

Sound

Magazine

Volume 29

Issue 10

October 2019

Waves

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RESTAURANTS

CONCERT INFO

BAND LISTINGS

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& MORE

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- Arsen

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- Tennessee

Redemption

- Proven Ones

- Robert
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Money

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Interview with
**RENEE
ZELLWEGER**

On Her Role as
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Ali Kaufman
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Code Name Series
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Code Name Sonny
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Mountains of Fire
 K.E. Pottie

The 13th Cohort
 K.E. Pottie

BLACK DAWN
 K.E. Pottie

Wherever books are sold

2 SOUND WAVES

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3 The Cartells 8-11	4 Rock n Soul Review 8-11	5 Robert Black & The Elvis Express Band 8-11	6 Frankie & the Know It Alls 6-9
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MUSIC NOTES

“What Could Have Been”

By Mark T. Gould

The hype never matches the reality.

Nowhere is that more true than in the music industry, where publicists and record company execs combine to puff up the Next Big Thing to the point where any talent that may be lurking out there is fundamentally obscured by the buzz and the spin.

I had that thought ringing in my head some 35 years ago this fall, when a friend called me, babbling on and on about this new guitar player, whom he said was a cross between blues giant Albert King and the immortal Jimi Hendrix, but with a sound all his own.

“Right,” I thought. “I think I’ve heard been to this rodeo before.”

But, he kept pestering me. On and on, day after day. He ever offered to buy me a ticket to see the guy perform at the Agora Ballroom in West Hartford.

A free concert being, well, free, I agreed to go to the show. The opening act was Jason and the Scorchers, one of my favorites at the time, so I figured that, even when the hype inevitably let me down, not all would be lost.

He didn’t hit the stage until a bit after 11. He started with an instrumental, and then proceeded to sing and play his tail off for almost two hours.

He was amazing, just as good, and original, as my friend had said he would be. I was literally blown away.

It was October 1, 1984. Just six years later, he was gone.

His name was Stevie Ray Vaughan.

You might have heard of him.

Until now, the meteoric story of Stevie Ray Vaughan has not been fully told. There was one book about him, released a quarter century ago, which focused on his later years and



his tragic death at the age of 35 in a helicopter crash after a gig just outside East Troy, Wisconsin.

That, thankfully, has changed, with the release of “Texas Flood: The Inside Story of Stevie Ray Vaughan,” (St. Martin’s Press) by Alan Paul and Andy Aledort.

In the space of a little more than 300 pages, the authors tell the first-hand account of the rise, fall, rebirth and loss of arguably the most interesting, unique and talented guitarist of his time.



Vaughan was born and raised in Dallas, Texas. He began playing guitar at the age of seven, inspired by his older brother Jimmie. He dropped out of high school in 1971, and moved to Austin the following year. He played gigs with numerous bands, earning a spot in Marc Benno’s band, the Nightcrawlers, and later with Bob Dylan guitarist Denny Freeman in the Cobras, with

whom he continued to work through late 1977.

He then formed his own group, Triple Threat Revue, but he renamed them Double Trouble after hiring drummer Chris Layton and bassist Tommy Shannon. He gained fame after his performance at the Montreux Jazz Festival in 1982, and his debut studio album, “Texas Flood,” charted at number 38 in 1983, a commercially successful release that sold over half a million copies.

Vaughan received several music awards during his lifetime and posthumously. In 1983, readers of Guitar Player Magazine voted him Best New Talent and Best Electric Blues Guitar Player. In 1984, the Blues Foundation named him Entertainer of the Year and Blues Instrumentalist of the Year, and in 1987, Performance Magazine honored him with Rhythm and Blues Act of the Year.

He won six Grammy Awards and 10 Austin Music Awards and was inducted posthumously into the Blues Hall of Fame in 2000 and the Musicians Hall of Fame in 2014. That venerable bible, Rolling Stone magazine, ranked him as the 12th greatest guitarist of all time. In 2015, Vaughan and Double Trouble were inducted into the Rock and Roll

Hall of Fame.

But, as the first person accounts in this splendid book readily attest, it wasn’t all easy for him. Troubled by the combined ill effects of alcohol and cocaine, Vaughan’s career and personal life clashed repeatedly, until he was

able to finally kick his demons, becoming both professionally and personally grounded, satisfied, and happy, only to see it all end tragically only a few years later.

The authors, Paul and Aledort, have done Vaughan’s life, career and legacy more than justice, pulling together several decades worth of interviews, both old and new, with scores of Vaughan’s former

bandmates, music industry insiders, record company execs, fans, girlfriends, friends, family (including, poignantly, his brother, Texas blues great Jimmie Vaughan) and Vaughan himself to create a fair, balanced and complete picture of his life and music, highs, lows, warts, stars and all.

If Alan Paul’s name sounds familiar, it may be because he wrote perhaps the finest oral history of the Allman Brothers Band, and he and his co-author follow the same format in this one. It can be a bit herky jerky to read, but then, so is life, particularly in the music industry.

One of the most fascinating subplots of the book, and, of course, Vaughan’s life was his very loud, literally, melding of blues and rock. Paul and Aledort deftly reveal, via their interviews, how difficult it was to pigeon hole Vaughan, and what affect that had on his professional, and ultimately, his personal life.

Likewise, Vaughan’s intense commitment to his music sparkles throughout the book, with those close to him telling stories about how he always had his guitar with him, often carrying it on his back around his home and out, and how, remarkably, he would fill the holes in his calloused fingertips, ripped up from his hard playing of his strings, with a mixture of baking soda, super glue, and grafted skin from other areas of his body.

Vaughan completed rehab in 1986, and seemed happy and poised through his recovery and rebirth in his music. At that time of his tragic death, he seemed to have a strength and vigor that was a bit lacking early in his career, and, seemingly poised for even bigger things, was about to release “Family Style,” a long-awaited collaboration album with brother Jimmie.

It was a meteoric rise, fall and rebirth for Stevie Ray Vaughan, both as an individual and as a musician, and Paul and Aledort’s oral biography is pretty much required reading for understanding the man whose talent more than matched the hype when he took the roof off the Agora Ballroom so long ago



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6 SOUND WAVES

All The World's a Stage

"Intestinal Fortitude"

By Sue Menhart

No matter which musical level we're on, it takes an inner strength beyond our talent and years of practiced skill to get through a show. No matter what our problems and distractions are, if we're paid to be on stage, the show must go on. Nobody wants to have a meltdown or see a meltdown. Nobody wants to be a nervous ninny or be forced to watch one. There are countless talented people in the world whose gifts shall never see the light of day because of the affliction we call "stage fright." In other words, they just don't have the guts to get out there.

It's a sad truth, but even the Wizard of Oz's Lion figured out eventually how to reach for courage. Ya just gotta go for it. The fearless prevail, always, and in all things.

When not a single soul is paying attention to your talent in the corner, and the bar manager says you can just stop if you want, you go deep, and keep going.

When you're Taylor Swift and there's a hundred thousand people in the audience waiting on your next move, you bring it.

When you're the barbershop quartet at Magic Kingdom and it's 100 degrees out with 100 percent humidity and you can barely breathe never mind hold the high note, you take a deep breath and hold the high note.

