

Sound

Magazine

Volume 29
Issue 11
November 2019

Waves

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**Ginger
Baker**

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Ali Kaufman
Morning Mojo
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9am-noon



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a k c l i c k s @ c o m c a s t . n e t

Sound Waves

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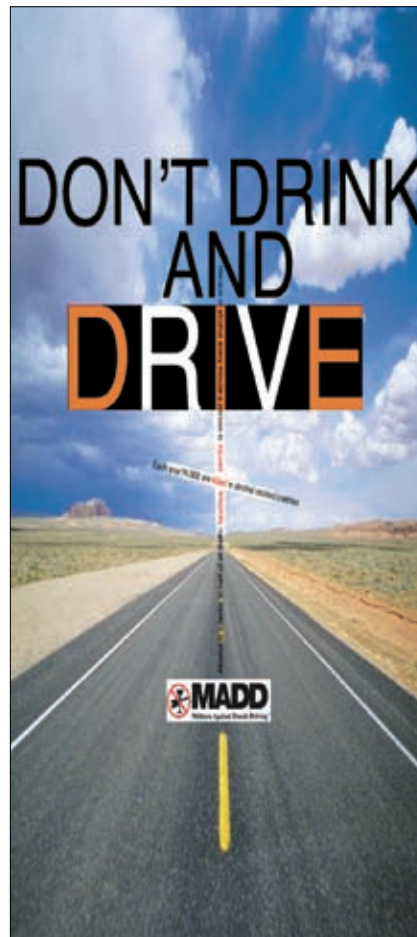
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Code Name Series
 By Author Kenneth Pottie

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2 SOUND WAVES



Beware The Astonishing Excellence of Mr. Baker:

An Appreciation of Ginger Baker

By Mark T. Gould

I had to wait nearly two hours, but I finally got to hear the performance that, truth be told, made me buy a very expensive ticket (thanks to my wonderful wife for the 50th birthday gift, letting me go alone because she knew I would get a much better seat buying one ticket), take an interminably long train ride, jostle sidewalk commuters on a very rainy day, and spend a singular mini-fortune for dinner.

It was 14 years ago this past October, the night picked because it was my late best friend's birthday, and he loved the band, too.

It was a jammed packed, buzzing Madison Square Garden. The second of three nights of the sanctified reunion of the ultimate power trio, Cream.

There would be no other shows, ever, just these three.

The house lights came down, and the stage lights came up, casting a glow on the front line of guitarist Eric Clapton and bassist Jack Bruce. Every well-known classic was played, "I'm So Glad," "Spoonful," "Politician," "Badge," "Tales of Brave Ulysses" (if

you are wondering, "Sunshine of Your Love" was the sole encore).

But, I was waiting for "Toad."

"Toad?"

Yeah, "Toad."

Where the virtuosity of the jaw-dropping drumming flair of the one and only Ginger Baker could be seen and believed.

Baker, who died last month at the age of 80, totally and singularly redefined the role of drumming in rock and roll. Drawing from his background in jazz combos and the influence of Max Roach and Elvin Jones (the latter whom he later challenged, and stood his ground with, to a drum off), Baker was equal parts powerful, sophisticated, and artistic. As such, he was the first rock drummer to be considered a soloist, setting the bar, very high, for every other player who followed him.

In a time when most drummers were content to stay in the background and provide the backbeat, you could never miss Ginger Baker, with his flaming, seemingly just rolled out of bed patch of red hair, his flailing arms, and his bulging eyes, not to mention his double bass drum kit. Add to that his well-known drug problems and his volcanic personality, and you had an image, and a reality, that you could never ignore, much less forget.

The hostility toward journalists, the public, and even his longtime colleague and band member Bruce, which sometimes led to onstage physical altercations, were more than legend for Baker, they were his stock in trade.

A 2012 documentary, entitled "Beware of Mr. Baker," took its title from a sign outside the house in South Africa where he was living at the time, and opens with video of the drummer physically attacking the film's director, Jay Bulger.

Despite those peccadillos, though, you just couldn't ignore the talent, which is why his many fans, me included, thought that the more than 16-minutes-long tour de force, "Toad," was his defining moment.

