons we'll never forget. So, like what The Who says, "I won't get fooled again." Of course some of us choose not to take the little lessons to heart and keep making the same mistakes over and over again, and that's fine, they make good stories.

Here's one.

At a recent acoustic gig apparently I was hustled, without even knowing it, but that's the point I guess. A nice gentleman approached me and said he had a specialty guitar with him and would love to play it for the owners of the venue because they'd been waiting to hear it. Poor little innocent me said sure you can play it on my break. Break time came and he again approached me this time with an ordinary, beat up looking six-string. He said, "I'm going to start with the six-string, and can you adjust the mic stand up a bit? I sing better when I'm standing."

Taken aback and slightly confused I said, "Oh you're singing too? Where's the other guitar? What is this? Who are you?"

Then as if on cue, the bartender started yelling all sorts of things at the guy ranging from "You lied to us! You're not friends with her!"

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To, "Get outa my bar!"

I guess the guy had been trying to hustle his way onto stage for the past week, and was just about there, until the jig was up. With me.

Truth be told, I am a sucker when it comes to people wanting to sit in or play a song or two during my shows. It's called "playing nice" and "having a fellowship" and being part of a "musical community." It gives me a break and gives someone else a chance to show what they can do, preferably in front of the venue owner. Usually, I know the person and can vouch for their musician-ship and character. I have never had a problem with this and happy to do it, as most of us musicians are.

But silly me, no longer a young grasshopper but obviously hadn't been taught good enough lessons yet, I wasn't prepared for such an onslaught. The obvious hadn't sunk in, such as, "DON'T TALK TO STRANGERS!" or "DON'T LET PEOPLE ON STAGE YOU'VE NEVER SEEN BEFORE IN YOUR LIFE," or worst yet, "DON'T LET WEIRD GUYS IN BARS TAKE OVER YOUR SOUND SYSTEM," that sort of thing.

As I retold the story outside the bar on my break to anyone who would listen, a girl with long brown hair and fiery eyes simply said, "You were HOODWINKED!" and she winked. How cute.

I do like the word though.

On a side note, Happy Thanksgiving!

ing! Remember you are what you eat.

I wrote a book about this stuff! "They Made Me Play a Polka" is available here:

https://www.amazon.com/gp/product/1725534584/ref=dbs_a_def_rwt_bibl_vppi_i0

Peruse more cautionary tales, rants and raves over on my blog "Menhart Musings" at

www.suemenhart.wordpress.com.



13th Annual Black Friday Concert to Benefit The Shoreline Soup Kitchen & Pantries

With an emphasis on melody, lyricism and harmony, The Meadows Brothers, Ebin-Rose Trio, Moving Target, Lauren Agnelli & Dave Rave, Carter Gowrie & Friends will gather for a concert at The Kate to raise funds for The Shoreline Soup Kitchen & Pantries. All ticket and CD proceeds go directly to the SSK&P and will be matched dollar-for-dollar by the Gowrie Group Challenge.



**Friday, November 23rd
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Tickets are \$25 and available on-line:

www.katherinehepburntheater.org/events/shoreline-soup-kitchen-benefit/ and at the door

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BAR FLY JOURNALS



By Stephanie Shawn

Hello, my Sweet Bar Flies...another fabulous month! CHEF JEFF'S PIG ROAST @ HANDLEBAR, BIKE RAFFLES! Everywhere I went, fun events seemed to follow me. Busy, Busy month so let's start Rockin'!

So I had a 3 Day Event Schedule this October. Night One: DAWN DINWOODIE FERREIRA celebrated her Big 50 in style with a Bollywood Themed Party at AMIGO'S. DAWN has amazing friends and family, as well as 3 beautiful kids MACKENZIE, COOPER and KYLE who made the night special. They had a henna girl there and she made absolutely beautiful designs on all of us including the anchor on UNCLE COOPER'S arm!

Night Two: FLORENCE AND THE MACHINE! Met Miss MICHELLE BABCOCK at CC O'BRIEN'S and had a lovely cocktail with bartender TEXAS TODD. From there we headed to MOHEGAN SUN and dinner at HASH HOUSE A GO GO. Are ya kiddin' me? The food was unbelievable! We had bacon, bacon, bacon. Which is an order of candied bacon.

Need I say more? Then shared plates of blackened skillet chicken over sweet potato and a caesar salad with more chicken completed our meal and laid down a good base for our evening of dancing along with FLORENCE!! What a machine(smiley, wink emoji)!

The night got a little sketchy when MICHELLE decided she was a gambler, but apparently she's a gambler on the move, because I turned my back for 2 damn seconds and the little ninja was gone! New machine... then came the multiple phone calls..I'm over here, waving my arm, under the car, by the loteria, jumping up and down, under the stage, by the arena. O dear God, where are you??

So...I guess this is the time to let you down gently, my long anticipated (by fans and family) trip to KEY WEST for FANTASY FEST 2019, had to be cancelled. Not even going into the details, but I now have a \$700 credit at MARGARITAVILLE in KEY WEST. :(That being said, it now gives me a chance to go to SAMANTHA STOREY'S 16TH ANNUAL HALLOWEEN PARTY at the VFW in Pawcatuck! So there's that! Hopefully, I will hit up a few other spots before and the HANDLEBAR CAFE after. So,

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decisions, decisions..what to wear??

Well, we ended up going to newly opened HOOFS in downtown Pawcatuck with LARRY and TAMI ALGIERE and STILES and CAROL GILMORE for our Anniversary and were thrilled that the cocktails and meal definitely lived up to the hype! It was absolutely delicious! We had the Clams Oreganata, Calamari (no banana peppers:) Spinach Stuffed Ravioli, Chicken Parm and Tortellini and Chicken. Deeeelish! LEW, Bartender to the Stars served up my tall TITO'S and GINGER like the professional that he is and our waiter CHRIS? was on top of his game! Amazing!

After eating, I hit the Ladies and quickly drew some fur on my face with some make up pencils I just happened to have in my bag, the Lee Press On Nails in Red Stiletto turned my nails into claws, a pair of ears on my head and Voila! I came out of their RestRoom a killer Werewolf!

So, off to the VFW and SAMANTHA'S Par-tay! Wow! What a turn out! Left Shark, Katie Perry, Zombies, Cave Men, Zombie Pirates, Gandalf and Greek Princesses, the Joker, Felons, Harley Quinn, Mermaids, Kiss, SAMANTHA, the hostess with the mostest was a ravishing Little Red Riding



Hood! And of course, the Washer and the Dryer won. Great Party, Girlfriend!