When you're the main stage band at Animal Kingdom, in the same oppressive weather, and you have to jump around on stage to keep the crowd interested, while dying, you worry about dying later.

When you've got your first gig with a new band and you freeze trying to sing the song "Freeze Frame" by J. Geils, you un-freeze yourself and



get going on the not that difficult after all lyrics.

When your guitar string breaks in the middle of a song in the middle of a high-profile gig, you play around those notes and make it work.

And at the scariest moment of all, performing at your first school recital, you just look out at mom and dad and hope the ice cream is coming soon.

The same can be said for dancers, athletes and actors. The difference is always how you handle the butterflies in your stomach; the gut-wrenching fear of public failure. To perform, it just takes guts. Or as I like to say, intestinal fortitude, and it makes all the difference.

I like to take the opportunity during the Halloween season to brush up on my anti-scaredy-pants skills. I watch scary movies. I go to haunted houses. I light eerie candles. I eat questionable candy. It's all part of my personal fortification plan. Somebody's gotta do this stuff! Happy Halloween!

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.

www.Swaves.com

IN MEMORIAM: ROBERT HUNTER PUT THE WORDS IN THE MOUTH OF THE GRATEFUL DEAD

By Rex Rutkoski

Whatever else he will have accomplished in his own, long, strange trip, Robert Hunter, who died Sept. 23, 2019 at the age of 78, will always be known as the man who put the words in the mouth of The Grateful Dead.

The California native long ago seemed to have come to terms with the realization that would be his legacy. The lyricist for virtually every dead classic over the decades seemed comfortable with it.

"I'm proudest of the longevity of The Grateful Dead. I think that has to prove something," Hunter told me. He hoped the Dead are remembered as having made a contribution to indigenous American folk music.

"I couldn't ask for anything more than to have it looked at that way. I think that's what it is," said Hunter. "I had to be taught that the Grateful Dead was a pop band. I never thought of it that way. One day Jerry (Garcia) said, 'You know Hunter, you've got to remember we are a dance band.'"

Hunter also took those songs on the road, performing a repertoire culled from the 100 Dead songs he wrote or co-wrote, as well as new material.

Asked if he could choose one song for a time capsule to let future generations know what he was trying to accomplish in writing for the Dead, he offered: "'Ripple' is an all-around good song that spread across genres." There are others I like just as much, like 'Box of Rain,' which possibly would be my other choice, if not 'Truckin',' which was designated a national treasure of all things."

What continued to motivate him was the desire to write good songs. "When I'm sitting here working out a new song, working out arrangements, more than almost anything I did I feel my time is well and correctly spent – until it's time to write the next one," he said.

He cited what he called his "very eclectic childhood" as his source of creativity. "I was raised during World War II. My dad was a sailor in the South Pacific, and there was a broken family because of that. My parents divorced when I was about 9. I lived up and down the West Coast pretty much in a poverty situation. I got to see a lot at an early age."

Music became self-expression for him: "It's a way to speak my unique viewpoint to the world, and then the world connects with it and appears to understand it. It's validation."

It's a super feeling when that happened, he said. "That's what you do it for. It's not just to write the songs, but to play it and have it connect. It was satisfying even when the Dead played it and it connected."

WROTE FOR DYLAN

He also wrote for the early Jefferson Starship and penned the words for Bob Dylan's "Silvio."

It was in the 1970s that Hunter began to record as a solo artist. In the '80s and '90s, he also emerged as a published poet. He has had three major collections in the Penguin Poets series.

"I am prolific. When the Dead were fairly dormant, I had to put my energies somewhere," Hunter said. "I can only put my energies one place in a focused way. Right now, songwriting is getting it. I'm a better songwriter than a poet."

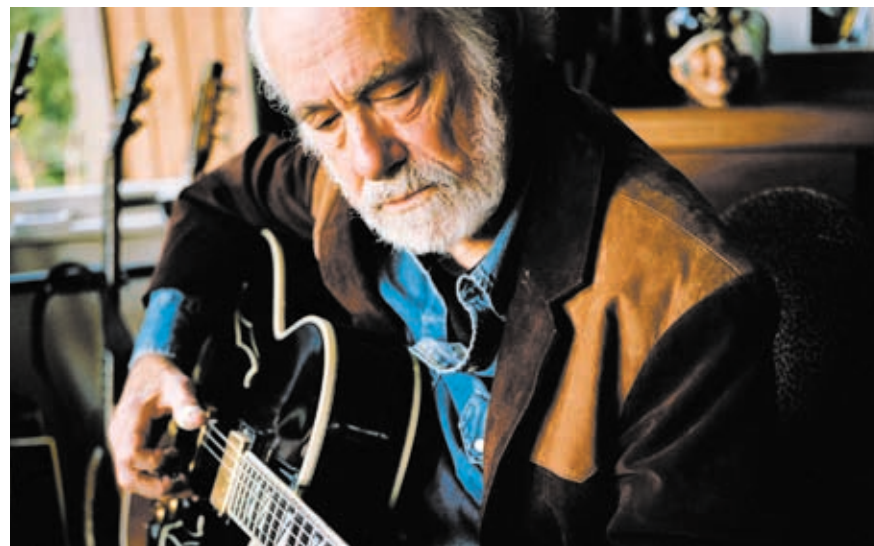
His first association with Jerry Garcia came in 1961 in the folk duo Bob and Jerry. It continued in several old timey and bluegrass ensembles.

He became interested in managing the Dead's website after the death of Garcia and the break-up of the band. "I was concerned in keeping this phenomenal grassroots movement in some kind of context, or else it would

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dissipate. The Further Festival has helped too.

"It's important to keep that movement going because it's a rare and unique thing. The idea of seeing it dissipate is something that was distasteful to me. We built this thing. We should try to keep it together and see what we can do with it. It struck me that keeping in touch with each other (on the Internet) was the way to do that."



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BAND DATES

ANDY CHANEY & FRIENDS

1 - Angie's Pizza, Mystic, CT 5pm
3 - Friar Tucks, Mystic, CT 8pm
9 - Mystic Pizza 2, N. Stonington, CT 7pm
10,24 - The Irons, Mystic, CT 5pm
14 - Mystic Seaport, Mystic, CT 1pm
16 - Steakloft, Mystic, CT 7pm
18 - Shipyard Tavern, Mystic, Ct 7pm
21 - Daniel Packer, Mystic, CT

AZALEA DRIVE

11 - Black Sheep, Niantic, CT
12 - Waterford Beach, Waterford, CT 4pm
25 - Stoney Creek, Mashentucket, CT 8pm

BRAIDEN SUNSHINE

5 - Apple Festival, Southington, CT 7:45pm
6 - Bad Sons Brewery, Derby, CT 3pm
12 - Blanchette Field, Sprague, CT 3pm

THE CARTELLS

4,25 - Maugle Sierra, Ledyard, CT 6pm
5 - Parrot Delaney, New Hartford, CT 8pm
11 - Maple Tree, Simsbury, CT 8:30pm
13 - Maugle Sierra, Ledyard, CT 3pm
16 - Knickerbocker, Westerly, RI 7:30pm
18 - Black Eyed Sally's, Hartford, CT 8:30pm
26 - Kate Center, Old Saybrook, CT 8pm
31 - Museum of Art, New Britain, CT 8pm

