

Sound



Waves

Magazine

Volume 29
Issue 7
July 2019

www.swaves.com

**An
Interview
with**

SAMANTHA FISH

Plus

- Tom Euler
- Darklands Wallows
- Big Jack Reynolds

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RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE**

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INSIDE THE WAVE

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Sound Waves

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SARAH GRACE

By Jim Carty

On Friday August 2, 2019 at 7 PM Sarah Grace & the Soul make a tour stop in New London at PWOP Studios, which is located across from the Garde Theatre. Sarah Grace captivated the millions of folks that tuned into NBC's The Voice. Coach Kelly Clarkson lauded praise over Sarah Grace all season right up until the finale. Sarah Grace turned 16 during her season-long stint on The Voice yet she demonstrated great musical maturity predicated on her years of studying and performing the blues in her native Houston as well as in Clarksdale, MS where she attended workshops that

are the legacy of Muddy Water's pianist, Pinetop Perkins.

Sarah Grace has experienced a myriad of memorable moments over the last few years. First, she gained entrance to Houston's High School for the Performing and Visual Arts. Kelly Clarkson has been a true mentor and allowed Sarah Grace to share the stage with her during a recent show. After gaining national acclaim for covering The Blind Boys of Alabama's version of Amazing Grace, Sarah Grace found herself sitting in with the legendary gospel group in Los Angeles a few short weeks later. Prior to The Voice Sarah Grace found mentors

such as Muddy Water's Band alumni, Steady Rollin' Bob Margolin and Anthony Geraci who is among the greatest living blues pianists. Undoubtedly the time and attention from these blues stalwarts set Sarah Grace up for success on The Voice.

Sarah Grace has embarked upon her first national tour this summer including dates in many prestigious music venues and events such as The Big Blues Bender in Las Vegas! Those of us in southeastern Connecticut are

fortunate to be able to see Sarah Grace in the most intimate setting on her entire tour. PWOP Studios is a working studio which will present Sarah Grace in a VIP lounge type setting. The opening band will be Ryan Hartt and his Blues All-stars including Bobby Christina on drums, Tom Ferraro on guitar and Tommy Reed on bass. Blues fans in the know regard Ryan Hartt as one of the best harp players frontmen on the east coast. The celebrity host and emcee for the evening will be none other than Connecticut heavyweight boxing champion, Cassius Chaney. Currently tickets are only available online, but some will be available at the door until the event is sold out.



www.Swaves.com

Tix Here: <https://www.eventbrite.com/e/sarah-grace-the-soul-and-ryan-hartts-blues-all-stars-celebrity-mc-cassius-chaney-tickets-63396019200>

Pwop Studios

302 State St, Ste 513, New London, Connecticut 06320

Doors at 7 PM, show 8 PM til 11 PM.

Sarah Grace video here:

https://www.youtube.com/results?search_query=sarah+grace+the+voice

Jim Carty and Carl Franklin, two local music impresarios, hope to make the Sarah Grace show the first of many productions at PWOP Studios and in downtown New London. Carty reached out to Sarah Grace to arrange a sit-in with his friends the Blind Boys of Alabama after Sarah wowed America with her interpretation of the Blind Boys', "Amazing Grace". Carty struck up a friendship with Sarah's dad, Brian Kimberly and the result is Sarah's summer tour coming to New London, CT. Carty maintains a background in blues radio and artist management. Carl Franklin is the cornerstone of the beloved Franklin Brother Band as well as owner of PWOP Studios.

SARAH GRACE

& THE SOUL

from NBC's The Voice

with **RYAN HARTT'S BLUES ALL-STARS**



FRIDAY AUGUST 2nd
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www.eventbrite.com search Sarah Grace in New London CT to get tix
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10 AZOOSTIC 1pm	11 CODY BONDRA 2pm	12 Acoustic Mafia 2pm	13 Pop Rocks 2pm	14 The Zoo 2pm
17 DJ BILLY JONES 1pm	18 Matt Vizzo 2pm	19 Presz - Perry Acoustic 2pm	20 JUST BELOW ME 2pm	21 7 Day Weekend 2-6pm
24 DJ FELIX 90s all day 1pm	25 MARTY Q 2pm	26 Luke & Mike 2pm	27 Cody Bondra & Contraband 2pm	28 Never in Vegas 2pm
31 DJ DONNY D 1pm	1 GREG MATTSON 2pm	2 Radio Midget 2pm	3 Savage Brothers 2pm	4 Pulse 2pm

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SOLCHELLA MUSIC FESTIVAL					
9 Ethan Cash 5-9pm	10 Guido 5-9pm	11 WCTY Country Night Shot Down Band 7-11pm	12 J Krak & Cairo 6pm DJ Jsmith 10-2pm	13 Three 57 6-10pm	14 Reggae Brunch Matt Vizzo 11-2pm Meleana 4-8pm
16 Derekah Failicci 5-9pm	17 Tony Marshall 5-9pm	18 WCTY Country Night South Bound Band 7-11pm	19 Merrit & Lewis 6pm DJ Jsmith 10-2pm	20 Desiree 6-10pm DJ Wonderbeatz 10-2pm	21 Reggae Brunch Dave Mack 11am-2pm Shameless Band 4-8pm
23 Matt Vizzo 5-9pm	24 Ethan Cash 5-9pm	25 WCTY Country Night Cody Bondra 7-11pm	26 Whisker Fish 6pm DJ Jsmith 10-2pm	27 Highwire Band 6-10pm DJs Smith & E@zy 10-2pm	28 Reggae Brunch Matt Vizzo 11-2pm The Patrones 4-8pm
30 Guido 5-9pm	31 Ethan Cash 5-9pm	1 WCTY Country Night Cody Bondra 7-11pm	2 J Krak & Cairo 6pm DJ Jsmith 10-2pm	3 No Mind 6-10pm DJ Jay Spring 10-2pm	4 Reggae Brunch Michael Bembridge 11am-2pm Fusion 4-8pm

MUSIC NOTES

"The Eagle Has Landed": Neil Armstrong An Appreciation"

By Mark T. Gould

Writers's Note: 50 years ago this month, a half-century ago, The United States met the challenge of President Kennedy by landing two men on the moon. I remember watching the grainy images transmitted back from Tranquility Base on our black and white television, but, more so, I remember getting chills the next morning, when I went out to sort the papers for my early-morning route, and I felt the bright lunar light from the sky over my shoulder illuminate the front page that read "Man on Moon." I wrote the following after the death of the commander and pilot of that mission. It also contains, if I may be so bold, what I think may be the best lede I have ever written....

It was shortly after 4 p.m. on Sunday, July 20, 1969, and Neil Armstrong was looking for a parking place.

You might not think it would be that hard on a summer Sunday, but, after all, Armstrong, with his partner Buzz Aldrin, was attempting to land the Apollo 11 lunar module on the moon, trying to fulfill the prime directive of President John F. Kennedy of only a few years earlier, to land a man on the moon before the end of the decade.

But, it clearly wasn't going to be easy. Armstrong throttled up the engine to slow the module before dropping down on the lunar surface. The site the on-board computers had selected was four miles from the target point, on the southwestern edge of the moon's Sea of Tranquility.

Later, Armstrong would leap into history as the first man to walk on the moon. But, to many, that never would have happened had it not



been for his "right stuff" heroics in landing the lunar module.

Seeing that the module was approaching a crater about the size of a football field and covered with large rocks, Armstrong took over manual control from the on-board computers, in an effort to steer the craft to a smoother landing spot. Aside the commander, Aldrin called the coordinates back to Mission Control in Houston.

"Seven hundred and fifty feet, coming down at 23 degrees."