Hit up the HAVERSHAM, KOI and HILLTOP recently with NICOLE CHIARADIO, MATT COOK, TINDERELLA, TAMI ALGIERE and JOHN and THEO CLEMMONS. TIMMY and RICKY showed up, as well as GEORGE MCGUGAN, (who's serving as my Sponsor at the YACHT CLUB). Fingers crossed! Drinks at the SHAM, sushi rolls at KOI and Pizza at HILLTOP! Too



much fun and possibly a bit too much booze;)!

ROMPER STOMPER BOMPER BOO...Happy Happy Birthday to.. GEORGE MARKHAM, GAYLE PELKEY, LARS WALSH, GINA ROCCHETTI, HUGH HOLMES, Ink Master STEVE TEFFT, KRISTEN ROBERTS, JACK JOHN,



STEPHANIE HALL, VASANA JOHNSON, CHERYL COMEAU, JIM SPINNATO, SEAN O'BRIEN, JEFF MILLER, JON JOHNSON, NIKKI CURIOSO, DONNA FUSARO SHAWN, ANN MARSH, GUY PALAZZO, RICHARD DOUGLAS, SHAWN

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ALLEN, MELISSA DOTY MURRAY, MICHELLE PAYNE*, CATHERINE MARSHALL, DON HORNE, ANDREW PLANTE, RHEA SPAULDING FUSARO, JANE SHAWN, KEITH BURGE, CHERYL BEAL, EVERETT PONTE, MARK VICTORIA, BILL THIBEAULT, LORELEI FRANTZ, ELIZABETH WOOD, NANCY MENHART, LINDA GINGERELLA-BARBER, DOREEN BLACKWOOD, GAYLE KIMBALL, DAN LUZZI, KATHI MURPHY, SAMANTHA NICOLE, JAMES HARRIS, KELLY JAMES, PHIL DIORIO, JORDAN SLOCUM, JOAN DEFANTI, FELICIA STEVENS, LISA DICK CYR, DAVE DONOVAN

and nephew DANNY ROCHA!!

Now, I would like to take a moment to address my "off the cuff" comment about my dear friend STEVE SLOSBERG. For several month, STEVEN has volunteered to help edit my article. Give it a look with fresh eyes. Should I have taken him up on it? Possibly. But as many a writer is..I am



protective of my writing, good or bad, it's mine. So, I callously told STEVEN to leave me alone, in writing and I deeply regret hurting his feelings and putting such a thoughtless comment out there. I love my friends, I have the best friends a girl could ask for and consider STEVEN to be a close one. I'm sorry.

Now, on a lighter note, it's Thanksgiving. I am thankful

for my family, my friends and my health. There is a lot out there to be thankful for, including good music! ANGIES PIER 27 is featuring RIPTIDE JR. on the 16th, DAN WATSON on the 27th, and TODD and BETHANY on the 30th. And I am Thankful that I can hopefully put a small smile on someone's face every month. Get out, Shop local, see a band! Ciao for now my sweet sweet flies!



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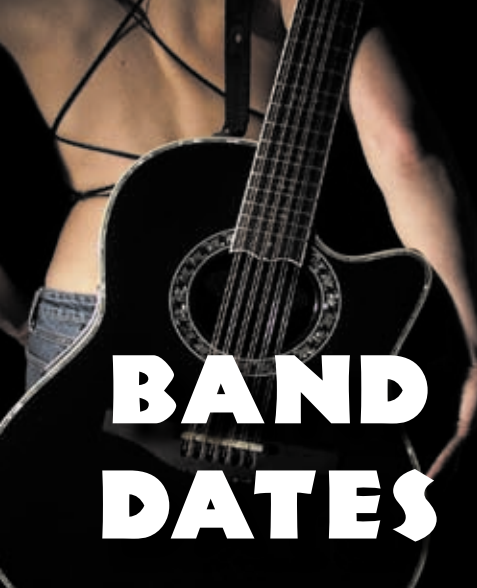
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BAND DATES

ANDY CHANEY & FRIENDS

1,15 - The Irons, Mystic CT 5pm
2 - Maugle Sierra, Ledyard CT 6pm
5 - Daniel Packer, Mystic CT 9pm
8,29 - Friar Tucks, Mystic CT 8pm
9 - Harbour House, Mystic CT 7pm
16,24 - Shipyard Tavern, Mystic CT 7pm

ATLANTIC AVE BAND RI

16 - Atrium, Mashantucket, CT 9:30pm

AZALEA DRIVE

24 - Aquarium, Mystic, CT 11-3
30 - Harbour House, Mystic, CT 7-10

THE CARTELLS

1,8,15,29 - Norwich Inn, Norwich, CT 6:30pm
9,30 - Maugle Sierra, Ledyard, CT 6pm
11 - Angelico's, E. Hampton, CT 6pm
14 - Knickerbocker, Westerly, RI 7:30pm
16 - Pazzo, Rocky Hill, CT 7pm
17 - Harbour House, Mystic, CT 7pm
22 - Wolf Den, Uncasville, CT 7pm
23 - Knickerbocker, Westerly, RI 8pm
24 - Bill's Seafood, Westbrook, CT 7:30pm

DARIK & THE FUNBAGS

2 - Shamrock, Waterbury, CT
3 - Newport Blues, Newport, RI
21 - Chicago Sams, Cromwell, CT
23 - Tipping Chair, Southington, CT
24 - Crush, Milford, CT
30 - Bo's, Warwick, RI

DARIN KEECH & FRIENDS

17 - Daddy Jacks, New London, CT

FRANKENPHIL

3,17,24 - Bistro Mediterranean, Westbrook, CT 7pm
7 - Steak Loft, Mystic, CT 7pm
8 - Mint Leaf, Groton, CT 6pm
9 - McBrides Pub, Providence, RI 7pm
10 - Penny Lane, Old Saybrook, CT 7:30pm
11 - Ridge Vineyard, Preston, CT 12pm
21 - Tuscany Grill, Middletown, CT 7pm

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23 - Mariner Grille, Narragansett, RI 7:30pm
30 - Ridge Vineyard, Preston, CT 5:30pm