DARIK & THE FUNBAGS

11 - Tipping Chair, Southington, CT
19 - M.A.G.s, Seymour, CT
25 - Kaptain Jimmys, Agawam, MA
26 - Chicago Sams, Cromwell, CT
31 - Sportsbar, N Windham, CT

EIGHT TO THE BAR

4 - Town Hall, West Hartford, CT 8:30-11:30
5 - Benevolent Society, Kingston, NY 8-10:30
11 - Parrott Delaney, New Hartford, CT 8-11
20 - Leominster Elks, Leominster, MA 7:30

FRANKENPHIL

4 - Cafe Otis, Norwich, CT 6pm
5,18 - Break Hotel, Narragansett, RI 6:30pm
11 - McBrides, Providence, RI 8pm

8 SOUND WAVES

12 - Noble Jay, Niantic, CT 5pm
13 - Steak Loft, Mystic, CT 6pm
16 - Penny Lane, Old Saybrook, CT 6pm
20 - The Pub, Matunuck, RI 4pm
25 - Arrowhead Acres, N. Franklin, CT 6pm
26 - Penny Lane, Old Saybrook, CT 7:30pm
27 - Ridge Vineyard, Preston, CT 12pm

JAMES HARRIS

2,7,9,16,18,23,30 - Daniel Packer, Mystic, CT
3,24 - Perks & Corks, Westerly, RI
4 - Preston Ridge, Preston, CT 5:30pm
8,15,22,29 - Harp & Hound, Mystic, CT 8pm
10 - Friar Tuck's, Mystic, CT 8pm
11 - Maugle Sierra, Ledyard, CT 6pm
12 - Tox, New London, CT 5pm
12 - Tuscany, Mohegan Sun, CT
17 - Iron's, Mystic, CT 5pm
19 - Rocks 21, Mystic, CT 5:30pm
20 - Stony Creek, Mashentucket, CT 6pm
26 - Iron's, Mystic, CT 8pm

JOE JENCKS

4 - Once In A Blue Moon, Billerica, MA
5 - All Souls, New London, CT

THE LOCOMOTIVES

4 - Elks Club, Westbrook
11 - Docks Bar n Grill, Clinton, CT
12 - Land Trust, E. Haddam, CT
18 - La Vitas, E. Haddam, CT
19 - Toyos, Colchester, CT
31 - Steady Habit, Higganum, CT

Ms. MARCI

& THE LOVESICK HOUNDS
5 - Horsebrook, Plainfield, CT

Ms. MARCI & JIM HOOPER

23 - Greendale's, Worcester, MA 8pm-12

NICK BOSSE

3,17 - Rocks 21, Mystic, CT 5:30-8:30
4 - Richmond Lounge, Richmond, RI
5 - Rathskeller, Charlestown, RI 7-10
19 - Sneekers, Groton, CT
24 - Hop Yard, Groton, CT 6:30-9:30
25 - The Irons, Mystic, CT 8-11
26 - Calabrese Club, Westerly, RI 7:30-10:30

NICK BOSSE

& THE NORTHERN ROOTS
5 - Rathskeller, Charlestown, RI 7-10

NINA J

4 - Phoenix, Pawcatuck, CT
14 - Andrea, Misquamicut, CT
19 - Windjammer, Misquamicut, CT

THE PIRANHA BROTHERS

11 - The Diamond, Glastonbury, CT 8-11
26 - Carmines, E Hartford, CT

RAMBLIN' DAN STEVENS

1,8,15 - Nightingale's, Old Lyme, CT 6pm
4 - Tapped Apple, Westerly, RI, 7pm
5 - Daniel Packer, Mystic, CT
6 - Infinity Hall, Norfolk, CT 6pm
17 - Angry Chair, Newington, CT 7pm
18 - Chamard Vineyards, Clinton, CT 5pm
19 - Coalhouse Pizza, Stamford, CT 8pm
22 - Red Lion Inn, Stockbridge, MA 8pm
24 - Note Kitchen, Bethel, CT 7pm

SEX & CANDY

4 - Olive Bar, Unionville, CT
11 - Apple Festival, Southington, CT 6pm
18 - Maloneys Pub, Meriden, CT
24 - Tipping Chair, Southington, CT

SUE MENHART BAND

4 - Steak Loft, Mystic, CT 7-10pm
25 - Rocks 21, Mystic, CT 5:30-8:30pm

SUGAR

6 - Jonathan Edwards, N. Stonington, CT 2pm
11 - Knickerbocker, Westerly, RI 9:30pm
26 - Blues Cafe, Newport, RI 10pm

SUNDAY GRAVY

25 - Steak Loft, Mystic, CT 7pm

TISH RABE & FRIENDS

27 - Steak Loft, Mystic, CT

VINCE THOMPSON

& THE NEXT FUN THING

3 - Steak Loft, Mystic, CT 7pm-10
11 - Chamard Vineyards, Clinton, CT 5:30-8:30
12 - Bill's Seafood, Westbrook, CT 7pm-10
31 - Sneekers, Groton, CT 7-10:30

WOOLY MAMMOTH

19 - Daniel Packer, Mystic, CT

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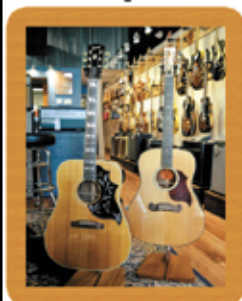
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CONCERT DATES

The Avett Brothers

3 - Oakdale Theatre, Wallingford, CT

Avril Lavigne

5 - Oakdale Theatre, Wallingford, CT

Black Violin

11 - Mortensen Hall, Hartford, CT

Deep Purple

9 - Mohegan Sun, Uncasville, CT

Eilen Jewell

16 - Kate Center, Old Saybrook, CT

Foreigner

3 - Mohegan Sun, Uncasville, CT

Grace Kelly

4 - Kate Center, Old Saybrook, CT

Jake Owen

27 - Mohegan Sun, Uncasville, CT

Jimmy Webb

25 - Odeum, Greenwich, RI

Johnny A.

3 - Kate Center, Old Saybrook, CT

Journey

4,5 - Mohegan Sun, Uncasville, CT

Justin Hayward

12 - Garde Arts, New London, CT

Lake Street Dive

8 - Bridge St., New Haven, CT

The Meadows Brothers

27 - Cafe Nine, New Hven, CT

Popa Chubby

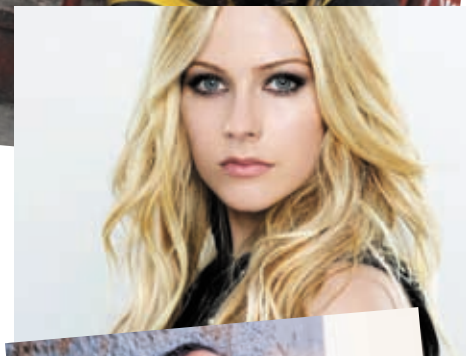
11 - Bridge St., New Haven, CT

Twenty One Pilots

17 - Mohegan Sun, Uncasville, CT

Vince Gill

11 - The VETS, Providence, RI



BAR FLY JOURNALS



By Stephanie Shawn

Hello, my Sweet BarFlies! It's official! Autumn is here! Can't wait for my trip to Roger Williams Zoo and their Pumpkin Extravaganza! And decisions, decisions. What to wear? And the Parties!!