By all accounts, Neil Armstrong was a quiet, private man; an engineer, and most proudly, a test pilot. He was born on August 5, 1930, in Wapakoneta, Ohio. He was of Scottish and German descent. His father was a state government auditor and the family moved repeatedly in the first 15 years of Armstrong's life.

At age two, his father took him to the Cleveland Air Races, which triggered his love of flying. Four years later, he experienced his first airplane flight in Warren, Ohio, when his father took him for a ride in a Ford Trimotor, which was also known as the "Tin Goose."

"700 feet, 21 down."

Within a few years, Armstrong began taking flying lessons, and received his flight certificate at age 15, ironically, before he had his driver's license. He later became an Eagle Scout.

"400 feet, down at nine."

In 1947, he began studying aero-

space engineering at Purdue University, becoming only the second person in his family to attend college. His tuition was paid by the Holloway Plan, under which he would study for two years, and then commit to three years of service in the United States Navy, followed by the completion of his college education.

"Got the shadow out there."

Armstrong first saw flying action in the Korean War on August 29, 1951, as an escort for a photo reconnaissance plane. On September 3, 1951, Armstrong flew armed reconnaissance over the primary transportation and storage facilities south of the village of Majonni, west of Wonsan. While making a low bombing run at about 350 miles per hour, his F9F Panther was hit by anti-aircraft fire. While trying to regain control, he collided with a pole, at a height of about 20 feet off the ground, which sliced off about three feet of the Panther's right wing. Perhaps as a precursor to his moon landing, Armstrong was able to fly the plane back to friendly ter-

ritory.

"75 feet, things looking good."

Armstrong flew 78 missions over Korea for a total of 121 hours in the air, most of which were in January 1952. He received the Air Medal for his first 20 combat missions, a Gold Star for the next 20, and the Korean Service Medal and Engagement Star. Armstrong left the Navy at the age of 22 on August 23, 1952, and became a Lieutenant, Junior Grade, in the United States Naval Reserve. He resigned his commission in the Naval Reserve on October 21, 1960.

"Lights on . . . Picking up some dust."

Armstrong's first flight in a rocket plane was on August 15, 1957, to an altitude of 11.4 miles. The nose landing gear broke on landing, which had happened on about a dozen previous flights of the Bell X-1B aircraft, due to its design. He later flew the North American X-15 seven times before September 1962, and during his penultimate X-15 flight, he reached an altitude of 207,500 feet, fairly close to the



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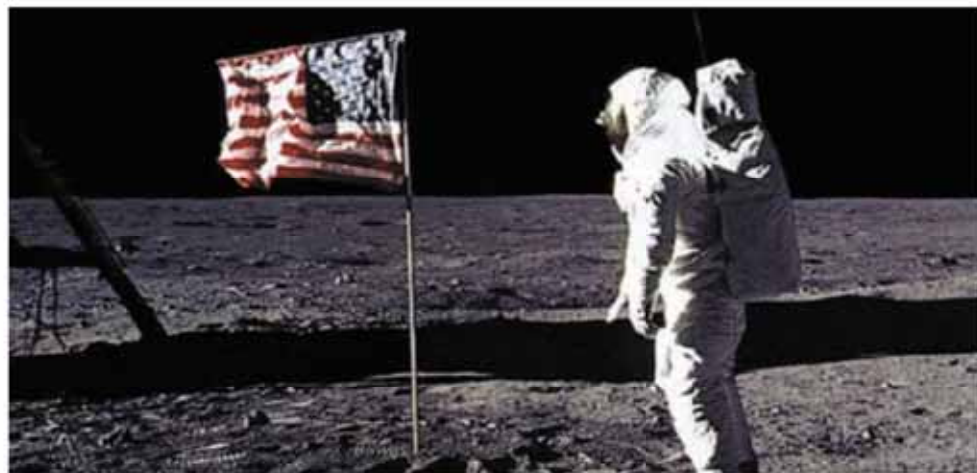
"30 feet, 2 1/2 down . . . Faint shadow."

On March 15, 1962, Armstrong was named as one of six pilot-engineers who would fly the space plane, the forerunner of the space-age rocket ship, when it got off the design board.



In the months after the announcement that applications were being sought for the second group of NASA astronauts, Armstrong became more and more excited about the prospects of the Gemini and Apollo space programs.

Unfortunately, Armstrong's astronaut application arrived about a week past the June 1, 1962, deadline. Luckily, a colleague, Dick Day, with whom Armstrong had worked closely at Edwards Air Force Base in California, saw the late arrival of the application and slipped it into the pile before anyone noticed. On September 13, 1962, Armstrong was one of only two civilians to be accepted into the second group of the NASA Astronaut Corps.



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"Four forward, drifting to the right a little."

Armstrong was selected as the command pilot for Gemini 8 in 1965, culminating in the first-ever rendezvous and docket with another spaceship. Once again, faced with a potential malfunction during a dramatic roll for the docketing, Armstrong ignored official malfunction instructions and instead made his own decisions that reportedly salvaged most of the mission.

He was selected for the Apollo program in 1967, and offered the command of Apollo 11, the first lunar landing, on December 23, 1968.....

...It was 4:18 p.m. on that Sunday July afternoon. Piloted manually by Armstrong, the lunar module settled down with a jolt almost like that of a jet landing on a runway, but at an angle of no more than four or five degrees on the right side of the Moon as seen from Earth.

"Contact light. Okay, engine stop."

Secure and confident as the pilot and engineer in him could be, and perhaps remembering his Dad introducing him to flying as a little boy, Armstrong radioed back to Earth some of the most poignant words in American history:

"Houston. Tranquility Base here. The Eagle has landed."

Neil Armstrong passed away last month at the age of 82. In his memory, his family asked everyone that night to gaze up at the moon and remember when a test pilot from Ohio found the most famous parking place of all time.

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8 SOUND WAVES

All The World's a Stage

"Too Loud"

By Sue Menhart

You can hear it in the distance over the din of the never sleeping highway. It floats over the trees and across the fields. It comes in and out, but you know it's there. Sometimes the wind blows the echo away a little but then blows it right back toward you. People are screaming and chanting as the thump thump of a bass drum keeps time. You know what it is, and you want to be there. You can't smell the hot dogs, hamburgers and chicken on the grill, but you can image them. The keg is on ice. Coolers are full of all sorts of delights. Huge slices of watermelon are laid out. The potato salad is moist. People are diving into the pool. Later there will be fireworks.

There's a band in a backyard in a faraway neighborhood and they are quite loud. As loud as they want to be. It's a glorious thing. For the band, there's no BS, no pressure, and nobody telling you to turn down. They can play as loud as they want, in most towns, until 10 pm.

At a gig the other night word on the street was that the band was too loud. As is customary when we hear such a complaint, we act like we're turning the knobs on the mixing board when in actuality, we ain't movin' a darn thing. Nobody puts baby in corner, as it were. Turning down in the middle of a gig ruins the vibe, detracts from our mission, and it just doesn't ever go well. The performance goes south, things take a turn, and you can't recover. So, like most bands that have ever played in the history of all time, requests for turning down are just ignored.

I spoke to a guy at the bar about these volume requests and he agreed with me. "I like it when the band is too loud. It means I don't have to overhear all the stuff around me: couples fighting, bartenders, waitresses and waiters complaining



about customers, business deals going down, and guys getting drunk and saying really stupid things. Bands should always be too loud."

So there it is. Bands ain't jukeboxes.

Outdoor venues in the middle of downtown areas where people are trying to live and sleep is a little tricky though when bands are too loud. I would argue that bands will ALWAYS be too loud after 10 pm, and this reality can shut businesses down. I would also argue that if you don't want to hear the music coming from venues in downtown areas, you should move to the suburbs.