GREEN TEA LIGHT

28 - Perks & Corks, Westerly, RI

THE GUY ZINDA BAND

1 - Bill's Seafood, Westbrook, CT 7-9pm
21 - Artie's, Durham, CT 8:30-11:30pm

HOPE ROAD

10 - Ocean Mist, Matunuck, RI

JAMES HARRIS

1 - Steakloft, Mystic, CT 7pm
2,16 - Pizzetta, Mystic, CT
3 - Tuscany, Uncasville, CT
6 - Windjammer, Westerly, RI 1pm
7,10,14,19,21,28 - Daniel Packer, Mystic, CT
6,13,20,27 - Harp&Hound, Mystic, CT 8pm
8,19 - Perks & Corks, Westerly, RI
9,24 - Friar Tuck's, Mystic, CT 10pm
11 - Maugle Sierra, Ledyard, CT 3pm
23 - Iron's, Mystic, CT 5pm
20 - Aquarium, Mystic, CT 6pm
21 - Iron's, Mystic, CT 8pm

KEN SERIO JAZZ TRIO

4 - Perks & Corks, Westerly, RI

THE LOCOMOTIVES

10 - Toyos, Colchester, CT
21 - Town Tavern, E. Haddam, CT
30 - Steady Habit, Haddam, CT

Ms. MARCI

& THE LOVESICK HOUNDS

16 - Ballot Box, Worcester, MA

NEW LONDON BIG BAND

28 - -Social Bar, New London, CT

NICK BOSSE

1,8,15,29 - Harbour House, Mystic, CT 5:30-8:30pm
3 - Mystic Pizza II, N. Stonington, CT 7-10pm
30 - Two Brothers, Voluntown, CT 8-11pm

POSITIVE NRG

2 - Lionheart, Niantic, CT
9 - Sneekers, Groton, CT

RAMBLEWOOD

16 - Malted Barley, Westerly, RI

RAMBLIN' DAN STEVENS

1 - Bullfrog Brewery, Williamsport, PA
2 - Tastecraft Market, Lewisburg, PA
3 - Locality Gallery, Bedford, PA
6 - Note Kitchen, Bethel, CT 6pm
8 - Public House, Old Lyme, CT 6pm
9 - Kinsmen Brewing, Milldale, CT
10 - Perks & Corks, Westerly, RI
11 - Bee & Thistle, Old Lyme, CT 5pm

13,20,27 - Nightingale's, Old Lyme, CT 6pm
15 - Divine Wine, Niantic, CT 7pm
16 - Still Hill Brewery, Rocky Hill, CT 4:30pm
17 - Packing House, Willington, CT 7:30pm
23 - Daniel Packer, Mystic, CT
24 - Daddy Jack's, New London, CT 7:30pm
25 - Sass's, Torrington, CT noon
30 - Gritty McDuff's, Auburn, ME

RYAN PICCOLO SAX LIVE

11 - Tapped Apple, Westerly, RI 2-4pm

STYFF KITTY

24 - Old Theatre, Coventry, RI

SUE MENHART BAND

13 - Congregational Church, Groton, CT 7pm
30 - Steak Loft, Mystic, CT 7pm

SUGAR

17 - Newport Blues, Newport, RI
21 - Knickbocker, Westerly, RI
23 - Water's Edge, Westbrook, CT
30 - Davio's, Boston, MA

SUNDAY GRAVY

2 - Steak Loft, Mystic, CT 7pm
3 - Dan's Place, W. Greenwich, RI
17 - Wood River Inn, Richmond, RI

TRIAGE

10 - Calabrese Club, Westerly, RI
17 - C.C. O'Briens, Pawcatuck, CT
21 - Clydesdale, Westerly, RI

WINDBORNE

8-11 - NERFA, Stamford, CT
16 - All Souls, New London, CT
23 - Minstrel, Morristown, NJ
27 - Shalin Liu, Rockport, MA

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16 - Infinity Hall, Hartford, CT

Chris Robinson Brotherhood

15 - Infinity Hall, Hartford, CT

Dweezil Zappa

8 - College St., New Haven, CT

Elvis Costello

9 - Oakdale Theatre, Wallingford, CT

Jim Lauderdale

7 - Cafe Nine, New Haven, CT

John Fogerty

29 - Oakdale Theatre, Wallingford, CT

Jonathan Edwards

3 - Kate Center, Old Saybrook, CT

Josh Groban

10 - Mohegan Sun, Uncasville, CT

Lindsey Buckingham

29 - Garde Arts, New London, CT

Lucinda Williams

9 - College St., New Haven, CT

Pink Talking Fish

21 - Infinity Hall, Hartford, CT

Shawn Colvin

17 - Infinity Hall, Hartford, CT

Slightly Stoopid

18 - The Strand, Providence, RI

Tommy Castro & The Painkillers

13 - Kate Center, Old Saybrook, CT

Trans-Siberian Orchestra

25 - Mohegan Sun, Uncasville, CT

The Wailers

17 - Knickerbocker, Westerly, RI



Marty Balin Continued

good friend, Marty Balin.”

It rained harder still.

I held my breath.

I need not have worried. “Miracles,” followed by “Hearts” as the encore, finished the show. Balin sounded strong, self-assured and emotional, just like his amazing records.

I had a big smile on my face, and I glanced over at my new friend behind the board. He was smiling, too.

Marty Balin had that effect on people.

I unplugged my gear, thanked my new buddy, and started the long trek back to my car.

Along the way, I started to hum the anthem of our generation, of Marty Balin and the Jefferson Airplane’s generation.

“Well, I came upon a child of
God

He was walking along the road
And I asked him, Tell me, where
are you going
This he told me...”

I had gone to see Marty Balin.
It was worth the wait.



12 SOUND WAVES

FRIDAY, NOVEMBER 2ND

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Ben & Nancy Parent
Sue & Dave Foulkes
Anna May & Sondra Levine
Micky Williston & Kevin Salley
Anne Castellano & Vincent Tuckwood
Golden Ratio
Baird Welch-Collins & Emily Garfinkel
Dirt Road Radio
The Carolans
Coal Tattoo
Jess Mancuso & Josi Davis
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PINK TALKING FISH

By Tom Matthew

Pink Talking Fish is a rare tribute band. Rather than pick one legendary group to cover and relive their material in new ways, they took a unique direction by covering Pink Floyd, Phish and Talking Heads, stitching together disparate songs and groovy jams for an experience to remember. They'll be playing at Infinity Hall in Hartford on November 21. I spoke with Eric Gould, founding member of the band.

Tom Matthew: How did the concept for Pink Talking Fish come together?

Eric Gould: I had the idea for the band. I wanted to do something that was tribute oriented, but rather than doing one band and doing it exactly as-is I wanted to do something that had some individualized creativity within the realm of tribute and see how that went. I just picked three of my favorite bands that I thought were compatible, put them together, wrote up some setlists, liked what I saw and put a group of guys together.