But I'm getting ahead of myself! What a busy month September was! Island Time, of course! But many other events. We had 2, count 'em..2 Poker Runs this summer. Our last one, in the beginning of the month was another Fun Run. I showed up with my car, '38 Ford, for those of you not in the know, at the HAN-

DLEBAR CAFE. ARTIE was tending Bar. "Waaaah, waaaah! I don't wanna go. I don't feel good!" Well, suck it up, ARTHUR. Get your ass in TAMI'S HELLCAT. You're going on the Run!

So, off we go! JOAN DEFANTI and new bestie and official (way better than Artie) c-pilot STEVE ROBINSON were in My Car. My fam, dad BILL MITCHELL, son Ricky JR. nephew DEAN ROCHA and my



kid's friend MATT KNIGHT, as well as the usual suspects, BOB DEMING, WADE ROBBINS, MELISSA FOLEY, NICK CIPRIANO, CHRIS CIP, ELIZABETH(Sis), DOT SANDERS, KIMMY HANDLEY, PAMELA ROSETTA and her friend LISA, EDMUND, and our new friend NICK!

We ended up at the JEALOUS MONK and ANGIES PIER 27 in Mystic. Both

places were very accommodating, as most places usually are:). Saw FUZZY, AL DROUIN and ANN BUONOCORE at PIER 27, and was invited to AL'S 70TH BIRTHDAY PARTY. Also, saw old friend MIKE at the JEALOUS MONK. What a beautiful night!

We then headed back to the HANDLEBAR CAFE, where WADE, MELISSA and the aforementioned whining ass ARTHUR are in charge of the POKER HANDS. Who wins? ARTHUR. \$5 Raffle? Who wins? You

guessed it! Our little gambling buddy and ex-co-pilot, ARTHUR J WEYANT! Madre focker! Pays to listen to me, don't it ARTIE? I guess every dog has his day! Heart Artie. (emojis:))

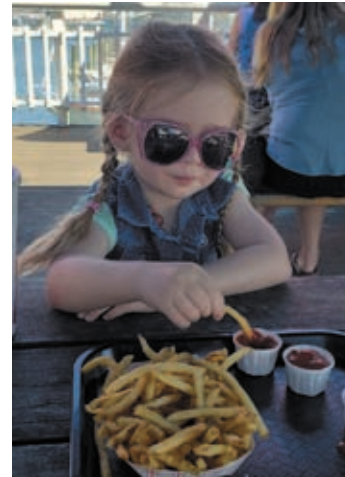
Secret Spies/Bar Fly Eyes...Had to work for CORINNE on her Birthday and BILL MORRISON stopped by for a Bud Light and a laugh with friends. Did a quick haircut at AL'S PARTY for daughter JEN, spotted NEIL ROMA making beautiful music happen at the FUSARO/GERVASINI Wedding in Mystic at LATITUDES, where i proceeded to "get my

10 SOUND WAVES



gronk on". Spotted MARIE PACHECO being a Rock Star!

Went to the MOTORJAM, where I attempted to hang with DAISY DUKE...couldn't find her or COOTER, the place was mobbed! Traffic was brutal, prices?? Hmmmmmm. I love OCEAN BEACH but it was a hot day in the sun with a 3 year old and a mile and a half of walking there and back through the streets because we couldn't get close. So win win we headed to FRED'S SHANTY on Pequot Ave in New London and had crispy hot French Fries and delicious chocolate shakes at this popular harborside spot!



Happy Birthday to you, happy birthday to you!! Romper Stomper Time Baby!! FLOYD SPENCE, PAUL FURMAN, DAMIEN CARSON, DAWN DINWOODIE FERREIRA, CHRIS TERRANOVA, ALICIA O'NEILL, MARIE PACHECO, NANCY ROTH, (GO HARRY!), ALENE POLITO WHIPPLE, WE CULLEN, ED HABEREK, JOHN R MAXSON, JOEL REID and my handsome son NICK CONSTANTINE! HAPPY BIRTHDAY ALL you October babies!

A lot going on this month! IZZY MALEK at DANIEL PACKER INN on Tuesdays and Fridays at AMIGOS TAQUERIA AND TEQUILA. Beautiful blonde SUE MENHART is playing at ROCKS 21 on OCT. 25! THE OLD FLOODTIDE/HARBOUR HOUSE gets a great new revamp. Stop by to see SUE and check it out!

I will be celebrating the 350th Anniversary of the Town of Westerly at the 72nd Annual COLUMBUS DAY PARADE. My fave! Hi BETH FRENETTE! SAMANTHA STOREY and her 17th AMAZING HALLOWEEN PARTY, all the musical talent you can Get on a Sunday 4:30-7 or Friday 4-6 @ the MBAR in Mystic. Some of the Artists featured are BRAD & KAT, DAN WATSON and PHIL SMITH. Just another great spot!

Get out, shop local, see a band, make the most of our amazing spot in the world! Send some warm thoughts to my most favorite BAAAAAAAFAAATTHHHHAA in the whole wide world. Not feeling well, I love you Danny! Same with LINDY, perk up boys!! We love you all! And DWAYNE..jeeezzzzzz. Life is short, my loves! Live it! Heading to the Azores! My next Girl's Trip! I'll keep you posted!

I love you, my sweet flies. Ciao! For now.



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LOCAL BEAT

“Free Falling With the Spirit of Tom Petty at New London’s Hygenic Art Park ”

By Andrew Kerbs

Twas a great time at Hygenic art Park to see a few great bands perform the hits of the late great rock star Tom Petty. Those bands included tribute bands such as longtime favorites The Rivergods, Breakdown and headliners Learning to Fly. This second “Petty-palooza” event was hosted by Spindrift guitar shop owner Mike Styker, the proceeds of which benefitted the CT Humane Society.

The band Breakdown consisted of a lineup from Norwich pub “Strange Brew” including owner Jason Wallace on drums, Noah Feldman on guitar and vocals, Dave Denis on bass and Jordan Giangreco on keys. The lineup also featured back-up percussionist Kyle Guertin and guitarist Eddie Shey. My girlfriend and I walked in on “Even the Losers” with Noah singing and riffing on his guitar like a harder-rocking version of the Dead. Although we missed my favorite song “Refugee” (the album’s opener), we heard enough of Torpedos to recall what a great album it was. Kyle never missed a beat as he shook his tambourine to Jason’s furiously sweaty drumming and the blues-rock filler was well played, with the Eddie moving in on the singer with each punctuating riff of his guitar. Everyone enjoyed seeing each other smile and dance to their favorite tunes. I scribbled notes in front of the stage and as the audience sassily lip-synched lyrics from back-behind and afar. There was a slow-buildup on some songs with excellent high pitched slide-guitar playing as well as Jordan’s dancy piano rhythms which got the audience pogoing in front of



the stage for “You Tell Me.” The album peaked with fast rock n roll then ended with a mellow keyboard laced song called “Louisiana Rain”. However, Breakdown fooled their audience into thinking they were done after the album. Instead of leaving the stage, they pumped out “The Waiting” and “Learning to Fly” which chugged along with Jace’s snappy 1-2-3 snare and drum breakdown as Jordan sang smooth CSN-like harmonies. Singer Noah said Breakdown was “phenomenal cast to assemble in one room despite so many of the bands members being busy with other bands in other places” (like doing gigs in Hartford or for Steely Dan).