At the Garden, the show was nearing the two hour mark. Every classic

Cream tune had been played, save one.

Then, the stage lights focused on Baker at the back of the stage. When the band hit the opening chords of "Toad," the more than 15,000 of us leaped to our feet, and issued a mighty roar.

When it got to the drum solo part of the song, Bruce and Clapton walked off stage, leaving Baker to his soliloquy brilliance.

Behind his kit, Baker, surly and addled as he may have been, went to town.

Ironically, even though I played a little drums back in the day, I actually detest drum solos, finding them equal parts boring and hyperbolic.

Not this night. As Baker got heavier and heavier, faster and faster, louder and louder, the roof came off the Garden.

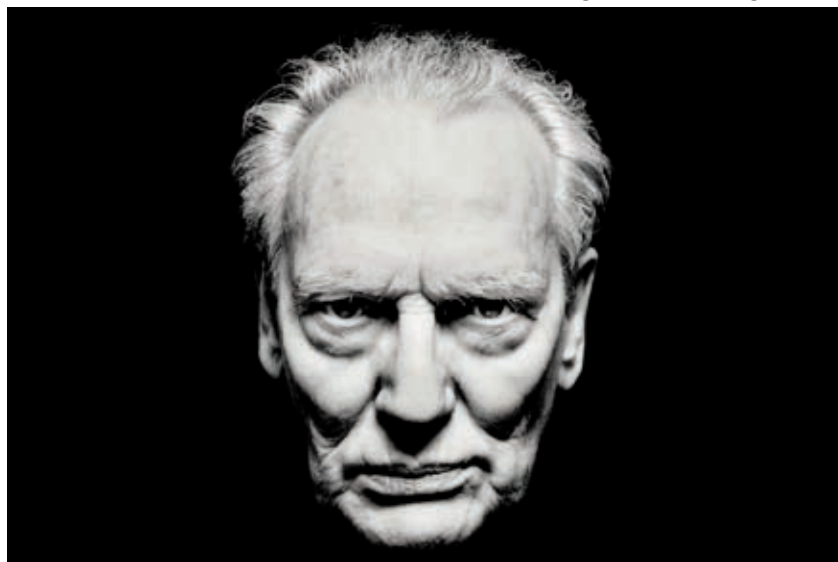
Baker and Clapton returned to the stage, and brought "Toad" to its climactic end.

Baker stood, surveyed the tumult directed toward him, and tipped his sticks as a thank you to the roaring, exhausted audience, and walked off the stage.

Asked once in an interview how he would like to be remembered, Baker paused for a moment, and then gave a one-word answer:

"Drummer."

Indeed.





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MUSIC NOTES

“The Beatles Come Together In The End....”

By Mark T. Gould

At the time, the Fabs were being far from being Fab.

At the urging of Paul McCartney, who was itching and pushing to get them back to the concert stage, the Beatles began rehearsals at Twickenham Film Studios in London in early January 1969, as part of a planned documentary showing the group preparing to return to live performance for the first time in three years.

From the get-go, the project's rehearsals, which were filmed, were marked by a previously unsurfaced hostility and tension among the four Beatles that virtually overwhelmed the process, leading to George Harrison's temporary departure from the group, and, finally, a disastrous resulting mish-mash of music.

The film of what seemed to be the Beatles' apocalypse, also titled “Let It Be,” released the next year, revealed the devastating effects of their conflicts on their creative process, rendering it a virtual embarrassment, albeit it an accurate one, for the leading pop-rock group in the world.

Beatlemania, at least from inside the group, had disintegrated and seemingly disappeared.

Yet, in a weird sense of serendipity, the ill-fated sessions, which were initially called “Get Back,” and later, “Let it Be,” planted a seed for the Beatles' final, and arguably finest, hour.

While involved in the seemingly interminable “Get Back” sessions, the band toyed with early versions of many tracks that appeared on an intervening release, which they called “Abbey Road.” Those song snippets at the time included “Mean Mr. Mustard”, “She Came in 4 SOUND WAVES



Through the Bathroom Window”, “Sun King”, “Polythene Pam”, “Golden Slumbers”, “Carry That Weight”, “Something”, “Maxwell's Silver Hammer”, “Oh! Darling”, “Octopus's Garden” and “I Want You (She's So Heavy)”.