The minute we got on stage and played the first show we knew how special this was. From how the audience was when we played it to the way we felt on stage, writing up a dream setlist and performing it is a very special thing.

It was a revolving line-up for a little bit. Then in 2015, Richard James, Dave Brunyak and Zack Burwick joined me as full time members. From that point that's when Pink Talking Fish was really off to the races. We got our material solidified and kept on enhancing and really just gelled as a group.

TM: When I first heard of your project coming together I thought it was a really interesting idea. The blend of Pink Floyd and Phish I understood right away and it seemed like bringing in Talking Heads really adds some

spice to the mix. What is it about Talking Heads that inspired you to include them?

EG: The Talking Heads, what they do with the layering of grooves, taking a bunch of simple parts and making something extraordinary with it - they just have such a great feel where you can just lose yourself and dance. It feels so good, that's the wonderful thing about the Talking Heads. Some of the material is quirky and weird, some of it is the hits we all know and love and some of it lends the opportunity to some nice improvisation. We like to do that within our show.

So many of the songs are transitional, which is a huge part of what this band is. That's why they were one of my choices. It's really about the design of the setlist within the show and how things connect. How we can create something special and new that people haven't heard before.

A perfect example is the Talking Heads song "Slippery People". There's one place where we can get away from the song and easily do a hard cut or a smooth jam into another song, to a Phish or a Pink Floyd song, and there's an easy way to come back into it as well. So after the audience has taken their emotion from that piece of the night, all of the sudden we're back to it. It's just fantastic to be able to do that stuff.

TM: You mentioned that some of the Talking Heads material can be quirky, and I think maybe that's the glue the binds these bands together - they're each quirky in their own way.

EG: That's a key point - in their own way. And that's what's so nice about the variety here. All three bands also have a really beautiful soul in their own way. So we're able to take the audience on a nice roller-coaster ride of emotion through this where we're going to be able to let people just dance and party and have fun for a good chunk of the show, but we're also going

to be able to get some nice soft moments, or some “put your fist in the air and rock out” moments.

We have a really wide palette of instrumental emotion to choose from. We can open up a setlist with “Burning Down the House” by Talking Heads then all of the sudden go into Pink Floyd’s “Echoes” and be completely psychedelic. And then out of that it could just be a groover like Phish’s “Sand” and take them out of that psychedelia into a smooth groove and transition back into it. Next thing you know, we’ll be doing a hard rock tune, whether it’s Talking Heads or Phish, whatever it is. It’s a blast man, it’s so much fun.

TM: It looks like Pink Talking Fish plays a different set every night. Do you guys ever play the same set twice?

EG: No, we don’t ever play the same setlist twice. There’s no need to. There’s so much variety, and we are committed to constantly expanding our repertoire. That’s a huge point for us because the last thing we want for us as musicians or our audience is to get stale and to come to multiple shows and see the same set twice or even similar - we pay a lot of attention to what we’re playing when we come to town. We want to make sure when we come to town another time we give them a different show.

Also, if we’re doing a run we want to go as long as possible with no repeats. We offer people the experience to come see multiple shows with us and have that all be one ongoing experience for them.

TM: The jam band fans out there really appreciate that kind of thing.

EG: We’ve had a lot of two show runs and we’re actually starting to get into some three show runs at the same place. It’s great. You’ll have a group of people that are there for all three shows and they’re there for the journey of that moment, that experience. It’s not three shows, it’s just one experience spanning three days.

Some bands will play the same setlist, and that’s okay, that’s what they do and that’s great. That’s the philosophy of how some bands do it. But for what Pink Talking Fish is, especially with the Phish element, that’s such a wealth of material. They have the same philosophy of attention towards people wanting to catch multiple shows. It’s important for us to be able to do it that way.

TM: Mentioning Phish, that really reveals the talent level in the band. You’ve got some really difficult material there that you guys have to replicate in a way that is sharp. Tell me about the other members of Pink Talking Fish.

EG: Richard James is the keyboard player in the band. The guy is absolutely phenomenal. On top of being an incredible keyboard player he has developed a quick arsenal where he has anywhere between five and eight keyboards on stage at once. He has a great array of sound. Everything from your classic Hammond B-3 or Clavinet to some really nice synths that can create great dance sounds and psychedelia. He’s really been great at navigating and emulating all three bands while creating his own personality within it.

On top of that, he also has a fantastic voice. He’s been a great contributor on the lead vocal end of things. We all sing some leads, and he’s been able to do a nice job with the Pink Floyd element. His voice has similarities to Gilmour and Waters in certain respects. He’s just got that rich tone.

Zack Burwick is on the drums. Zack is the perfect drummer for Pink Talking Fish. He has such an incredible sense of timing. He has so much knowledge of the material. We all trust him completely, because drums are a very important part in the guidance of the transitions, of the tempos, of the feel of the material - especially when it comes to the more complicated

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Phish compositions. How that can move in and out of some of the other band’s material. It takes a unique individual to be able to lead us and guide us through that. Zack is just the right guy for that. He’s a fun personality to be on stage with too. Life’s just a little bit more fun with Zack Burwick on stage with you. That guy is just so talented and it’s a pleasure to play with him.

Dave Runyak on guitar, I would venture to say that he has the hardest, most challenging job and he takes it like a champion. He really does. To be able to capture Trey Anastasio’s tone, David Gilmour’s tone, and David Byrne’s tone all in one show, I mean that alone - forget about the techniques of the song and the different emotions you need to go through as a soloist, it’s mind blowing.

Similar to Zack, Dave is just the perfect guy for this. He’s embraced himself into all the material. What he does just to embody the music of Trey Anastasio from Phish, he’s just a true expert at that. He’s another guy where we put a lot of faith and trust in him when we’re getting into a lot of the complicated pieces that Phish produces because he’s just so knowl-



edgeable of it.

When it comes to the Pink Floyd material, to be able to capture the soul of those solos that Gilmour takes out and some of the tones and the soundscapes that happen, he’s really done a great job making that happen. The different rhythms of the Talking Heads, he just really gets into it - one of my favorite points with all of these guys is when it gets rhythmic. It happens a lot in the Talking Heads songs. We’re not thinking about who’s going to jump into a solo next, we’re just grooving on a progression together. I think that’s when we’re really at our best.