Jason reported that Breakdown formed spontaneously during an “open mic album” night at his bar after they had covered a variety of albums such as Van Halen, Talking Heads Speaking in Tongues and Fleetwood Mac’s Rumors. Jordan had also played keys for jam-band The Breakfast but singer Noah has been the most prolific, having performed Jagger and Seeger covers. Why cover a Tom Petty album? Jason replied He was one of the “best legends ever” and their rendition of the early Petty album Damn the Torpedos reminded the audience of just that. Originally released in 1979, the album shot Tom and his Heartbreakers to stardom (although the album was not his 1st). Where

does this band see themselves in the future? Drummer Jace Wallace wouldn’t mind challenging himself by playing Stew Copeland’s offkilter rhythms on an album by The Police. Wallace definitely wants to play more albums . . . “everything and anything just to mix things up.”

Learning to Fly were next to take the stage and featured young guitar prodigy Jake Thistle on lead guitar. Jake sang a great high chorus on “Won’t Back Down” as he strummed a standout turquoise blue Gibson guitar to “Wanna Be a Rock and Roll Star” by the Byrds. Jake also played the signature harmonica riff to “Mary Jane’s Last Dance” and the band laughed at themselves for forgetting some of the lyrics. The bassist was front and center with this band, however with his rubbery arpeggios. The playful trebly guitar on “I’ll Get Over” You featured the best lyrics of the night: “Oh me oh my . . . time to kiss you goodbye.” However, the keyboardist stole the show with the Petty hit everyone was waiting for: the shrill synthesizer song “You Got Lucky (I

Found You)” which my fiancée and I danced gleefully to. Jake’s tremolo lead guitar cut through the mix on this song (off 1983’s Hard Promises) while Donna’s tinny keytar notes marked the hook like icing on cake. The otherwise strident keyhooks sounded a bit muddled as the organist played the tune an octave lower than usual but the tune (and the band) were a real winner as good love is truly hard to find. Rob’s keys also floated over the crowd on “Into the Great Wide Open” and the keytarist played a nice arpeggio on the shout-along for “Don’t Come Around Here No More” which revived the momentum on an unusually slow vibe in the middle of their set. The drummer also surprised the crowd by playing a cowbell during some surprise renditions of the Traveling Wilburys (a different band in the late 80s of which Petty was also a member). They closed their set with material from Petty’s classic mid-90s album Wallflowers (which included hits “Good To Be King” and “Wreck Me.”)

The Tom Petty show was a remind-

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er not only of the artist, but also of the reason why friends and lovers leave their homes to partake in the culture of their town. Fan Brian (a local New London restaurant owner) enjoyed seeing the community come together for the music: "It's fantastic . . . the heart of New London and its only fitting to celebrate the artistic center of Tom Petty's life." Anybody who has heard Tom or seen him live knows Petty was liberal on recreational pot use during a time it was taboo (just listen to "You Don't Know How It Feels") and that carefree spirit of his still survives in crowds eager to still hear his music across the country. At a time when the memory of many albums are fading, hip New Londoners are, like DJs and music store owners, keeping the album-oriented-rock spirit alive in the face of redundant music playlists and digital downloads.



Dear Sounds Waves Readers,

I would like to clear up some misinformation in my last article about Dan Watson the guitarist. Dan had played with a musician in the band Trans-Siberian orchestra but was never actually a part of that band itself (as I mistakenly indicated in my last article). Also, Dan opened up at the El-n-Gee for a band called "White Trash" not "American Trash" (as I had also mistakenly written).

Sincerely,

Andrew Kerbs



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The Bridget Jones star is reborn as Judy Garland

By Jonathan Dean

The Sunday Times / The Interview People

She's already being tipped for an Oscar for her role as Judy — but what did playing the great singer teach Zellweger about fame, burnout and the big comeback, asks Jonathan Dean

Renée Zellweger plays Judy Garland in a new film about the velvet-voiced, if damaged, star of *The Wizard of Oz*. “She was so witty, smart and sexy,” Zellweger beams. “And sang like a dream.” Why, I ask, was Zellweger right to portray this explosion of a personality? “Oh, gosh, I don’t know,” she gasps. But she belted out Garland classics for the producers of *Judy* and fell for what they wanted to achieve. “They are not showing the woman everybody knows,” she says. “Rather, they are filling in the blanks a little bit, about the cost of things.”

Judy tells of the singer in her final year, during a 1968-69 London residency that delivered shows both ghastly and great. Garland was a wreck, eaten away by emotion, pills and booze; in the film, directed by Rupert Goold, Zellweger wobbles as required before delivering a note-perfect performance and going back to her hotel to collapse. Some help Garland, others take advantage; a companion piece is Asif Kapadia’s *Amy Winehouse* documentary. By the time Zellweger is nominated for next year’s Oscars, *Bridget Jones* may no longer be the role she is best known for.

These, then, are heady and headline-making days for her, but the actress herself is subdued company. Indeed, it is disorientating, given how silent our room is, high above busy London streets, that I have to lean in to hear her. After all, people in her work are often really loud. She, though, is courteous, her Texan drawl still intact, often smiling, but with sentences that drift into a whisper. She seems timid, cowering in a big armchair. Maybe this is because the role means a lot and she doesn’t want to offend superfans. More likely, though, she knows how the press gossips about changes to her looks and why she had a lengthy career break, and she is wary of being impolite.

That break, between 2010 and 2016, would have helped Garland. (The singer needed money, though, and died just months after the events depicted in the film.) “Oh, absolutely,” Zellweger says. “I can’t imagine...” She pauses. “You have days when you would not choose to greet an audience, given what may be happening with your private life or health. But you don’t have a choice, because you made a professional promise. Those are rare for me, but real, and you’ve got to get on with it, as with any job. You’ve got to get on with it.”

Or pause, as she did. Why did she do that? “I was bored with myself and it was time to stop,” she says bluntly. Were roles getting worse? “No, I was just drawing from a dry well, regurgitating emotion and experiences I didn’t need to live again. I didn’t have anything to give any more to the characters I was playing and felt, ‘What’s the point?’

“It felt like a lie!” she continues, as loud as she gets, after a beat. “I could hear my voice when doing dialogue, but just thought, ‘No.’” So why return for *Bridget Jones’s Baby*, the third in the Helen Fielding series? “I love *Bridget* and wanted to explore her next chapter. It is so rare you get to revisit a character in different stages of her life.” Could there be a fourth film?

“Maybe. I guess they’ll decide and let me know.”