The “Get Back” album was originally intended for release in July 1969, but was pushed back to September 1969, to coincide with a planned television special and the theatrical film about the making of the album.



But, that month, the record was pushed back again, to December, because the Beatles had, in the interim, finished recording “Abbey Road,” and wanted to issue that album instead. By December, “Get Back” had been shelved.

It was after the tense and unpleasant original January recording sessions for the proposed “Get Back” album, that McCartney, perhaps recalling

some of those other tracks the group worked on during those sessions, suggested to longtime Beatles' producer George Martin that the group get together and make an album “the way we used to do it,” that is, a total group effort, free of the conflict of the “Get Back” project.

They would record it at EMI Studios, located on, you guessed it, Abbey Road.

At the close of those productive sessions, the group took the iconic cover shot and named the album after the location where they did their recording.

Somehow, amid the chaos and discontent of the earlier “Get Back” sessions, a masterpiece and a perfect finishing coda was recorded, resulting in what many critics and fans consider to be the Beatles' finest album.

Oddly, although “Abbey Road” was the last Beatles' recorded album, it would not be their actual final release. After “Abbey Road” was released, the ill-fated “Get Back” project, then retitled “Let It Be,” with a different recording produced by Phil Spector, who added strings and choral accompaniment, was re-examined, and work on it continued into 1970, resulting in a

an archive of studio outtakes and a lengthy book of essays and liner notes that chronicle how the recordings were made.

Despite criticism that the new release is much too brightly produced, it stands as a musical testament to what a tour de force, at such a dark time for the Beatles, “Abbey Road” was and is.

And, in a strange twist of fate, Harrison, the one who walked out of the “Get Back” sessions that arguably gave birth to “Abbey Road,” contributed the two of its strongest tracks, the incomparably simple, yet movingly beautiful “Here Comes the Sun,” and one of the most truly elegant love songs ever written, “Something.”

But, amid the incredible songs and music, the most enlightening legacy of those sessions, what undoubtedly gave “Abbey Road” its inner strength, fortitude, and beauty is the in-studio gab and chatting among the Beatles, which the younger Martin wisely including in the release.

Therein, the acrimony of the time of “Get Back”/“Let It Be” seems a thing of the past, replaced by the camaraderie, silliness, and just plain fun within an atmosphere of stunning creativity that reflected on the Beatles' humble beginnings in Liverpool and Hamburg, and which, strikingly, revealed itself on just about every song they released in the early days.

With “Abbey Road,” the Beatles were again the Fabs, a band of brothers, who were determined to go out with a flourish, on top, and, finally in their own way, to let it be.

commercial release after “Abbey Road.”

That tortured history, and the, pun intended, specter of producer Spector, cannot diminish the magnitude of “Abbey Road.” Nothing can.

Last month, on the occasion of its 50th anniversary, “Abbey Road” remixed by Giles Martin, George Martin's son, was reissued in a super-deluxe edition that comes with

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All The World's a Stage

"World Series of Rock"

By Sue Menhart

We couldn't believe it, but my sister and I had finally secured a gig at Madison Square Garden. Years of music business drudgery and beaten down dreams had come to this. On the day, we were carted into a secret entrance that led to plaque-covered walls listing the names of all those that had come before us. Posters from epic shows of the past came to life as we realized we were now one of them. A fully stocked dressing room complete with hair and makeup experts awaited us. We could hear the chants and roars and pounding from the sold-out crowd of 20,000 getting louder and louder. We glanced over our set list one more time. We did our weird vocal exercises, sprayed our throats and sucked on cough drops. We stretched our legs and abs and did neck circles. While the sound crews and lighting techs made their final tweaks, we were escorted backstage to stand behind a luxurious black velvet curtain. Like magic, the curtain rose while the crowd noise surged to a deafening crescendo. We took a deep breath and walked slowly and assuredly toward our speckled gold microphones. We inhaled, looked at each other and sang our first harmonized note, perfectly in tune, with strength and resilience. The crowd went wild.

Except that never happened. Not even close.