All three of these guys, I couldn’t pick a better group of to be able to share this ride with, personally and professionally. I’m personally blessed to be able to call them my band mates and they just wow me with their talent every day.

TM: Do you find any difference in the kinds of venues you’re playing compared to when you were with Particle? Since you’re a cover band do you find yourself booking different kinds of shows and festivals or is there a lot of overlap between the different scenes?

EG: The answer is yes and no. There are some venues that lend themselves more to electronic music that wouldn’t work as much for Pink Talking Fish. One of my favorite venues in San Francisco is called DNA Lounge

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and it's a total electronica venue. It's such a slick place, it's amazing. But I could never see Pink Talking Fish playing there, it's just not the vibe. It's not a place where audiences that are used to seeing us would go to.

But then there's classic theatres that Pink Talking Fish has been able to come into that wouldn't necessarily lend itself to what Particle does. But there's a lot of similarities. Probably more similarities than not in the circuit out there. My favorite venues in general are ones that can cater to live music of all sorts.

TM: Pink Talking Fish has a great light show. Do you have a lighting tech that tours with you or do you take it venue by venue?

EG: We do, we have a professional lighting designer, Vin Pugliese. He joined on with us full-time this year and he's fantastic at what he does. He has a great light rig that he brings on the road with us. Sometimes he adds some other elements. He also is a projectionist, so in the right scenario he'll have the lights and projections behind the stage. He's multi-talented, multi-faceted, and he's really put in a lot of effort to learn our personality as a collective band and he's been able to roll with us very nicely, going with our improvisational changes and he puts on a beautiful presentation.

TM: So what does the band have coming up, more touring in November and December?

EG: We're doing a few shows out in California, then a couple of nights in Las Vegas where one night we'll be playing "Dark Side of the Moon". 20 years ago on November 2, Phish wound up busting out "Dark Side of the Moon" at an arena in Utah right after they played Vegas for Halloween. We're going to be doing "Dark Side of the Moon" in order to honor that.

It's fun for people. We take some great moments from the bands that we tribute and we love so much and their history. To be able to offer a nod of appreciation and a little bit extra by putting the show around it, that's really fun for fans. It's fun for us. Doing things like that is really a blast.

After that we're taking a little time off in early November then hitting it hard. We're doing a nice Thanksgiving run on the east coast playing some of our favorite places. Portland Maine, Infinity Hall in Hartford, Boston Mass which is our home town - that November 24th show is going to be a nice Thanksgiving family gathering at the Paradise. That's going to be a really fun night. Then after that we're going all around. We're doing Colorado, we're doing the midwest in December, so that should be a good time.

In February we're doing another Capitol Theatre show. We've done the Capitol Theatre two different times. The first time we played the epic Talking Heads album "Stop Making Sense", which was a three and a half hour performance straight up with special guests. Then last year we did Pink Floyd's "The Wall", which was a similar thing. I think we played for over three hours.

This year we're doing Phish. We're doing Phish's "Junta", which is a huge album. Some of the beasts that they wrote are on that one. We're also going

16 SOUND WAVES

to be turning the whole room into a circus and have these circus attractions going on both onstage and off throughout. That's going to be a real fun thing we're doing in February.

We're doing New Year's Eve. We're doing a Phish late-night on the 29th of December, we're doing Philadelphia on the 30th and we're doing Washington D.C. for New Year's Eve this year. Those are three of our favorite cities to play. We've got a bunch of fun stuff going on, it's such a great ride. We love it.

TM: You've found a lot of success as a musician, as a founding member of Particle and now with this amazing tribute band Pink Talking Fish. What advice can you give to those aspiring musicians out there that are trying to find their way in the music business?

EG: You're an artist, but you're also a businessman. You've got to make sure that to succeed in the music business, you need to treat it like a business as well as an art. You have to be sure, whether it's you or whether you're building a team, that you have a strategy that fits what you want to do. You have to have a vision and you have to build the right team to honor that vision.

You have to make sure you're working hard but enjoying the ride at the same time. It's not worth it if you're forcing it to make it happen. You've got to be artful, you have to be business-minded, and you've got to make sure you're taking a step back and enjoying yourself throughout this process.

We all work very, very hard. Not everything is always fun in the music business. A lot of it isn't. But you've got to make sure that overall you're having a good time and just enjoying yourself. It's huge, it really is, because it's not an easy business to make it in. The glory comes in those moments, and the hard work is the longevity of it.

When you're putting that together, when you're zooming out looking at the forest, you can say "You know what? I'm loving this." It's great, the good and the bad. Get in a good place, and keep on going.

TM: That's some good advice. It's been great to talk to you, thanks so much for spending the time with us today.

EG: Alright, have a good one!



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HEARING AID



Neal & The Vipers "One Drunken Kiss" N/V Records

Neal Vitullo brings a maturity and confidence with his guitar playing on this, the band's ninth album. No longer Young Neal, his years of frequent and hard driven live performing has seasoned his playing across a broad spectrum of styles: vintage rock, blues, funk, and more. With the always tight backing of bassist Steven Bigelow and drummer Michael LaBelle, the band delivers on whichever genre a song calls for. And then, there are the vocal tracks of longtime collaborator Dave Howard, gritty and grainy when needed, which is most of the time on this blues and roots album.

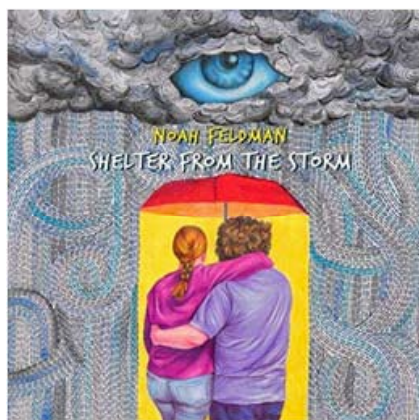
The first of thirteen songs, Slow Down, has a real '50's rock & roll feel, with a bass run that evokes the Stray Cats, but with more character to the vocals. Neal's guitar work at once shows the sophistication of his playing, with solos that show how the '50's could have been. Not One To Complain features a nice shuffle beat behind lyrics like "All that fightin' and back bitin' But you know Lord I'm Not One To Complain." The band is especially tight, with intricate string-bending during Neal's guitar solos.

A cover of the vintage Right Place Wrong Time is carried by the appropriately Dr. John-esque sound of Dave Howard's voice over a funk beat, filled in with guitar solos in place of the piano most familiar to this song. There's A Ghost In My Room, by contrast, has an SRV sound to the guitar work, slow blues over lines like "Feelin' colder than the clay," erupting into fast rhythmic

chords. Those Eyes features some of the most entertaining pure guitar play on this album, slow jazz chords moving into smooth melody, then speeding up, all with intricacy and feeling.