One of the obvious reasons Zellweger works well as Garland is that she can sing. This has been known for a while, since she starred in *Chicago* in 2002; all Judy’s vocals are hers. It adds weight to the emoting. Zellweger is also brilliant at both serious and funny. Garland is hurt, yes, but also full of sass, so the range that Zellweger has demonstrated, from Jerry Maguire to Nurse Betty, is fully deployed. Drama and comedy — she can do both. She says nothing, and I explain that that was a compliment. There is a humility to her that is largely alien to the rest of her profession. She claps. “Thank you! Thank you!”

Judy is an unconventional biopic in that it doesn’t simply trawl through a

One of the obvious reasons Zellweger works well as Garland is that she can sing. This has been known for a while, since she starred in Chicago in 2002; all Judy’s vocals are hers.

Garland Wikipedia page, but concentrates on one era. Think of Mr Turner or the parts of *The Iron Lady* when Margaret Thatcher was old. You leave with an impression of the subject, not their history. I ask Zellweger what impression she thinks the film leaves.

“It’s a personal film,” she says, “about how she went between being this superstar and those moments when she’s just the woman, Judy, trying to live in difficult circumstances. It fills in the blanks not accounted for by her critics. It looks at the moments that get left out when you’re telling the story of a person you think you know.”

And what are the blanks people have yet to fill in about Zellweger’s life? “Oh my goodness,” she says, sighing, shrinking back in her seat. “There are so many things that I don’t comment on. And that’s been my mistake in the past, because they take on a life of their own and become part of the argument about who you are as a person. It’s futile. If you deny something, it implies you are manipulating a story, rather than just giving the information. So there’s no point.”

Incidentally, I add, Goold says he sees similarities between his lead actress and Garland, because both are celebrated and gossiped about in equal measure. Can she see the parallels? “Oh goodness!” she says again, laughing raucously, before leaving the question largely unanswered.

It is strange listening back to the interview. Sometimes, despite the actress starting to talk about Garland, it can seem as if she ends the same quote by talking about herself. For instance, when I ask about scenes in which a younger Garland (the brilliant Darci Shaw) is given pills by the studio to keep her weight low and stamina high, Zellweger says she doesn’t know enough about child stars to comment on whether that practice has continued. But then she carries on with “It’s a pattern, isn’t it?” — and a hint at something personal.

“It still exists,” she says, “the commodification of a vulnerable person. What I do know is that you’re not born with the skills to navigate what happens to your life when, suddenly, you live with a public persona. You need help in ways you never imagined, as you’re no longer able to live

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autonomously with any kind of success or health. People make decisions on your behalf who don't necessarily know what the consequences will be. There are always folks who see an opportunity and take it, which is unfortunate."

In *Judy*, there is a scene that alludes to Louis B Mayer (head of MGM, which basically owned Garland) groping the starlet. It is a claim the singer made later in life. Some consider Mayer the Harvey Weinstein of his day. Zellweger worked with the latter often. Were there similarities? "The abuse of the imbalance of the power dynamic?" she asks wearily. Yes. Mayer had a huge impact on Garland's career and Weinstein had a huge impact on Zellweger's. "I mean, the parallels you're talking about are obvious, but when doing this film, I wasn't thinking about the bigger picture."

Does she, given recent movements, think such abuses of power might be on the way out? "It would be naive to imagine it would be eradicated," she says. "But people are certainly more careful about choices they make. Only time will tell, though, because we're in the height of it, and there's a certain fear helping to dictate choices made in the moment. Who's to say where it goes?"

Zellweger was born in Texas in 1969 to a Swiss father and a Norwegian mother. Growing up, she went to the cinema just twice — *Close Encounters of the Third Kind* and a film about Pele (or "Pay-lay", as she pronounces the footballer's name). At home, though, she watched a lot and, after a stint at university, she headed off to Hollywood in the 1990s when it turned out that she not only enjoyed acting, but was good at it.

There was success, an Oscar, the boredom and blip, and now the *Renée-sance*, which began with *Bridget Jones's Baby* and continued earlier this year with a hilarious soapy Netflix series, *What/If*, in which Zellweger has great fun playing — and I quote every review — "a rich bitch" who toys with other people. Her character, Anne Montgomery, who does archery in the kitchen and prunes an indoor hedge for metaphorical purposes, is Mrs Robinson meets Miss Havisham. It's a rare, highly sexed role for a Hollywood actress — in the year she turned 50. That is, after all, when the industry wants its women to be grandmothers.

"I know the point you're making," Zellweger says carefully when asked if such a part is good to have on screen at her age. "But she's always been there. When you talked about Mrs Robinson, for instance. Well, maybe the difference is that [Anne Bancroft] doesn't spiral and instead channels her energy into manipulating, instead of the reverse."

We end with small talk, where she is liveliest, when conversation is way off any topic that might lead somewhere awkward. What fascinating company she is — an actress who must love her work right now, given that she had the integrity to give it up when she was fed up. She tells me she wants to watch *Once Upon a Time*... in Hollywood and that she loves using public transport when in London. It is, she adds, the quickest way to get about.

A few weeks after we meet, she tells a radio show she had heard people on the Tube gossiping about her. "Why would she have surgery on her face?" is what they said. (She has said she did not have surgery — "not that it's anyone's business".) "She doesn't look like herself," the commuters added. It was painful for the actress to listen to, she said, but then, as always, she found a way to move on, to where troubles melt like lemon drops.



EDDIE MONEY

A TRUE AMERICAN ORIGINAL WAS THE VOICE OF GENERATIONS

By Rex Rutkoski

It was the spring of 2018 and the future seemed bright for Eddie Money, who lost his battle with cancer April 13.



“I see people really light up. I do the songs very much like the records,” he said as he spoke of what still kept it fun for him. “I have 14 to 16 really important songs in the Top 100 and to see people light up when I sing them feels good. It’s great to have so many songs which made a lot of people really happy. It makes me feel really happy when I make people happy.”

He recalled touring with the Rolling Stones in 1979 as a guest act. “I was getting too many encores,” Money said. “Mick didn’t want to work that hard. I got fired for being too good.” He laughed at the thought.

He was looking forward to touching people in a new way with a reality series, “Real Money,” about the entertainer and his family, which launched its inaugural season April 8, 2018, on AXS TV.

“We may not be the typical cookie-cutter family, but we have a strong sense of love and loyalty for each other that really shines through,” Money explained. “It’s real and it’s something I think everyone can relate to.”

FATE THROWS A ROAD BLOCK

Fate did not give him much time to with that new venture.

Money, whose real name was Edward Joseph Mahoney, was claimed by Stage 4 esophageal cancer Sept. 13 at 70.

“We cannot imagine our world without him,” the family said in a group statement. “We are grateful that he will live on forever through his music.”

Mark Cuban, founder of AXS TV, calls Money “a true American original and a rock legend.”

“His enduring hits have been the soundtrack for generations of fans,” he adds.

Eddie Money liked to call the music he made “blue collar rock.” They are songs, he explained, that struck a common chord with subjects to which people could relate.

“A lot of people listen at work, at gas stations or they will call up the radio station and ask for something from the ‘Money Man’ when they get their coffee break,” he recalled. “That’s the way I was.”

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The East Coast native said he loved to sing. He left the New York Police Department as a trainee to pursue his musical dreams in California.