And when you hear a backyard band through the trees, you're probably going to want to be there.

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.



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	8 Take it to the Bridge Trio 1-5 9 Julio Amaro	10 Matt Walker	11 John & Paul	12 SPF4 1-5 pm SOUL SHOT 9:30 pm	13 Steve & Justin 1-5 pm GRANITE CITY 9:30 pm	14 Mike Peloquin
15 Mike Wendelowski	16 Julio Amaro	17 Matt Walker	18 Russell Partridge	19 Phil Adams 1-5 pm TETTER TODDERS	20 Jason Cardinal 1-5 pm NEVER ENUFF 9:30 pm	21 Greg Roch
22 Take it to the Bridge Trio	23 Julio Amaro	24 Matt Walker	25 Russell Partridge	26 Rick K 1-5 pm of the storytellers ATLANTIC AVE BAND	27 Kevin & Heather 1-5 pm SOUL SHOT 9:30 pm	28 James Harris
29 Out Take	30 Julio Amaro	31 Matt Walker	Chowder, Fritters Lobster Rolls Fish & Chips Salads, Wings Amazing Burgers			

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BAND DATES

ANDY CHANEY & FRIENDS

2 - Angie's Pizza, Mystic, CT 5pm
10 - Mystic Pizza 2, N. Stonington, CT 7pm
15,29 - Daniel Packer, Mystic, CT
16 - Pizzetta, Mystic, CT 7pm
18 - The Irons, Mystic, CT 5pm

ASHLEY JONES

28 - Bay Festival, Providence, RI 1pm

AZALEA DRIVE

10 - Waterford Beach, Waterford, CT 6-8pm

BRAIDEN SUNSHINE

6 - Atrium Bar, Mashintucket, CT
18 - Street Fest, Willimantic, CT 6pm
20 - Ketofest 2019, New London, CT 1pm
20 - The Oakdale, Wallingford, CT 6pm
26 - Brewett City Pub, Griswold, CT 6:30pm
27 - Hygienic Art, New London, CT 7:30pm

THE CARTELLS

4,11 - Norwich Inn, Norwich, CT 6:30pm
8,15,22,29 - Point Inn, Old Saybrook, CT 6pm
12 - Washington Park, Groton, CT 6:30pm
14 - Maugle Sierra, Ledyard, CT 3pm
18 - Senior Center, Lyme, CT 7pm
19 - Maugle Sierra, Ledyard, CT 6pm
21 - Knickerbocker, Westerly, RI 7pm
24 - Park & Rec, Waterford, CT 6:30pm
25 - Gazebo, Southbury, CT 6pm

CUCUMBER JONES

7 - Friar Tucks, Mystic, CT 3pm

DARIK & THE FUNBAGS

3 - Blu on the Water, W. Greenwich RI
4 - Bonnet Shores, Narragansett, RI 6p
5 - Dockside, Newport, RI
12,13 - Capt. Nicks, Block Island, RI
24 - Heritage Park, Holyoke, MA 6p
26 - Sheas, Manchester, CT

DARIN KEECH & ASHLEY JONES

16,30 - Daniel Packer, Mystic, CT

Dr. G & THE BELIEVERS

18 - Phoenix, Pawcatuck, CT

10 SOUND WAVES

EIGHT TO THE BAR

7 - Fisher Center, Annandale-On-Hudson, NY
9 - Training School, Southbury, CT 6:30-8:30
12 - Moseley's, Dedham, MA 9-12
14 - Sunset Bar, Westbrook, CT 6-10
17 - Elizabeth Park, W. Hartford, CT 6:30-8
27 - Lake Waramaug, New Preston, CT 6:30-8
31 - Waterford Beach, Waterford, CT 6-8

FRANKENPHIL

3 - Scotch Plains, Essex, CT 5:30pm
5 - Kings Crossing, N. Kingstown, RI 5pm
6,27 - Surf & Turf, Westbrook, CT 6pm
7 - Steady Habit, Haddam, CT 3pm
10,24 - Hop Yard, Groton, CT 6:30pm
12 - McBrides, Providence, RI 7:30pm
13 - Break Hotel, Narragansett, RI 6:30pm
14 - Steak Loft, Mystic, CT 6pm
19 - Highliner III, Westbrook, CT 7pm
20 - Penny Lane, Old Saybrook, CT 7:30pm
21 - Gas Lamp, Newport, RI 1pm
26 - Ridge Vinyard, Preston, CT 5:30pm

FROG HOLLOW

11 - Beach Hotel, Madison, CT 7:30-9

JAMES HARRIS

2,9,16,30 - Harp & Hound, Mystic, CT 8pm
3,8,10,17,24,31 - Daniel Packer, Mystic, CT
4,25 - Perks & Corks, Westerly, RI
5 - Rocks 21, Mystic, CT 7pm
6 - Venice, Westerly, RI 7pm
7,28 - Pizzetta, Mystic, CT 7pm
11 - Steak loft, Mystic, CT 7pm
12,26 - MaugleSierra, Ledyard, CT 6pm
18 - Friar Tucks, Mystic, CT 8pm
20 - Iron's, Mystic, CT 8pm
28 - Windjammer, Westerly, RI 1pm

JAY DEMPSEY BAND

12 - Sneekers, Groton, CT 8:30pm
17 - Steak Loft, Mystic, CT 7pm

KATIE PERKINS

4 - Sunset Ribs, Waterford, CT 3-6pm
6 - Comix Roadhouse, Uncasville, CT 8:30pm-1am
12 - McCooks, Niantic, CT 7-9pm
13 - Fair, Stonington, CT 5:30pm & 8:30pm
18 - Back Porch, Old Saybrook, CT 6:30-10pm
19 - Hopyard, Groton, CT 8:30-11:30pm
20 - Witch Meadow, Salem, CT 7-11pm

KEN SERIO JAZZ TRIO

28 - Perks & Corks, Westerly, RI

THE KOSMIK KATZ

12 - Perks & Corks, Westerly, RI

THE LOCOMOTIVES

12 - Does Bar, Clinton, CT
20 - Toyos, Colchester, CT
26 - Steady Habit, Haddam, CT
27 - Markhams, Colchester, CT

NICK BOSSE

3 - Main Street Rest., Pawcatuck, CT 6-9pm
11 - Fair, N.Stonington, CT 7:30 & 9:30pm
13 - Mystic Pizza II, N.Stonington, CT 7-10pm
18 - Rocks 21, Mystic, CT 5:30-8:30pm
19 - Cleats, Westerly, RI 6-9pm
21 - Nickle Creek, Foster, RI 1-4pm
25 - Phoenix, Pawcatuck, CT 8-11pm

NICK BOSSE

& THE NORTHERN ROOTS

11 - Fair, N.Stonington, CT 7:30 & 9:30pm

PACKRAT'S SMOKEHOUSE BAND

19 - Atrium, Foxwoods, CT 9-1
20 - Sneekers, Groton, CT 9:30-12:00

PIRATES FOR PEACE

7 - Sunset Ribs, Waterford, CT
10 - Lions Park, Plainfield, CT
12 - Stonington Vineyards, Stonington, CT
20 - PAR 4, Groton, CT
26 - American Cafe, Plainfield, CT
27 - Sunfox Campground, Lisbon, CT