Neal & The Vipers have produced a polished album across a range of blues and roots music, delivered by Neal Vitullo's versatile guitar, exceptional rhythm section, and the power vocals of Dave Howard. The band continues to perform live often, working from their Rhode Island base. More info may be found at www.nealandthevipers.com, or on Facebook under nealandthevipers.

- Jon Persson



Noah Feldman "Shelter from the Storm" Independent

Solo artist and Connecticut native Noah Feldman, also the bassist and keyboardist for the band Fleet Music, recently released his first album comprised of songs written over the past decade. The pop/rock release "Shelter from the Storm" is a beautiful, introspective and poetic album dedicated to his father who recently passed away. Every song is radio-ready, well-written and heartfelt. With vocals reminiscent of Dave Mathews, Feldman also plays acoustic and electric guitars, organ, piano and drums on the album. Other musicians include: Nick Cancelmo on bass; Christian Brunelle on drums, vocals and piano; Nat Ross on piano; Brendan Fox on bass and vocals; Sara-beth Hanykyj on ukulele; Alec Rice on vibraphone; and Danny Fleet on vocals.

The album kicks off with the upbeat and inspirational "I'll be the One," followed by "Whatcha Gonna Say" highlighting prominent organ and bass lines and then "Sealed" with its dry and vulnerable vocals accompanied by simple piano. My favorite track, "Melancholy," is spiritual and soul-searching with sweet harmonies and an impassioned guitar solo. Next is Feldman's cover of the traditional "Wayfaring Stranger." Notables who have also recorded their own versions of this American folk song include Johnny Cash, Emmylou Harris, Eva Cassidy, Glen Campbell and Neko Case. It can be argued that the way an artist covers this song, is the artist they are. Feldman proves just that with a brilliant theatrical 70s classic rock version all his own.

Next up is the mystical "On the Vine" complete with haunting piano and then "Run," a passionate rockin' tune. "Sara-beth's Song" is a love song in its truest form with precision pickin', gentle vocals and ukulele. The CD concludes with the rockin' "Umbrella," sounding just like driving rain, makin' ya want for more. Check it out here: <https://noahfeldman.hearnow.com>

- Sue Menhart



Bennett Brothers "Not Made For Hire" American Showplace

The Bennett Brothers hail from Brooklyn, New York, down by the Verrazano Bridge, certainly a place where musical influences mix with life's inevitable experiences. Yet the track of Jimmy and Peter Bennett's music and lives lead them to an extended series of gigs with one of American music's great influencers, Levon Helm. The drummer and singer for The Band, with his deep Arkansas roots in traditional and emerging music, hosted many a band at his Woodstock home and studio, his Midnight Ramblin' shows drawing a performing audience of

some of the great musicians of the last fifty or more years.

Out of this experience, Jimmy and Peter first formed the Alexis P Suter band, with which they played nearly a hundred of the rambles. More recently, they have formed their own band, the Bennett Brothers, Jimmy on guitar and Peter on bass, and have produced a first album, Not Made For Hire. They are joined by John Ginty on keyboards, Lee Falco on drums, plus a host of musicians and vocalist to fill out the tracks. The result is a collection of eleven original songs, all written by Jimmey Bennett, that combine gritty vocals with driving rhythms and melodically engaging guitar and keyboard work.

One of the high points of the album is "I Just Don't Want The Blues Today," a slow number whose feel invokes a Tom Waits song, posing a musical question mark, though with clearer vocals: these are answered by the soulful voice of Linda Pino, topped with a measured guitar solo. Blues # 9, conversely, puts the guitar work of Jimmy Bennett front and center in an instrumental piece that starts with a classic blues feel before spiraling into skillfully controlled distortion, finishing with some fine keyboard work. Walk With The Devil has a strong BB King feel to the bass and drum work, with well crafted lyrics and more of Jimmy Bennett's guitar work.

The overall effect of this album is of energy and skill, the obvious result of many years of playing and performing amid some of the best blues and rock musicians to take the stage. More information may be found at www.TheBennettBrothersBand.com.

- Jon Persson



HannaH's Field "Revolutionary Soldiers" Independent

Reggae roots rock artist HannaH is a vocal coach, Reiki energy healer, trans-

COOKING WITH THE BLUES

By Jack Chaplin

My how time is flying by this year! Not enough New England fall weather yet where the sun's warmth feels so good and the air is brisk. I just spent a week in Florida for my daughter Luci's wedding and it was hot. 90's everyday with super high humidity, up here it would have been a heat wave but not in Naples. Even the Snow Birds are staying away until it gets cooler! The ocean water was like bath water, I think I'll wait until it gets super cold here before I'd venture back down, maybe Jan. or Feb. All said it was one of the best weeks of my life. We welcomed our new son-in-law, Wes, and his family with open arms into our family. Naples is a different world, more money and opulence than I've ever seen in one area except maybe parts of Dallas. The cars on the roads with seniors driving blew my mind! Maserati's, Bentleys, Rolls, Ferrari's, Mid Life Crisis Hell, this is a Late Life Crisis! The Red Tide had left the area but was still up north and had spread over to the Atlantic side around Miami and Ft. Lauderdale. I was pissed I didn't get my Stone Crab fix, there was a ban until things clear up. I've been to Joe's Stone Crab in Miami and if you ever get a chance check it out. It's hard to get passed the bread basket they bring out with at least six varieties of the most amazing breads and rolls. Make sure to save room for the Stone Crab!

Well, it's time to start planning for my favorite holiday. Thanksgiving is the start of bringing people back to the table. Not many cookouts left, cold weather brings us indoors, this is when real cooking happens. Soups, Stews, Roasts, Casseroles, Crock Pot Dishes, I'm most excited to buy a new Showtime Rotisserie. Set that bad boy and forget it! I had one years back that had the worst screeching sound when it warmed



up it, would drive the kids and dogs nuts but that crispy skin and succulent chicken was all worth the pain! I'd have to slap Luci's knuckles with a wooden spoon to keep her away from pulling the skin off before it hit the table. It's kind of like the Pope's nose on the turkey, You know the part that's the last over the fence as my Aunt Lib would say. Fatty and crisp, not a bad combination. I love to hear about people's traditional side dishes that everyone looks forward to and wouldn't be Thanksgiving without. Ours are Deviled Eggs, Onion Dip w/ Chips, Creamed Onions, Shrimp Cocktail, A Splendid Relish Tray, A Port Wine Cheese Ball, Hot Spiced Jelly Over Cream Cheese and Crackers, Etc. No wonder we're already full before the full monty hits the linen!