HE JUST WANTED TO ROCK’N’ROLL

“I grew up with Broadway show music in the house. My parents had all this great music on. I soaked all that up. Everybody said I have a great voice. I just always wanted to be a rock’n’roll singer,” he said.

And that he certainly became since debuting in 1977 with “Two Tickets to Paradise,” following his double platinum debut with such songs as “Baby Hold On,” “Think I’m In Love,” “Shakin” and “Take Me Home Tonight,” among others.

He was discovered in a Battle of the Bands contest at the legendary Winterland, San Francisco, by the equally legendary promoter Bill Graham, who managed Money until Graham’s death in a helicopter crash in 1991.

Money believed one of his own strengths was arranging. “I’ve worked with some great producers. I’ve learned a lot,” he explained.

He defined success as “a state of mind.”

And he wanted his fans to share in it. “I’ve got two tickets to paradise,” he said. “But I’m taking everybody.”

(Rex Rutkoski covered Eddie Money since the early days of his career.)



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Tennessee Redemption

Endless Blues Records

Tennessee Redemption's debut album arrives on a long trail of musicianship, the players well traveled and ready to perform on this new stage of their careers. Brandon Santini and Jeff Jensen share the lead vocals, with Santini on harmonica and Jensen on guitar: backed by a talented trio, the band delivers an energetic, deeply felt rendition of American roots music, some fast paced, some deliberate.

Eight original songs share time with two covers (Tom Wait's Come On Up To The House and Little Walter's Watch Yourself). Throughout the album, a consistent feel prevails, despite the variety of topic and tempo, evoking a warm Tennessee night in a smoke filled bar, the air thick with drops of a rain that never comes. The two lead vocalists are polar opposites, one clear and cool in the upper ranges, the other smoky and whiskey soaked. It lends variety, and the guitar, bass, and drum backing of Timo Arthur, Bill Ruffino, and David Green come with additional, harmonizing vocals.

Glad To Be opens the album, a reminiscence of the musician's early days on Beale Street, "a couple kids trying to pay their dues, out of tune and out of time." Souls In The Water evokes the Mississippi, a mellow paced number with the urging "There's Souls In The Water, come now children and follow me," with gospel harmony answered by Santini's harmonica. Leave My Body has a darker tone, instructing the listener on what to leave (a Bible, blanket, muscle car) "in case I'm not gone." The cover

of Wait's Come On Up To The House is distinctly as far from the original as possible, with high, crystalline lead vocals, opening to a choir-like backing, sliding into a nice shuffle beat.

This is a thoroughly enjoyable album for repeated listening, combining real talent, creativity, and musicality that will reveal many fresh nuances with each playing. More info may be found at www.TennesseeRedemption.com

- Jon Persson



Sparky

"Rocks in My Head Vol. 1"

Blue Star Records

Rock and roll is alive and well in a refreshing new release from songwriter and guitarist simply known as "Sparky." A veteran of bands such as Little Village, Arizona Maid Band and the Mark Nomad Band, Sparky has assembled a collection of downright gems with the aid of a dozen musician friends. "Rocks in My Head Vol. 1" takes you back in time, to a time when less was more; when album production didn't need to be so incredibly in your face. Sparky's vocals are reminiscent of Tom Petty as he adopts catchy choruses, straightforward harmonies and tasty guitar rhythms.

The album opener "Just Gimme Love" is slightly punky, understated pure rock. "Nothing to Prove" has some nice hooks and a rippin' guitar solo. With the addition of saxophones in "That's Rock & Roll," I was reminded of Clarence Clemons/Bruce Springsteen compositions with its nostalgic party feel. Then surfably tremolo guitars gloriously aid in the celebratory "Weddings & Wakes."

The provocative instrumental acoustic delight "Code of Dharma" has an Indian music flare and shows off Sparky's talent with its smooth transitions and mystical licks. "Excess Baggage" is an introspective on materialism with a catchy, freeing guitar solo. The focused "I Got Nuthin' to Say" has an 80s punk feel while "Keep 'Em Guessin'" features an understated slide guitar solo.

My personal favorite "All I Want" is slightly psychedelic and Led Zeppelinish. Sparky reaches to a higher vocal register on this one and throws down an Eddie Van Halen-like smashing guitar solo. On the final cut "Fix It" Sparky comments on the troubles in our modern world utilizing a British 80s rock soundtrack.

Check it out at this link:

<https://store.cdbaby.com/cd/sparky10>

- Sue Menhart



Arsen Shomakhov

"Rain City Blues"

Arsen Shomakhov is a Russian living in Vancouver playing the blues. His vocation, whether it was chosen by him or he by it, speaks to the universality of music in general, and the innate ability of a style built on feeling as much as technique to draw an artist from so distant a place. Arsen's affinity for the blues began in his native Russia, where he gained recognition that paved his way to the America's and a career now bolstered by several acclaimed blues albums. His latest, whose title track Rain City Blues pays homage to his present home of Vancouver, British Columbia, showcases the unique style the now fifty year old artist brings to the blues.

Shomakhov has been noted throughout his career for his use of chords and rhythm, and an emphasis on clear tonality, in much of his guitar work. This quality brings a pleasant variety to his craft, with melodic chord passages that build a song's texture rather than

merely feeding the player's ego. It is a refreshing sound, setting Arsen apart from most guitarists in its display of tonality and feeling. This is balanced with some of the best purely melodic guitar work going, presented in solos and instrumental pieces which are a pleasure to listen to. Strolling In San Jose is an example of this, a tribute to the city where this album was recorded, evoking images of a walk taken on a break from the work of creativity.

Arsen's vocals, especially on the opening track Full Time Lover, are youthful and clean, more vodka cooler than sour mash: he does evoke some growl as the album progresses, across the ten songs written or co-written by Shomakhov. No More repents the life and consequences of too much partying, Women And Whiskey (don't mix) continues this theme. Throughout the album, his style covers the wide circle that has the blues at its center, from 50's rock and roll to r&b and the jump blues. This is a fine album overall, varied and unique to make for good listening. More info may be found at

www.ArsenShomakhov.ca

- Jon Persson



The Proven Ones

"Wild Again"

Roseleaf Records

Blues fanatics get a look on their faces when the music they're listening to really gets to them; when it seeps into their souls. They crinkle their faces, nod their heads, tap their feet. They feel it, way down. They dig it. It's true and undeniable. For musicians to glean this reaction, it takes years of experience, innate talent and road-tested grit. This is exactly what you'll find, and feel, when listening to the debut album from the all-star blues and soul ensemble "The Proven Ones." These musicians are: Willie J. Campbell on bass, Jimi Bott on drums, Kid Ramos

www.Swaves.com

on guitars, Brian Templeton on vocals, and local standout and award-winning Anthony Geraci (of Sugar Ray and the Bluetones) on piano and Hammond organ. The song selections on the album "Wild Again" are varied, interesting and ambitious with a combination of classic covers and their own originals. This album satiates your hunger for soul-wrenching modern blues and you won't soon forget it.