But that feeling, that we were on stage at Madison Square Garden to a sold-out crowd, was precisely the feeling we had when we learned our brother, after years of sports business drudgery and beaten down dreams, was headed to the 2019 Major League Baseball World Series. THE SHOW. THE BIG DANCE.

That actually happened.



You see, when someone you love achieves something so awesome, so well-deserved, so unexpected, you feel it inside just like they do. We had watched our brother grow, literally, from the time he was 3-foot high to a grasshopper when our Dad had first started playing catch with him in our backyard in Florissant, Missouri. Our brother had done it all, tried it all, and somehow had persevered to reach the epitome of what it means to love the game of baseball. His team was in the World Series.

Our whole family was right there with him every step of the way. When batters were down in the count, we were down in the count. When a tater blasted fair out to the upper decks, we flew along with it. When he was in a bus with a police escort, we were in the next seat over. When he had to face the press and explain himself, we telepathically sent him hope that he wouldn't mess up. When he looked stressed in the dugout, we were stressed. When he had to stay up til 1 a.m. due to extra innings, we stayed up. When they won, we won. When they lost, we lost.

I don't have to tell you sports fans what I'm talking about when you love your team, especially when your team makes it to the World Series, or the Superbowl, or the World Cup Finals or the Stanley Cup Finals. Phrases such as WE did this and WE did that are the norm when

talking sports. WE must win this one. I can't believe WE screwed that up. Even though us fans are literally sitting in our chairs or in the stands doing nothing, it's OUR TEAM. We are IN THIS together.

Because inherently, when someone you love, or a team you love, achieves their ultimate dream, stretches human performance to extremes, it makes us all feel like anything is possible. We feel better about ourselves and, perhaps, maybe think about never giving up on our own dreams and staying in the fight.

How would my brother feel if his sisters did get a gig at the Garden? I would imagine like he had just won the World Series.

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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BAR FLY JOURNALS

By Stephanie Shawn

Hello, my sweet Bar Flies..a month of Giving Thanks ahead. Thanks for all the Good Things in the World and trying to ignore or edit out the bad. Can I get a month of Good and an Amen! Or not. We shall see!

BUMBLE-LINA is back in town! So, it's gonna be a crazy next couple months. First stop, WENDY CARR and AMIGO'S TAQUERIA AND TEQUILA'S DIA DE LOS MUERTOS, Day of the Dead. I'm having a Skel-ton Party that night with my family to remember those family members we have lost. And to celebrate their lives!

Speaking of crazy..another fantastic weekend in the AZORES with WEN-



DY and the girls BARB, GERI and TAMI at WENDY'S AZORES AWAY. COM house. Check it out. Gorgeous! Still getting over the shock and loss of the BARFATHER DANNY BELL. My thoughts are with KATIE but it's been a real struggle for so many of us who were lucky enough to be a small part of DANNY'S world. I miss you, my friend.

So many HALLOWEEN PARTIES this month. SAMANTHA STOREY'S 17TH ANNUAL @ THE VFW in Pawcatuck was a smash hit as usj. She had some fabulous professional photos done by BARRY WATROUS. Check them out on her page. Brooke, Talia and friends had a

fabulous time at the Westerly Senior High School Halloween Party, wearing Bar Fly Costumes!

Just finished cutting Editor DAVE'S old friend, roommate and musician friend, ADAGIO'S hair, as well as his wife DEB'S. (He gave me an interesting Ajax story. Dave?) Two beautiful people in town with a lovely cat,



6 SOUND WAVES



LEO!

Romper Stomper Time! Happy Birthday to CHERYL COMEAU, LISA DICK CYR, BILL SOARES, MARK VICTORIA, COLIN DONAHUE, STACEY SULLIVAN, JORDAN SLOCUM, JOAN DEFANTI and my nephew DANNY ROCHA!

MYSTIC RESTAU-

RANT WEEK Nov. 4-10! Stop by the IRONS @ THE MYSTIC HILTON, DPI, STEAK LOFT, GO FISH, OYSTER CLUB and NOAHS. Visit the MYSTIC-CHAMBER.ORG for more details. Also, stop by to see the SAVAGE PIANO'S SHOW at the IRONS on Dec 5. a singalong Rock and Roll Experience!