I'm going to get political here for a bit. I am reading Howard Zinn's, A People's History Of The United States. Boy is it an eye opener about the founding of this country, what a brutal SOB Columbus and our settlers were, and that's only the first chapter. How the history books portray Thanksgiving is a fairy tale, es-

entially the Natives saved the settlers from starvation the first years and the Indians were later turned into slaves or massacred. I'm watching the news about the hordes of South Americans marching north and will reach our border in Dec. We need to reform our immigration policy and do it now. We my fellow restaurant owners and I are always searching for kitchen and front of the house help yet it's hard to find a sober dishwasher or a cook that doesn't have an alcohol or drug problem. We want to turn away people that have walked a 1,000 miles to find work and a better life. Unemployment is at an all time low and trust me there is enough work for anyone who wants to work. Make these workers legal, collect the tax, it may help to solve our national debt. Let them go back every few years and they can come back in a year or two if they haven't had any trouble previously. Down the road we can talk about a road to citizenship. If you haven't read JFK's Inaugural Address it will bring tears to your eyes. He talks about unifying countries, helping our brother's and sisters to the south. What a mess we have helped to create! Our government did a complete 180 after his assassination. Meddling in other governments, Black Ops. and many other dirty dealings. We haven't been the same since! Without Hope We Are Lost!

I checked out Chester's BBQ in Groton the other day. I had the hankering for some Q and was in the area. I had been meaning to check it out for a while, I had seen they had

been offering the sandwich special of the day for around \$10.00 but on arrival the girl behind the counter looked at me like I had three eyes. They did have a Sandwich Combo for \$10.95 with a side and drink or cornbread, Sandwich only \$8.45. LaKisha and I ordered PB2, 2 meats 2 sides which comes with cornbread, and 1 Sweet Tea, \$24 and change plus a tip. The menu does give you a slight sticker shock but Smoked Meats and BBQ has a lot of shrinkage and trim plus meat is high dollar to start. Back in Dallas Stubbs BBQ based in Austin open a second store up the road from us on Greenville Ave. The manager was a friend of mine and about a month after they opened she came in and asked me what a good food cost should be. I checked with my friend Joe Duncan who owns Bakers Ribs, they have been voted Best In Dallas for many years running. He said overall about a 50% is good with Brisket and Sausage having the best cost. We were both shocked so I can see now why the menu costs has to be high. We ordered the St. Louis Ribs and Brisket, Collards and Potato Salad. The portions were ample, Ribs and Brisket smoky and tender, the sides as they should be and a nice square of corn bread. We tried all the sauces, Sweet, Tangy, and Tim's Peach, all good but my favorite was the Sweet. It was dark and redolent of molasses, couldn't get enough of it, they should bottle it if they don't already. It looked like a family run business and that they all enjoyed working there. I like the blues selections they had

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playing, gave an overall cool and comfortable feel. We could have hung out all afternoon, the weather was cloudy and cool. It may be BYOB, I didn't see any brewskis on the menu. Chester's must do a lot of catering, they have an extensive brochure with all the prices. I think that's where the real money is at in BBQ. Happy Thanksgiving To All. Pace yourselves and go the distance. Save room for dessert and the 6:00 sandwich! Jack



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Hearing Aid Continued

formational teacher, Sadhana Yoga instructor and a wonderful singer-songwriter and live performer. Nominated best female vocalist in the Hartford Advocate for many years, HannaH has shared the stage with such acts as the Average White Band, the Brothers Johnson, Gov't Mule (members of the Allman Brothers Band), Derek Trucks, Donna Jean (from the Grateful Dead), the Samples, Percy Hill, Spiritual Rez and Sound Tribe Sector Nine. She has performed at such venues as Toad's Place, The North West Organic Brewers Festival, Pearl Street Nightclub, Woodstock Reunion at Yasgurs Farm, Unifier, the Bite of Oregon, and Ziontastic Music Festival.

HannaH and her partner drummer Chef Bliss comprise "HannaH's Field." For their fifth release "Revolutionary Soldiers" they asked members of their Bob Marley Tribute band, High Tide, to help out in the studio to fill out the sound (Adian Moore on guitar and John Pitblado on bass.) The 16-track album is chock-full of well-written jammin', rockin' reggae songs with plenty of inspirational lyrics.

The album kicks off with the catchy, upbeat "Train to Nowhere," followed by

the island beats, new millennial sounds and positive messages of "Grateful." "Light up My Way" is a slow-dancin' tune while the title track is a call to arms marching song. The happy island tunes "Negril," "Sacred Cacao," and "One Last Spliff" (with a great bass line) are sure to keep you dancing. The swinging "California" picks up the pace even more. "Waterfall" features soothing, crisp and clear vocals building up to a strong, memorable chorus while "Grow Your Light" is electric reggae at its finest.

The two Jamaica-inspired tracks are my favorites. "Jamaican's Machete" is a hip-hop wah wah reverb delight (but watch out for explicit lyrics) while "Jamaica" is a bluesy, laid-back, trumpet-laden old-school jazzy mish-mash of fun which also includes a fun Louis Armstrong-like vocal addition.

The visceral, expansive big production on "True Meditation" proves where HannaH's Field can take us, rolling into the final track, the powerful and diverse "Consciousness and Love" complete with lots of layered vocals – sounding like a whole bunch of people havin' a whole lotta fun. All good mon!