RAMBLIN' DAN STEVENS

2,9,23,30 - Nightingale's, Old Lyme, CT 6pm
3,10,17,24,31 - Old Lyme Inn, Old Lyme, CT 6pm
5 - Grange Hall, Old Lyme, CT 7pm
6 - Daniel Packer, Mystic, CT
7 - Sunset Meadow, Goshen, CT 2pm
12 - Chute Gates, Terryville, CT 2pm
14 - Infinity Hall, Norfolk, CT 6pm
16 - Parks & Rec, Southington, CT 7pm
18 - Note Kitchen, Bethel, CT 7:30pm
19 - Gritty McDuff's, Auburn, ME
20 - Gritty McDuff's, Freeport, ME
25 - Steak Loft, Mystic, CT 7pm
26 - Perks & Corks, Westerly, RI
27 - Noble Jay, Niantic, CT 5pm
28 - Fort Hill Brewery, Easthampton, MA 3pm

SEX & CANDY

19 - Tipping Chair, Southington, CT
20 - Olive Bar, Unionville, CT

STYFF KITTY

6 - Andrea, Westerly, RI
11 - S. County Commons, Wakefield, RI

SUE MENHART BAND

12,25 - Rocks 21, Mystic, CT 5:30-8:30pm
20 - Olde Mistick Village, Mystic, CT 2-4pm

SUGAR

4 - Ballard's, Block Island, RI 12pm
5 - Hilton, Mystic, CT 7pm
11 - Esker Pt Beach, Groton, CT 6pm
12 - Fair, N. Stonington, CT 8pm
19,20 - Gaffneys, Saratoga Springs, NY 7pm
28 - Blu On The Water, E. Greenwich, RI 7pm

VINCE THOMPSON

& THE NEXT FUN THING

21 - Fairgrounds, Goshen, CT 4-6pm
27 - Daddy Jacks, New London, CT 7:30pm-10:30
28 - Captain Scott's, New London, CT 5-8pm

WOOLY MAMMOTH

12 - Daniel Packer, Mystic, CT

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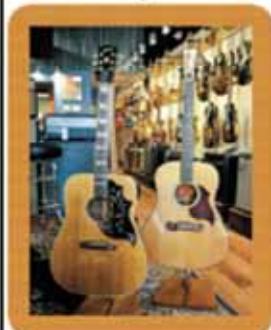
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CONCERT DATES

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28 - Mohegan Sun, Uncasville, CT

Blondie/Elvis Costello

21 - Mohegan Sun, Uncasville, CT

Bruce Hornsby/Amos Lee

18 - Grand Theater, Mashentucket, CT

Florida Georgia Line

19 - Xfinity Theatre, Hartford, CT

Heart

20 - Xfinity Theatre, Hartford, CT

Jimmy Webb

27 - Kate Center, Old Saybrook, CT

John Mayer

20 - Dunkin' Center, Providence, RI

Lettuce

19 - Paddy's, Misquamicut, RI

Lionel Richie

20 - Mohegan Sun, Uncasville, CT

Little Big Town

7 - Mohegan Sun, Uncasville, CT

Michael Bublé

23 - Dunkin' Center, Providence, RI

Phish

9,10 - Mohegan Sun, Uncasville, CT

Puddle Of Mudd

13 - Fete, Providence, RI

Queen Latifah

13 - Mohegan Sun, Uncasville, CT

Reba

26,27 - Grand Theater, Foxwoods, CT

Taj Mahal

21 - Infinity Hall, Hartford, CT

Tommy Emmanuel

18 - Garde Arts, New London, CT

Yonder Mountain String Band

24 - Infinity Hall, Hartford, CT



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9 – 10:30pm The Jampson Jubilee Band



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"A Woodstock Experience 50th Celebration"

No need to fret about the Woodstock 50th anniversary concert that may or may not be happening at a venue somewhere this August. Due to funding problems, venue drop-outs, contractual in-fighting and law suits, the concert with big names on the bill to celebrate and re-live the iconic event of 50 years ago, might not happen. But no worries – we can experience the iconic tunes and bands of that festival right here in the Fox Theater at Foxwoods Resort Casino on August 2 and 3. 40 New England-based musicians will pay tribute to some of the acts from 50 years ago, live on stage, in an air-conditioned space, with real bathrooms and everything. Some highlights from the original event:

A half a million-people showed up, and it rained a lot.

Santana played on day two and they hadn't even released their debut album yet. Carlos and band wowed the crowd with songs like "Evil Ways" and "Soul Sacrifice."

Jefferson Airplane played on day three in the morning and brought a psychedelic set including "Somebody to Love" and "White Rabbit."

Also on day three, finishing right before a massive thunderstorm, Joe Cocker revealed his Beatles cover "With a Little Help From My Friends" and "Feelin' Alright."

Janis Joplin arrived by helicopter and began her set at 2 am. She ripped through nine songs including "Piece of My Heart" and then the crowd demanded an encore: "Ball and Chain." Also on day three, Blood, Sweat & Tears brought their signature brass and rock with such tunes as "Spinning Wheel" and "And When I Die."

At the original Woodstock, this was Crosby, Stills, Nash & Young's second gig as a foursome and included "Marrakesh Express" and "Wooden Ships."



The closing act for the festival on Monday morning at 9 am was Jimi Hendrix. One of his longest sets ever, the audience that remained witnessed his iconic "Star Spangled Banner," "Foxy Lady," "Purple Haze" and "Hey Joe."

So, in case you missed the original event 50

years ago, or simply want to re-live it, at the Foxwoods event on August 2 and 3, six bands will perform as follows:

Santana performed by 60s Explosion

Janis Joplin and Jefferson Airplane performed by BeBobaLouBop

Joe Cocker performed by F & Blues Band

Blood, Sweat & Tears performed by Souls on Fire

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Crosby, Stills & Nash performed
by Wooden Horse

Jimi Hendrix performed by Johnny
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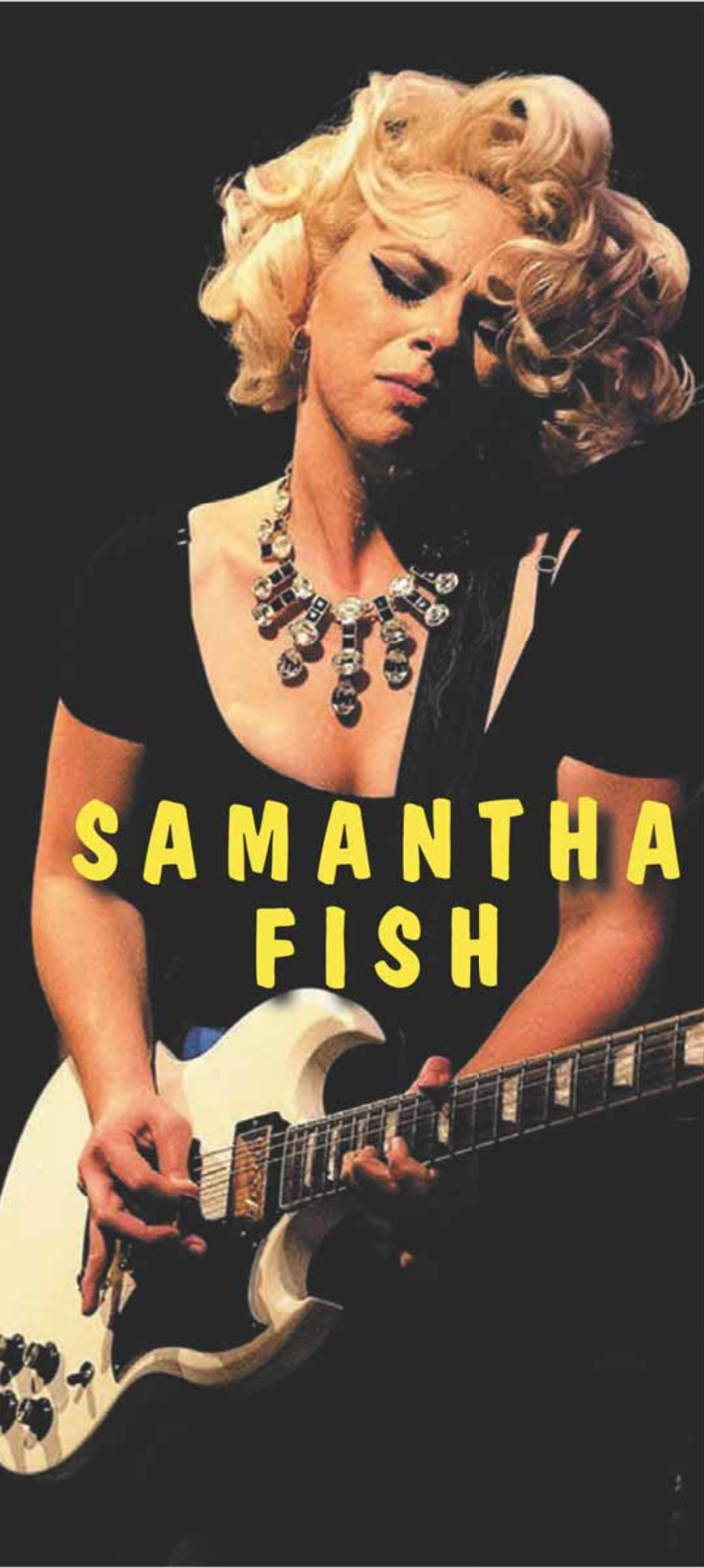
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By Bill Harriman