NFL TAILGATE PARTIES at ANGIE'S PIER 27 in MYSTIC. on Sunday's around noon! Until the Super Bowl...awesome! And check out musician PHIL ADAMS at ANGIE'S on November 12. A STEAKNIGHT to Benefit JAYME ALLEN at the Iconic BIRDSEYE CAFE in Saturday November 16. NEVER ENUFF at CLYDESDALE'S on November 9. And ISRAEL MALEK @ The WATER STREET TAVERN on Thursdays!

Happy Thanksgiving, my flies. Stop by COCO'S SALON for some unbelievably talented people at my Fall SIP & SHOP from 4-7. Crafters galore will be there with Holiday Gifts from antique jewelry to homemade jams, knitted gloves to Mandela ornaments. And everything in between. Stop by or contact me if you would like to join the crafters!

Ciao for now, my sweet sweet flies!



Please Join Family & Friends
for
STEAK NIGHT
to benefit
JAYME ALLEN

and support her in her fight with Cancer

Saturday, November 16th, 2019
5-8pm

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Happy Hour 5-7pm

Tuesday - November 5th

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Wednesday - November 27th

THANKSGIVING EVE 8-11

w/ **WOODEN HORSES**

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Live Music & Entertainment

Thu n/c	Fri	Sat	Sun n/c
	1 Bell Bottom Blues 8-11	2 Alter Ego 8-11	3 Heidi Nerk 6-9
7 Swing Dance Night 8-11	8 James Montgomery Christine Ohlman 8-11	9 Brothers of the Road 8-11	10 Delta Generators 6-9
14 Chris Leigh Band 8-11	15 Darik & The Funbags 8-11	16 Wicked Peach 8-11	17 The Sidewinders 6-9
21 Neal & The Vipers 8-11	22 Street Survivor 8-11	23 Merge Right 8-11	24 Borderline Genius 6-9
28	29 Screamin Eagles Band 8-11	30 2 Bands Hijacked & Roc Kin On 8-11	

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BAND DATES

ANDY CHANEY & FRIENDS

3 - Ridge Vineyard, Preston, CT 12pm
7 - Water St. Tavern, Mystic, CT 8pm
9,29 - Rocks 21, Mystic, CT 7pm
14,21 - The Irons, Mystic, CT 5pm
15 - Angie's Pizza, Mystic, CT 7:30pm
18 - Daniel Packer, Mystic, CT
23 - Vineyard, Stonington, CT 2pm

ASHLEY JONES & MATT DEAN

5,12,19,26 - La Grana Center, Stonington, CT 7:30pm

AZALEA DRIVE

1 - Harp & Hound, Mystic, CT
15 - Stoney Creek, Mashentucket, CT 8pm
21 - Steak Loft, Mystic, CT 7pm
30 - Black Sheep, Niantic, CT

BRAIDEN SUNSHINE

1 - Church of the City, New London, CT 7:30pm
9 - Atrium Bar, Mashentucket, CT
29 - The Kate, Old Saybrook, CT 8pm

THE CARTELLS

1 - Community Dance, W. Hartford, CT 8:30pm
7,14,21 - Norwich Inn, Norwich, CT 6:30pm
8,15 - Maugle Sierra, Ledyard, CT 6pm
9 - Sneekers, Groton, CT 8:30pm
14 - Knickerbocker, Westerly, RI 7:30pm
28 - Wolf Den, Uncasville, CT 8pm
30 - Bill's Seafood, Westbrook, CT 7:30pm

DARIK & THE FUNBAGS

8 - Shamrock, Waterbury, CT
9 - Newport Blues, Newport, RI
15 - Phoenix, Pawcatuck, CT
16 - Nanola, Malta, NY
22 - Crystal Bees, Southington, CT
23 - Poor Richards, Chicopee, MA
27 - Chicago Sams, Cromwell, CT
29 - Woodbury Brewery, Woodbury, CT
30 - Crush, MILFord, CT

DAVE MALLET

2 - Roaring Brook Center, Canton, CT
9 - All Souls, New London, CT
16 - Opera House, Camden, ME