The first track "Cheap Thrills" begins with a rumble and slowly unleashes into a pulsating ride accentuated by Geraci's sonic organ and powerful rhythms. A cover of Dyke and the Blazers' "City Dump" follows: a refreshing swing number expertly and fearlessly laid down by the guys with a precise horn section emphasizing the riffs complete with a smokin' sax solo. "Don't Leave Me This Way" pays homage to the great Fats Domino sultry blues number with passionate vocals from Templeton and a rippin' guitar solo. The band then chooses the Peter Green (from early Fleetwood Mac) tune "If You Be My Baby" starring some haunting reverberating guitar. Next is Geraci's "Why Baby Why," a driving, minor key delight. Templeton's vocals are gritty, strong and passionate on Clarence Carter's "Road of Love," the soulful

classic.

The Proven Ones' original and title track "Wild Again" is full-blown blues-rock highlighted by a full horn section and lots of heavy guitar. (These guys can do anything.) The concept and subject matter of my fav tune on the album, Fenton Robinson's "Loan me a Dime," spotlights Geraci's sweet organ, and some classic, tasty and on point guitar. Ramos' guitar playing on this one is patient, spacious and heartfelt, like his guitar is crying. (You might cry too.) The message of empathy in the tune has stood the test of time and revitalized in this modern take. Templeton's sorrowful and aching vocals round out the song beautifully.

The most interesting track is a cover of the Beatles' "Don't Let Me Down," elongated by what the guys call "Proven Fugue in E Major": a mastery of the main concept of the tune executed masterfully and in their own way. This solid tribute to the Beatles includes some fabulous drum fills, a killer bass line and off-the-charts musicianship. I highly recommend blues fans add this album to their collection!

Link:

www.theprovenones.com

- Sue Menhart



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COOKING WITH THE BLUES

By Jack Chaplin

My Long time Pal, Teddy and I took a long bike ride yesterday after church, the last rides of the year. This time of the year you need to get them in before the real fall weather sets in. A few years back on a nice fall day I went up to visit a friend in Jewett City. We rode over to his friends house, we sat around drinking a few beers and smoked a little Wacky Tabacky. Time got away from us as it usually does when you're having fun. The sun was starting to set and I was about an hour away from home. We walked out and I'll be damned if it wasn't lightly snowing, the roads were dusted and the temperature had dropped about 30 degrees. I had a light sweater in my saddle bags but no gloves or hat! "No Guts No Glory," I wasn't about to call for a ride and so I shoved off. It took about 20 min. to get to the highway driving on back windy country roads all greased up by the snow, I almost dumped the bike a few times driving about 20 miles an hour or less. The highway was clear of snow but darkness had set in as well and things had gotten much colder. Not having gloves I had to ride one handed with the throttle locked down because my hands were getting so cold, almost frost-bite. I thanked the lord as I pulled into my driveway in Lebanon. When I finally got into the warm house and began to thaw out my fingernail felt like they were on fire. All the years growing up skiing, sledding, snow ball fights, and being out doors in the coldest of winter I had never experienced that kind of agony before. So the moral of the story is that nowadays before I take a fall ride I make sure to pack what I need just in case I get a chance to kick back and party with some old friends.

Back to the ride with Teddy, we rode out Rt. 1 through Waterford and into Niantic. I was in the mood



for breakfast so we headed to Charley's Place just pasted downtown on the left. There was Charley greeting us as we walked in with a big smile and a hello. We sat at the bar so I could keep an eye on The Patriots, the waitress was sassy and had a nice welcoming smile. She could bust chops and T so could Teddy and I, having a good time! I ordered a Greek Omelet with American Cheese instead of Feta and Rye Toast. Home Boy ordered the Love Salad. Why is it that Greeks really know how to make an Omelet, this beauty had fresh spinach, tomatoes, onions, bell peppers, cheese oozing out the side, and a generous helping of sliced home fries. A work of art, just what the doctor ordered! Ted's salad looked great with diced salami, ham, and cheese just like Huey's use to make. While we ate Charley was behind the bar and we had a great conversation about the business and how hard it is to find kitchen help these days. He knew of friends that were getting out of the business because help was non-existent. Small business is up against the fence these days, taxes, rent, insurance, food costs and over head

are rising every year but we can't raise the prices to justify it. We can't afford to price ourselves out of business. Our Governor signed in a bill to increase minimum wage to \$15.00 an hour within 5 years! So we will have to pay an unskilled worker that, how much for a top line cook? To make matters worse our President is sealing off the border and stopping workers from coming across. They aren't stealing jobs, no American young or old wants to do the grunt work anymore! Sign them up, issue work visas, collect payroll taxes, and give them a 3 year visa. If there is no trouble they can come back in a few years. That helps out their economy and ours!

I've been in the cooking business for 45 or so years and I still learn something almost daily, some things I'd rather not learn. Today I went to get a free burger and slice of pizza at the Henny Penny in Waterford. There is a coupon in the Thursday Waterford section of the day, not every week but often, what a deal. The girl cooking kept spraying Pam on grill as it was cooking oil, and the flames would engulf the burger, talk about flame broiled! Can't be good for you and I don't want to "Look A Gift Horse In The Mouth" but I'm going to write a letter or drop a dime on them, nasty business! Or I'll order my "Hold The Pam".

I've been going through a few health issues lately, that's what I get for finally having insurance and getting a physical. Keto type diet consisting of low carbs, heavy protein and fat. I then moved to more

of a low carb diet with more fruit and veggies. Now I'm on a pure plant based diet with no meat, fish, dairy or oils of any kind. It's been an adjustment but I am enjoying a new way of cooking and eating. It does take much more forethought and planning but a whole new world has opened up. I've lost 20 lbs. in 8 weeks and plan to drop many more before the end of the year! Check out some of my new Keto and low carb recipes on Youtube, my pages are, cookingwiththeblues and chaplinsrestaurant.

This is a great time of the year. Clyde's Cider Mill now open, I may have to cheat grab a cider donut? Visit Butch down in East Lyme at Old Orchard Farms, it's surely worth the trip, fresh baked pies for the holiday's, apple cider, music on Sundays, and of course the best apples around! I've been hitting Huntsbrook Farm's honor vegetable stand lately and what a gem they have to offer. Teresa gave me a tour of the fields in the golf cart the other day. She showed me the late plantings of Tomatoes, assorted Peppers of all colors and heat, Leeks, fresh garlic, Swiss Chard, Kale, Parsley, Squash and many more. She stopped and pulled a whole stalk loaded with Brussel Sprouts right out of the ground, what a good time. Then back up to the farm where she picked a few Asian Pears right off the tree to eat and a few perfectly ripe ones on the ground. She Then showed me some kind of fruit on a tree and back at the stand she cut it open, a Paw Paw which I had never



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seen or eaten before. It had a creamy Mango sweet texture and big black seeds or pods inside. It was a special time touring the farm, then standing eating the Paw Paw outside and spitting seeds like we were kids again. Go visit Huntsbrook Farm Vegetable Stand in Waterford, buy the freshest veggies anywhere, straight out of the fields and make a few memories of your own. Ask for Teresa or Digga and show them and that big beautiful Black Lab some love.

Happy Halloween!
But Don't Eat The Candy!
Blessings, Jack



p.s. Here Is Healthy Fall Recipe, Cauliflower Fried Rice, I Hope You Enjoy!

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