It wasn't that long ago when Samantha Fish was described as a rising star on the contemporary blues music scene. Today that is no longer true. She has firmly established herself as a touring headliner playing to larger and larger audiences around the world. A great singer with incredible guitar chops, she has a cool way about her as she fronts a large band that includes a full horn section. And as she begins to branch out into different musical genres, so has her fan base expanded. It's not just blues aficionados you'll find at her shows these days, but also fans of southern rock and Americana music. The jam scene is starting to take notice as well.

Samantha grew up in a musical family in Kansas City, Missouri. Her father played the guitar and her mother sang. Her big sister Amanda is also a professional musician who tours the blues circuit with her own band. Kansas City, unlike St. Louis, has always been a place more associated with jazz than blues. However, there are exceptions. Kansas City has one of the most popular blues clubs in the country called Knuckleheads. This is a club that is straight out of central casting as it sits practically underneath a highway overpass with train tracks directly behind it and a slew of motorcycles usually parked out front. Samantha would catch shows there on a regular basis before she began jamming there herself. She eventually appeared on a DVD that was shot there in 2013 called The Healers "Live at Knuckleheads."

Her first break, however, came before that. In 2009, when she was just 20 years old, Samantha released a live record on her own label that caught the attention of some music people who recommended her to Ruf Records. Ruf signed her along with two other female blues artists, Cassie Taylor and Dani White. The trio made a record called "Girls with Guitars" that coincided with a tour of America and Europe as part of a larger blues caravan that Ruf Records put together. Two years later Samantha won a blues music award for Best New Artist Debut with the release of her first of six solo records on the Ruf label called "Runaway." More recent releases include "Wild Heart," which came out in 2015 and both "Chills & Fever," and "Belle of the West," surprisingly released within a few months of each other in 2017. On September 20th a new CD called "Kill or be Kind" will be coming out on the Rounder Record label. Two cuts from that CD called "Watch it die," and "Love Letters" are available to listen to on Samantha's website.

Samantha is no stranger to our area. Recently she has played at The Wolf Den and she's been to Infinity Hall before that. On Saturday July 13th she will be one of the headliners at the sun splashed Green River Festival in Greenfield, Massachusetts. This phone interview took place on the morning of Wednesday June 5th. She had just gotten back from Europe.

BH – How was the European tour?

SF - "We were gone a little over three weeks. The tour was really successful but we're glad to be back stateside. We're ready for the summer."

BH – Are there differences between audiences over there and here in America?

SF - "Oh my god yeah! It's funny the differences in cultures and the different levels of politeness between different countries. I think it's pretty well known that sometimes in England the audiences are a little more reserved and polite where if you go someplace like Germany they're pretty raucous. But yeah, there are little regional differences from country to country. I think we're not used to it because we live in such a huge country. Although we have cultural differences from state to state, it's really enormous and vast over there. It's fun. Everybody has been wonderful and they're all there for the same reasons."

BH – You'll be at a couple of festivals this summer including the Green River Fest in Greenfield, Massachusetts. Do you enjoy the festivals and hanging out with other musicians?

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SF - "Yeah, I dig it if we get time. But sometimes we're in and out. But we just did the Byron Bay Blues fest this year and we were there for three or four days. I like when we can spend a couple of days at a big festival like that where you can really soak up what's going on with the different acts. It's a rarity these days because we're in and out but when we get the opportunity to hang around I do enjoy that. I get inspired by watching other people. That's what music does to everybody so I don't just like making it, I like listening to it."

BH - You have a short tour with Buddy Guy and Kenny Wayne Shepherd in June and a longer tour with Mark Broussard in the fall. Do you like the co-bills?

SF - "We do it every which way honestly. I've done headlining tours, I've done support tours and I've done co-bills. Really it's just about unifying and bringing both of our collective audiences together. The idea is that we're getting introduced to a new crowd and hopefully bring our crowd in there as well. It's just a cross collaboration and marketing and honestly it makes for a special show. It's something that people aren't going to get to see so it's really unique."

BH - Both "Chills & Fever," and "Belle of the West" were released just months apart from each other in 2017. Why was that decision made?

SF - "That was kind of an interesting experiment as far as how the industry changes. That's not the typical thing to do, to release two in a year. But I felt like because they were so different from one another, it was ok. It was really cool because I think it kind of kept people interested. We were nervous because this is like a really ballsy kind of move to release two records in a year. What if one doesn't do as well as the other? Or people don't like it? But I think because they were so different and special and had their own personalities; it was the right thing to do."

BH - I like your bluesy version of "Hello Stranger." I only know the Barbara Lewis version that has been such a staple on oldies radio.

SF - "It was a scary song to take on because it has such a personality and the way she sings it and the instrumentation; it's such a staple song like you said. I was a little scared taking it on but we changed it and made it our own. People really seem to connect with that one in particular."

BH - Luther Dickenson has produced both "Wild Heart," and "Belle of the West." What is it about him that makes him such a great producer for you?

SF - "Luther is really a creative guy. He's one of my favorite guitar players. That's one of the reasons that I was drawn to him. I really liked his production style on his albums with the North Mississippi Allstars. I've just always been such a fan of his. So we got the opportunity to work with each other, and for him to come in and produce my records. We had such a good time and a really good connection, I felt, on 'Wild Heart.' I wanted to do 'Belle of the West' with him. What I wanted to do was kind of a semi-acoustic record that married these Americana songs to a north Mississippi sound like his production in particular at Zebra Ranch. (The Dickenson studio) It's just the whole collection of musicians that he put together, this sonic foundation that he can lay down on songs. He really has a great ear for layers and different production techniques. He's incredible what he does."

BH - There's a standout track called "Poor Black Mattie" that features a musician named Lightnin' Malcolm. Is that someone Luther hooked you up with?

SF - "I've actually known Malcolm for years. He's a blues singer from the Mississippi/Tennessee area. I think Malcolm was one of the first people I met when I started playing music when I was seventeen years old. I always wanted to do a duet with him so it was one of those full circle moments."

BH - Tell me about your new CD "Kill or be Kind." I've only heard the two tracks that have been released.