EIGHT TO THE BAR

2 - Knickerbocker, Westerly, RI 8:15-11
8 - Maple Tree, Simsbury, CT 8:30-12
9 - Jacob's Pillow, Becket, MA 8-11
15 - Windjammer, Misquamicut, RI 7-10

8 SOUND WAVES

16 - Iberian Club, Watertown, MA 8-11

FRANKENPHIL

2 - Noble Jay, Niantic, CT 5pm
8 - McBrides Pub, Providence, RI 8pm
9,29 - Break Hotel, Narragansett, RI 6:30pm
16 - Penny Lane, Old Saybrook, CT 7:30pm
20 - Scotch Plains, Essex, CT 5:30pm
21 - Public House, Old Lyme, CT 6pm
22 - Ridge Vineyard, Preston, CT 5:30pm
23 - Sherman's Taphouse, Southington, CT 8pm

GREEN TEA

2 - Wood River Inn, Richmond, RI
13 - Perks & Corks, Westerly, RI 8pm

HEIDI NIRK BAND

1 - The Met, Providence, RI
3 - Phoenix, Pawcatuck, CT 6-9pm

HOPE ROAD

9 - Ocean Mist, Matunuck, RI

JAMES HARRIS

1 - Iron's, Mystic, CT 8pm
3 - Knickerbocker Tap, Westerly, RI 8pm
4,6,9,13,20,27 - Daniel Packer, Mystic, CT
5,12,19,26 - Harp & Hound, Mystic, CT 8pm
7 - Steakloft, Mystic, CT 7pm
8 - Stony Creek, Ledyard, CT 6pm
10 - Maugle Sierra, Ledyard, CT 3pm
14 - Perks & Corks, Westerly, RI
15 - Iron's, Mystic, CT 8pm
21 - Friar Tuck's, Mystic, CT 8pm
22 - Rocks 21, Mystic, CT 6pm
29 - Maugle Sierra, Ledyard, CT 6pm
30 - Vineyard, Stonington, CT 2pm

THE LOCOMOTIVES

23 - Toyos, Colchester, CT
27 - Steady Habit, Higganum, CT

NICK BOSSE

6 - Mystic Pizza II, N. Stonington, CT 7-10pm
7,21 - Rocks 21, Mystic, CT 5:30-8:30pm
9 - Tamarack Lodge, Voluntown, CT 6:30-9:30pm
14 - Steak Loft, Mystic, CT 7-10pm
22 - Grille 92, Groton, CT 5:30-7:30pm
30 - Valley, Foster, RI 2-4pm

RAMBLIN' DAN STEVENS

1 - Sarah's Wine Bar, Ridgefield, CT 6pm
3 - Brushmill, Chester, CT 4pm
6,12,26 - Nightingale's, Old Lyme, CT 6pm
7 - Public House, Old Lyme, CT 6pm
8 - Daniel Packer, Mystic, CT 10pm
9 - Public Library, Burlington, CT 6pm
10 - Bee and Thistle, Old Lyme, CT 5pm
15 - Coalhouse Pizza, Stamford, CT 8pm
16 - Noble Brewing, Niantic, CT 5pm
17 - Tapped Apple, Westerly, RI 2pm
19 - Theodore's, Springfield, MA
21 - Divine Wine Emporium, Niantic, CT 6pm
23 - Gritty McDuff's, Auburn, ME

29 - Perks & Corks, Westerly, RI
30 - Red Lion Inn, Stockbridge, MA 8pm

ROBERT SILVERMAN JAZZ QUARTET

9 - Sugar Bar, NYC, NY 6pm-8pm

SEX & CANDY

15 - Olive Bar, Unionville, CT
27 - Tipping Chair, Southington, CT

SHAME & SCANDAL

8 - Amigos, Westerly, RI 7pm

SUE MENHART BAND

8 - Rocks 21, Mystic, CT 5:30-8:30pm
9 - Calabrese Club, Westerly, RI 7:30-10:30pm
22 - Turnpike Cafe, Montville, CT 6-9pm