Link: <http://www.hannahsfield.com>
Upcoming Shows:

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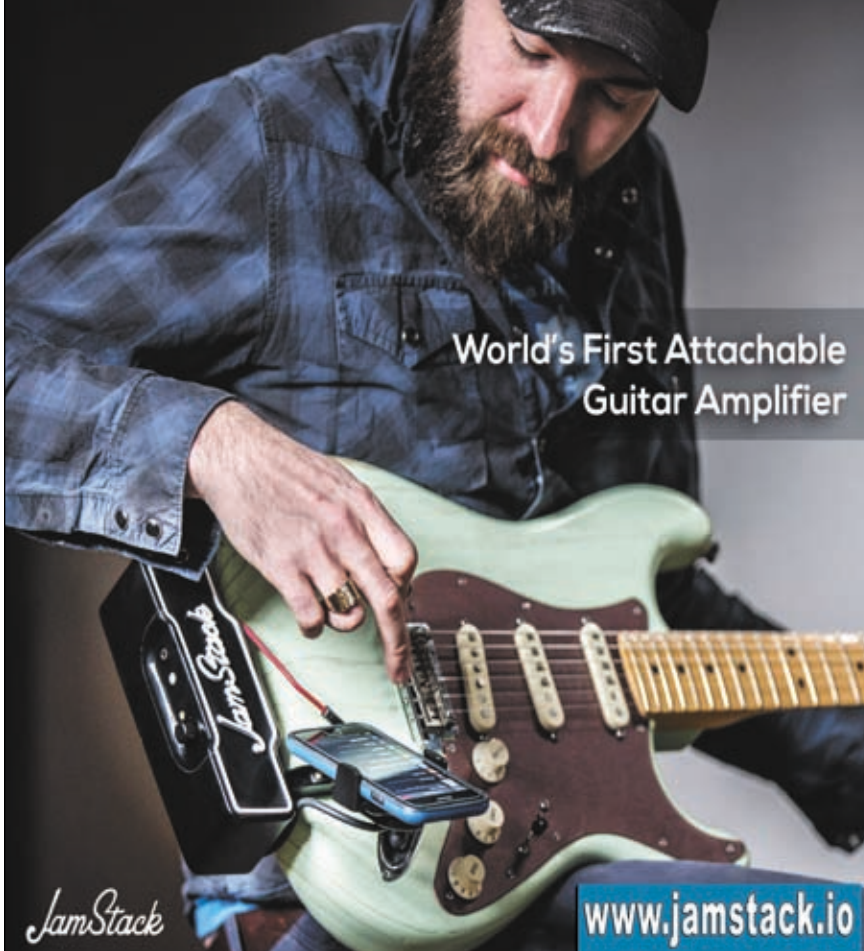

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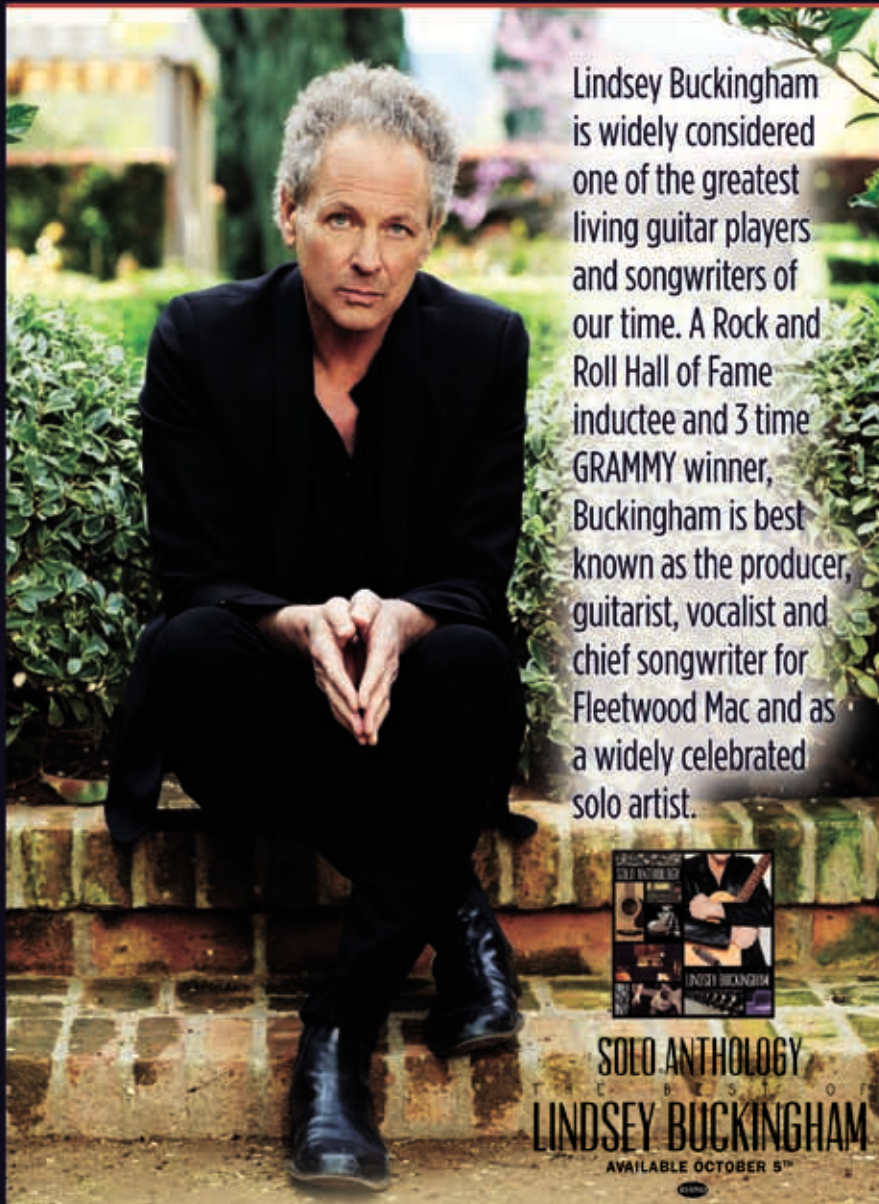


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WITH OPENER J.S. ONDARA:

J.S. Ondara is an artist based in Minneapolis, Minnesota. He was born and raised in Nairobi but moved to Minneapolis simply because that's where Bob Dylan is from. He cites his influences as Bob Dylan, Neil Young, Noah Gundersen, Ray Lamontagne, and Bon Iver. J.S. is currently finishing up his first project and playing a few select shows.



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FRIDAY, NOVEMBER 9, 2018 | 8:00 PM

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FRAN LEBOWITZ

CONVERSATIONS WITH WALLY LAMB

SATURDAY, NOVEMBER 10, 2018 | 8:00 PM

In a cultural landscape filled with endless pundits and talking heads, Fran Lebowitz stands out as one of our most insightful social commentators. Her essays and interviews offer her acerbic views on current events and the media. Lebowitz is hosted on stage by acclaimed NY Times Best Selling novelist (and the Garde's beloved resident author) Wally Lamb - followed by an audience chat.

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THE MAVERICKS:

HEY! MERRY CHRISTMAS TOUR!

FRIDAY, NOVEMBER 30, 2018 | 8:00 PM

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SATURDAY, DECEMBER 15, 2018 | 8:00 PM

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