SF - "It's a collection of original songs. I co-wrote a lot on this album. I

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went and worked with writers from Nashville to Los Angeles and it was pushing me as a writer on this one. I really wanted to take the things I've learned from the last couple of albums like 'Chills and Fever', those were not my compositions. I kind of learned a lot about song structures. Those songs weren't like pop hits, they weren't hit songs but they should have been. They had all the right elements of like what a pop song is from that day and age. So I of wanted to work in more of that hooky or melodic sound. I guess the pop sensibility of writing where you got these kinds of hook melodies. You know what I mean? But I wanted to marry that to the blues and find the Americana voice through it. We ended up going to Memphis and as you can hear a little bit on those two songs, we used some Memphis horns so you get this kind of soul feeling throughout the album. I'm really proud of it. I'm excited for people to hear it because I stretched as a guitar player. There's a lot of different layering and textural things. It's rock and roll, its soul, it's got some pop, its blues, but it's me. It's unique to me and I feel like people are going to connect to it and see the individual in it."

BH – I see that you're really active with social media. I understand how necessary it is these days. Has it been a big help to you?

SF - "I think it's just a big part of everybody in what we do nowadays. It's the way to get heard. Some of the old school channels still work. You get a big record label; you have a huge radio hit that helps. That's still a good way to garner fans but it seems like there is more room for indie artists and grassroots artists to build a fan base without those things and to put them on a path to achieve that. So yeah, social media has been a huge help to me and my career. And it think just staying connected with fans is so important. You have to. The live experience is more important, in a way, than selling records because streaming is such a thing now. You know what I mean? Social media helps us stay in touch with fans and you garner a friendship with everybody. You're all on this trip together. Social media helps glue that whole thing together."

BH – You're on a jam cruise later in the year. Is the jam scene something you'd like to be a part of?

SF - "I'm so excited about that cruise because that's been a goal of mine with my original music is to push it beyond the genre that we were put in originally. I think as an artist it's a challenge to grow and change. And so getting on that cruise is another huge step towards pushing the limits of a genre and pushing the limits of yourself as a performer. I'm excited about it because we've been scratching the surface of some of these festivals for a while. And that's usually just when I put on our most rocking show possible. Like we're just going to throw all the rock shit at everybody right now and see how that sticks!"

BH – I read that you'd like to give acting a try. How's that coming along?

SF - "That's a goal of mine. You know, part of the curse of being busy right now is not having all the time in the world to do that. But it's something I want to do. I got to make the time for it because, like with anything, you have a window of time to make this stuff work. I definitely want to try getting into something like that."

It would be great to see Samantha Fish in a film someday. Couldn't you picture her as the femme fatale in a film noir? But until that day comes we get to enjoy her as the great musician she has become. At the Green River Festival she will share the stage with a diverse and talented collection of artists such as Lucinda Williams, The Wood Brothers, Rhiannon Giddens, Tyler Childers, Angelique Kidjo, Fantastic Negrito, Cedric Burnside, Eilen Jewell, and many others. Good things are happening for the red hot Samantha Fish!

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GRAHAM NASH: AN INTIMATE EVENING OF SONGS & STORIES

SATURDAY, SEPTEMBER 21, 2019 | 8:00 PM

Graham Nash will perform songs from his days in the Hollies through his years with Crosby, Stills & Nash as well as from his beloved solo recordings, weaving anecdotes and tales from his 50-year career. Throughout the evening, Nash will be accompanied by longtime collaborator, and This Path Tonight producer, Shane Fontayne on guitars and vocals, and former CSN keyboard player and vocalist, Todd Caldwell.

WILLIAM SHATNER AND STAR TREK II: THE WRATH OF KHAN

SATURDAY, OCTOBER 5, 2019 | 7:30 PM

Set your phasers to stun! An unforgettable night with William Shatner, live on stage, with the classic film "Star Trek II: The Wrath of Khan" on the Garde's movie palace screen.

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SATURDAY, OCTOBER 12, 2019 | 8:00 PM

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FRIDAY, OCTOBER 18, 2019 | 8:00 PM

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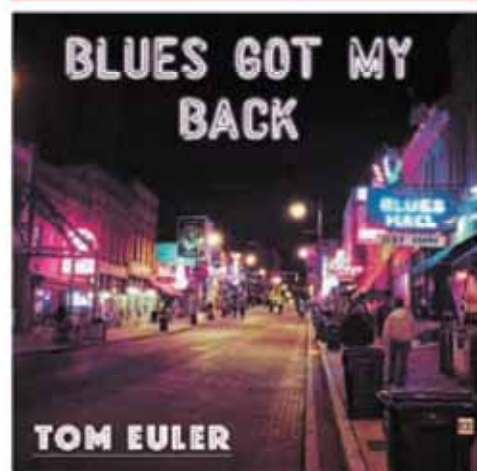
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Tom Euler

"Blues Got My Back"

Tom Euler has often been called "the young man with an old soul," which may be the only explanation for the deeply felt, highly finessed guitar work of this youthful musician. This carries over to his vocals, which are hard driving, passionate, all-in; but, it must be said, lacking the whiskey-and-cigarettes grittiness that only decades on the road can bring. Perhaps he is setting a healthier trend for future singers of the blues to follow.

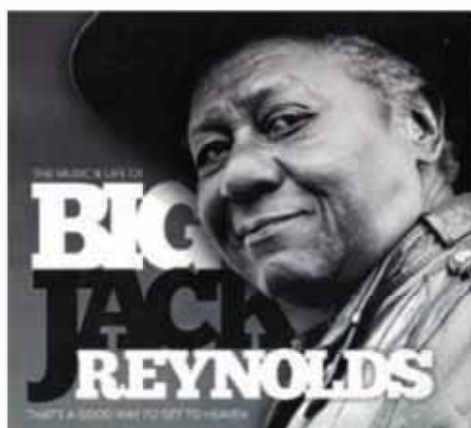
Euler has in fact been playing on the road for some years now, as lead guitarist for the Bobby Blackhat Band, as the Tom Euler trio with some old friends and, on his newly released album *Blues Got My Back*, the Tom Euler Band. With this latter formation, Von Jose' Roberts on bass, Michael Behlmar drums, and Lucy Lawrence Kilpatrick on keyboards, a set of ten songs was fine-tuned and tested before live audiences, leading to the recording of this fine album.

The opening, title track sets the tone for much of what follows, in this instance a fast shuffle beat, hard driven vocals, an organ solo and blazing guitar work, and a call and answer of "The Blues Got My Back." The youthfulness of Tom Euler's voice comes through on "Bridge You Ain't Burnt," a reprimanding piece with fury in the guitar solo. Played You Part uses nicely descending chords to set a mood of a forsaken lover moving on: "don't need you anymore, you Played Your Part." A response to the "old soul" label comes in Euler's *Broken Soul*.

One of the finest numbers on this **22 SOUND WAVES**

album is *Forgive Me*, where Tom Euler shows his true reverence for his art in a slow, gospel-inspired song lamenting his past sins, with smooth bass, disciplined by the percussion, highlighted by Kilpatrick's keyboard solo asking forgiveness: and, humbly lacking the fire of Euler's guitar. This is an excellent blues-rock collection throughout, a well-worked album debut for an artist with a long career to be watched by blues fans everywhere. More info is found at www.tomeuler.com, or Facebook at tomeulermusic.

- Jon Persson



Big Jack Reynolds

"The Man and His Music"

Third Street Cigar Records

In a suburb of Toledo, Ohio, called Waterville, there stands a tobacco shop called Third Street Cigar, which features an upscale space for cigar smokers called Big Jack's Smoking Lounge. There, one may enjoy a fine cigar while music plays in the background, the legacy of local blues legend Big Jack Reynolds held close by those who knew and emulate his life and music. Within the expansive world of the blues in all its many forms, there are those whose names are widely known, and those whose star for a thousand reasons shines only within the close circle of a home city. Such was the case with Big Jack, who in his lifetime was known primarily to blues fans within the Toledo area. But his talents were expansive, and his legacy is now being extended with a documentary of his life and a collection of his music.