SUGAR

23 - Ocean Mist, Matunuck, RI
27 - Knickerbocker, Westerly, RI

SUNDAY GRAVY

15 - Sneekers, Groton, CT
16 - Dan's Place, W. Greenwich, RI

VINCE THOMPSON & THE NEXT FUN THING

7 - The Phoenix, Pawcatuck, CT 7:30-10:30

9 - Daddy Jack's, New London, CT 7:30-10:30
22 - The Parlour, Providence, RI 6-9
23 - Painted Pony, Bethlehem, CT 8-11

WOOLY MAMMOTH

30 - Daniel Packer, Mystic, CT

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22 - Performance Center, Milford, CT

Bob Dylan

20 - Perf. Arts Ctr., Providence, RI

Buddy Guy

15 - Garde Arts, New London, CT

Dana Fuchs

8 - Infinity Hall, Hartford, CT

Eric Church

2 - XL Center, Hartford, CT

Keiko Matsui

9 - Odeum, Greenwich, RI

Kinky Friedman

1 - Cafe Nine, New Haven, CT

Luke Combs

22 - Mohegan Sun, Uncasville, CT

Marc Anthony

3 - Mohegan Sun, Uncasville, CT

Michael Franti & Spearhead

2 - Garde Arts, New London, CT

North Mississippi Allstars

10 - Infinity Hall, Hartford, CT

Phish

29 - Dunkin' Center, Providence, RI

Postmodern Jukebox

17 - Garde Arts, New London, CT

Railroad Earth

22 - Infinity Hall, Hartford, CT

Ricky Skaggs

16 - Wolf Den, Uncasville, CT

Trans-Siberian Orchestra

24 - XL Center, Hartford, CT

Warren Haynes

8 - Oakdale Theatre, Wallingford, CT





AFTER HALF A CENTURY AMERICA KEEPS ITS MUSICAL FLAG FLYING HIGH

By Rex Rutkoski

When Gerry Beckley and Dewey Bunnell of America look back on half a century of freeze-frame moments, the highlights begin right out of the gate.

“We have been very fortunate to be able to start our career with such success. Our very first album (“America”) and single (“Horse with No Name”) went to No. 1 virtually around the world,” says Bunnell. “It catapulted us into the limelight before we could catch our breath, so that was the first freeze-frame moment!”

Over the decades they have had the opportunity to work with or meet most of their heroes and influences and perform in the most prestigious venues they could ever have imagined, he adds, including Carnegie Hall, the Hollywood Bowl, the London Palladium, and playing stadiums and festivals.

“Working with (Beatles’ producer) George Martin on seven albums during the 70’s was certainly a special time, as was receiving a Grammy, gold and platinum albums and star on the Hollywood Walk of Fame,” Bunnell says. “It continues to be a wonderful experience as we enter our 50th year still doing 85-100 shows a year.”

Four of those shows will be their return to New England for concerts at Twin River Casino, Lincoln, RI, Nov. 1; and Cabot Street Theatre, Mass, Nov. 2.

“The band is great right now,” the artist says. “I think we represent our generation musically and honestly as singer-songwriters. I hope we have created some timeless songs that future generations relate to and continue to enjoy.”

DEFINING THE JOURNEY

The music people hear in their coming of age years, theorizes Gerry Beckley, will usually stay with them and define their journey to some extent.

“Our music is no different,” he says. “‘I grew up to your music’ is a common refrain, to which we then respond ‘So did we,’” Beckley says.

In addition to the intriguing “Horse with No Name,” those hits just kept on coming: “I Need You,” “Sister Golden Hair,” “Tin Man,” “Ventura Highway” and “You Can Do Magic,” among others.

10 SOUND WAVES

Beckley agrees that working with George Martin was a wonderful opportunity.

“He was a fantastic man totally in control of what he was doing, and I think he enjoyed what he was doing,” he says. “The seven albums we did with him worked so well. There was no doubt we had respect for him. But I think we gained his respect. The first album we did with him was ‘Holiday,’ and he had booked three months for the sessions. We were done in 15 days.”

THE CHALLENGE AHEAD

Bunnell is asked if, in today’s entertainment environment, it will be more difficult for a young musician to sustain a career for 50 years.