That's A Good Way To Get To Heaven combines a twenty song CD with an 80 minute DVD, the latter featur-

ing live performances and interviews with the bluesman. Marshall "Big Jack" Reynolds life followed a path from somewhere in the south, perhaps, some say, starting in Georgia, moving then to Detroit where he began performing and recording, back in the 1960's. Around 1970 he moved to Toledo, Ohio, where he recorded for independent labels and performed in local clubs, up until his passing in 1993. During these years he established his truth as a blues man, with flashes of harmonica and guitar and a voice resonate from the depths of years spent living his art. Young musicians came to see him as an elder and mentor, and a source of that elusive part of music that is beyond definable technique, the part that is felt and so evokes feeling.

The cigar shop outside Toledo has taken on the added cause of spreading Big Jack's legacy, releasing this compilation under the label Third Street Cigar Records. The twenty songs from years ago are as fresh and relevant for the blues fan of today as they were when recorded. They also continue to serve as a dynamic lesson in the genuine blues for new generations of blues musicians. Big Jack Reynolds was in some ways bigger than a nationally

recognized musician: he was genuine, and authentic in a life of playing the blues. More information may be found at www.thirdstreetcigarrecords.com.

- Jon Persson



Darklands Wallows

"Hate It Here"

Atomic Action!

Have you just survived a divorce or separation or just plain depressed? You have no need to look any place else this year than to commiserate with the goth lineup Darklands on their recent album *Hate It Here*. The band consists of baritone singer and guitarist Sam Patrick, Dave Marcotte on bass and Jeff Novak

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on drums. Hailing from RI, the band plays a dark theme of the love-hate aspects of relationships.

The album starts off with a crawl on "Control" about a man who is trying to hold a relationship with a crazy girl. The Sonic Youth-ish chord strumming is dirge like and the vocals drag like David Gahan on heroin. Death allusions are obvious in both the sound of the music and references such as "in the ground." The sweet vocal "ooohs" and lyrics about sunrise that Sam eventually utters are scarcely enough to hoist the beginning of this album above goo even as the electric guitar volume picks up to generate a wash of noise-rock and a buzzy power chord fade out.

"Kensington" is a post-punk chug that sounds like Kurt Cobain singing for Bauhaus with vocals becoming ever fainter as the lyrics "Been So Long Now" evolve behind a wall of guitar. The lyrics (and the theme of the album) concern a once blissful relationship gone turbulent as "2 stars collide then collapse." The song jams along repetitively until ending with the smash of drums. The music slows down again into a steady drum and bass riff on "See You Soon:" "Seems what I earned . . . builds a home in someone new" sings a homeless man who has "done this before." Whether he refers to intermittent homelessness or voluntary poverty is uncertain but hints to an allusion to trying to stabilize a home by stabilizing a relationship.

"Bigger People" starts off with a sensitive electric strum only to echo as a fast tape effect shudders the mix and a phat drum and guitar rhythm cuts through the grunge. The critic in me has no doubt this is the album's most accessible song and almost playable on a 90s radio station. There's also plenty of suicidal ideation (typical of 90s rock music), complete with "run me through" allusions straight out of a lumbering metal song or D&D adventure book. Singer Sam cries to be saved from thin ledges as her scarred arms reach out to him then push him off (or "cut him down" as if after a lynching). Allusions to playing the rescuer in a self-injurious and potentially suicidal relationship shows the robust psychological themes on the album.

The climax of the record arrives on the song "The Hill I Choose To Die On" sounding just like the last song as Sam belatedly realizes he does not belong in a home or relationship where she's not safe and his all-knowing, Godly face of stone ignores her feelings. He does not

think things work for him either: "I'm here for the wrong reasons . . . I've made a poor ally." Patrick finally confronts being trapped in an abusive relationship on "Fremont." He sings about feeling that the rooms in their house have been psychologically "empty all his life." He wants to stifle her, break out of her sealed windows and burn the house down as he has spent too long aging with his girlfriend who blinds him with her love (symbolized by gouging his eyes out). His desire to "cut all ties" after "finishing strong" sounds an awful lot like using her until his needs are met and then casting her to the wind. Perhaps leaving is a good idea though.

"Northern Ignorance" is noise rock with fuzzy distortion as if the band were proud to record unintelligible vocals. "Why can't she love herself instead of crying and standing in her ashes" Sam continues to ponder? The answer is her parents (who were just like her) could not love her early enough in her life because she (like them) was such a handful. Perhaps singer Sam failed to win the love his own mother early enough in his life which explains his insanely screeches out the question of why things won't work out between them. What he really needs to do is date someone else and expect things to be a bit better (while accepting angry feelings of loss that will always linger in his sub-conscious).

Things end as slow as they began with Sam lighting his crazy girlfriend's house on fire before leaving. Yet her elusive blue eyes gives him few reasons to complain? In addition to having unintelligible lyrics and vocals, the album's lyrics are contradictory and spontaneous without any linear album narrative (like an abstract painting instead of a comic strip). The album ends up as comprehensible as the borderline personality disorder that Hate It Here so richly illustrates. Fans of Beach House, Depeche Mode or Dead Can Dance should enjoy the album, particularly if they are fresh from a break-up and want to commiserate with the band on mental illness in relationships. Yet listening to Darklands runs the risk of getting permanently stuck in the quagmire of depression and listening to the Beach Boys (instead of Beach House) is better therapy this summer if you've broken up and are looking to date a stabler, more upbeat surfer girl.

- Andrew Kerbs



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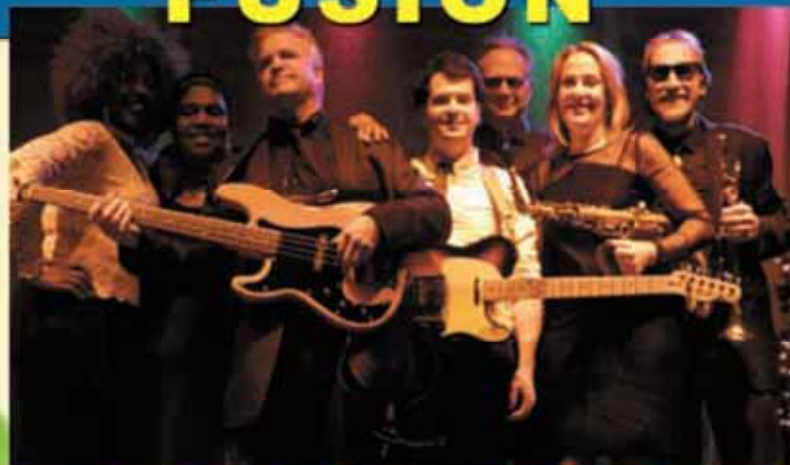
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COOKING WITH THE BLUES

By Jack Chaplin

July is here already, I can't believe how fast June flew by, although summer has officially started only a few days ago. The weather has been funny this year, maybe due to El Nino or is it El Nina this year. I'll take what we've had so far compared to the rest of the country. All the flooding is unreal, San Fran. hitting 100 degrees, snow a few days ago up in the mountains, is something going on or is just Mother Nature doing her thing? I've lived all around the country and regardless of how severe the winters get I love the change of seasons. I said when I moved back after living 18 years in Texas that I would never complain about the weather if it's under 100. The year I moved down to the big D. it was so hot, one day it hit 110. They were watering down the air conditioning units to keep them from burning up, the tar on the road was getting soft it was so hot. One summer it hit a 100 everyday in June, it would be 90 degrees at 6am. It could hit a 100 in May and I remember when it hit 100 during the State Fair Of Texas in early Sept., too long of a stretch! The kitchen in Daddy Jack's had no air and was one of the hottest I have ever worked in. I would fill up a pitcher with ice water, we were so busy and hot that by the time I could get a drink the ice would be melted. I would chug the whole gallon and get it refilled throughout the night and never had to pee. I had a thermometer above me that read 120 degrees often, no wonder we'd slam beers after work! The hottest where I have lived was a summer in Coral Springs, Fla. It would hit hundred with 100 humidity often. You'd hang wet cloths on the patio to dry and they would stay wet for days. One thing I miss though are the thunder and rain storms down south. One year in Dallas we had grapefruit size hailstones in August,

26 SOUND WAVES



talk about freaky! I think we are in for some serious heat, make sure your air conditioning is up to par, I can feel it coming!

LaKisha works with a nice guy named Charlie and they are both foodies and were discussing restaurants and he told her about Bali Village in Wyoming, RI. First off I had never heard of Wyoming before and certainly not Bali Village. It is located right off exit #3 on 95, Rt. 138. The restaurant is huge and has been around since the 70's when 7 family members opened it and it is still run by the same family. We ordered a couple those fruity fancy drinks that come with fancy umbrellas and fruit garnishes, something I usually would never do! They have a big menu but not humungous and covered most bases. We both ordered a cup of Pork Wonton Soup which came out in a bowl load with 7 wontons, thin slices BBQ Pork, Bok Choy, and a great flavorful broth, worth the trip alone! Next came Sweet and Sour Pork, Pork Chow Mein, Egg rolls and Steamed rice, I had ordered the combo plate #33. LaKisha just ordered a side order

of Green Beans in garlic. That was my cue that we were sharing! The waitress was real friendly and was talking up their General Tso saying people come all the way from Western Mass, Providence, and Ct. for that and all the other great dishes. Ok I'm sold and told her to bring an order, out came a place loaded up with 10 or so big slices of chicken in a tangy hot, sweet, salty, delicious sauce. Sometimes you get quantity at restaurants without quality but here at Bali Gardens you get at a huge quantity and top shelf Chinese food at great prices. I call it the gift that keeps on giving, we've been eating leftovers all week, 3 of us! I'll surely go back again and it will be on our go to list!

The Blues On Bank Fest at the Hygienic was a big hit! I didn't get to see all the bands but the ones I did were spectacular. I missed Joe Louis Walker over at RD86, that kicked off the weekend, work gets in the way of too many good times! I got down late Sat. to catch Bob Margolin, Toni Lynn Washington and Jerry Portnoy backed up by the great local Chris Leigh band. I had never seen Bob Mongolian play before and was amazed. Miss Toni was great and real entertaining. Jerry can blow his ass off and a great vocalist as well. He and Bob are the last living members of the legendary Muddy Water's Band. Chris and Bob were trading off licks and it was apparent that they both had a great time playing off each other. The Great Bobby Christina was on drums, The Veteran Tommy Reed on Bass and Rufus "Baby Grand"

Davis was dazzling on the Organ. What a phenomenal show! On Sunday I was able to catch Neal and the Vipers. I had heard so much about how great he was for years and was blown away, so many people were there that had seen him over 30 years ago when he was called Young Neal, a 20 something guitar virtuoso. It always amazes me how much talent is in this area, sometimes we may take it for granted but it is so important to get out and support live music. It was a good crowd but to me it should have been standing room only. The weatherman didn't help much, calling for major thunderstorms and rain but there was no need to worry with the Hygienic's new amphitheater. The dance floor that Joshua Freedman built with the help of Rocco Gentilella is beautiful and got some serious use over the weekend. I am just under the deadline but our peerless leader Dave Pottie was at the show and gave me a few more hours.

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~ Jack



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- \$5** Sex On The Beach Shots
- \$5** 16oz. Cans

TRIVIA TUESDAYS

Join Us & Test
Your Wits!

LIVE MUSIC!

JULY

- 7/5 JAMES HARRIS
- 7/6 PHIL ADAMS
- 7/11 T-RAY
- 7/12 SUE MENHART DUO
- 7/13 TY MARSHALL
- 7/18 NICK BOSSE
- 7/19 BEN FREIRERT
- 7/20 COAL TATTOO
- 7/21 FUSION
- 7/25 SUE MENHART DUO
- 7/26 ETHAN CASH
- 7/28 WICKED PEACH

MOM'S NIGHT OUT

WEDNESDAYS
begins 7/10

- \$26** 4 Wine Flights & Select Your Own Fruit, Cheese Vegetable & Charcuterie Board

LAWN BAR

FRIDAYS, SATURDAYS
& SUNDAYS 4PM-CLOSE
Fire Pits, Spike Ball
Darts, Pool Table

- \$5** 16oz. Cans



RIDE THE SHARK!

SATURDAY, AUGUST 3
7PM-11PM

SUNDAY FUNDAY

4PM AT THE LAWN BAR

- 7/21 FUSION
- 7/28 WICKED PEACH

DAD'S NIGHT OUT

THURSDAYS
begins 7/11

- \$26** 4 Beer Flights, Burger & Wings

CHRISTMAS IN JULY

SATURDAY, JULY 27
Xmas Carols, Winter
White Margaritas, \$75
Gift Card For Best
Xmas Costume

159 Atlantic Avenue
Misquamicut RI
(401) 596-2610



WWW.PADDYSBEACH.COM

FUN **MENU** **DRINKS** **RENTALS** **PARTIES**

PADDY'S BEACH CLUB

20 YEARS OF FUN

**MISQUAMICUT
BEACH, USA**

4th OF JULY HOLIDAY

RED, WHITE & BLUE PARTY Thursday 4th 10pm
with DJ K. Frederick \$5 cover

come dressed in all your Red White & Blue apparel!

THE LOONEYTICS Friday 5th 10pm LIVE BAND Rocks Paddys!

TIKI BEACH PARTIES Saturday & Sunday 12pm
DJ Dance Parties!

NIGHT WAVES Saturday 6th 10pm with DJ Alex Walker

MIMOSA MONDAYS

Mimosa Specials
all day from 11am - 6pm
DJ K. Frederick 1-5pm

EXPERIENCE THE PADDYS VIP TIKI BEACH!

~ Private Cabanas
~ Daybeds
~ Chaise Lounges
VIP MENUS



Full Kitchen

Dine Between
6-9pm Tues/Wed
Receive 20% off
your next visit

Tikki Beach

Feat. the Area's
Hottest DJ
12pm - 5pm
Sat. 13th - MDBP Festival
Official Pre Party ft. **LEE FOSS**
Sat. 20th - **STEVE DARKO**



Fri	Sat	Sun ^{12pm to 5pm}
12 STEVE DAGGETT BAND 10pm	13 SPAFFORD W/ Jabbawauklee 9pm	14 BLACK CAVIAR SUNDAY FUNDAY 12pm
19 LETTUCE 9pm	20 SABRINA & THE TRAMPS 9pm	21 JAMES KENNEDY SUNDAY FUNDAY 12pm
26 KARAOKE NIGHT 10pm	27 Get Wet 12pm W/ BORIS HOUSE ON THE BEACH	28 JOHNNY BANANAS SUNDAY FUNDAY
2 Spiritual Rez 9pm w/ Slurp	3 12pm - 5pm SHIBA SAN HOUSE ON THE BEACH	4 12pm to 5pm BROOK EVERS SUNDAY FUNDAY

Friday 19th
9pm

LETTUCE



NON-PROFIT THURSDAYS

Paddys Give Back!
5% of Our Total Sales
is Donated to a
Non-Profit
Organization 5-9pm