“It was a different process in the early 70’s during the analog age, but the basic set of skills still requires having some musical talent, and writing or finding songs to apply that talent over a long career,” he replies. “Dealing with the business end evolves with each generation and I can’t say I know how to address that situation for young musicians, but perseverance is always a good trait

if it’s something you want badly enough.”

Beckley: “We were very fortunate to have the number of hits that we did. As far as life lessons from that period, I always say to people who ask, ‘Try to position yourself in a way that allows you to do what you love.’”

DRIVEN BY LOVE

The band continues to be driven by that love. “The response we get from friends, fans and family is a strong motivator,” he says.

America’s music is meant to take the listener out of themselves for a few moments, to touch on a subject or feeling that sparks interest or familiarity, Bunnell says.

“If that happens I think the music has a chance to be passed along for years. I think that chemistry tends to happen to a person in their younger years and that is why I still listen to old music much more than new. But there is always a music that hooks you as you move through life,” he says.

He and Beckley are busy compiling a retrospective of the 50th year anniversary of their formation. Several projects are in production including a print biography, documentary film, several box sets including unreleased songs and vintage graphics along with live recordings.

REACHING GOALS

It is a work in progress, he adds, as they continue to tour the country and the world with their band. “I can honestly say I am very grateful and satisfied with the things that we have accomplished as the band America. We have reached virtually every goal we could have ever hoped to reach at this point,” Bunnell says.

He says he had no real perception of time while the band was young and moving forward. “Sometimes I wonder where the last 25 years went!” he says.

As to if he believes there are more factors working against a band being able to stay together, rather than in its favor, he offers: “If you mean outside factors versus internal problems I think that may be the case. Life has a way of getting in the way of dreams if you do not have the means to survive while trying to make music your life. And those factors can only

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get worse as you follow that dream without success.”

In America’s case, there have been some keys to being able to achieve such longevity, he suggests. “Well, it didn’t hurt that we started as friends when we were teenagers, so we have shared a lot of life’s twists and turns in 50 years,” Bunnell explains.

KEEPING FOCUSED

He thinks it is important to keep “the band” as the primary focus while understanding each other’s personal perspectives.

“A general agreement on the direction you want for the music and being willing to accept and make adjustments if necessary adds a lot to longevity in this business,” he says.

Bunnell and Beckley continue to find motivation, to keep it fresh for them and stay engaged to keep doing what they have been doing since the start of the 1970s.

“Every night is generally a different venue and a different audience, so that is fresh,” Bunnell says, “but the songs are frozen in time and we try to do the original recordings justice each night while still adding some element that keeps it interesting for us.”

Beckley elaborates: “Some ingredients in an America show are always the same. But we try very hard to keep it fresh. What we do is make sure it isn’t just an oldies review.

“A lot of our songs come off even better on stage (than on record). On any given night the challenge is to present the songs as well as we possibly can. Whether we succeed or not is usually briefly debated immediately post performance.”

What the audience experiences, Beckley adds, is “a surprisingly rich combination of expertise and luck.”

Through the years some fans have expressed frustration that America has not been included more in a discussion of music of our time. But Beckley seems satisfied. “We have received far more than our fair share of recognition,” he says. “And there are a few more top secret projects in the works.”

Artistically, he adds, “I remain continually inspired by music.”

Regarding where the group is in its most interesting career, Beckley adds, “I recently heard a reference to this time in our lives and career as ‘Act Three.’ I like the sound of that.”



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LOCAL BEAT

“Fine Food, Fun Music and Creepy Star Trek in Southern New England This Fall”

By Andrew Krebs

Another October comes and there's more exciting things happening in CT and MA, from local bands and food festivals to local theater releases of classic science fiction films.

A great Fall festival awaited CT residents who headed north last month over the CT border into the little town of Douglass where the day was full of local residents coming out of the woodwork selling and buying local wares and delicious food. There was a low-profile guitarist gently strumming an acoustic version of “Don't Stop Believin'” and an entire band on the main street with a head banded singer playing “I'm a Believer” and “Mama Rock Me.” There was a wild haired bassist with wraparound shades and a woman singing impressive lead vocals on “Free Fallin (with a flat but harmonic voice), unleashing her long-haired snarl and beefy guitar to great effect on Joan Jett's “I Love Rock N Roll.” Finally, the band sang “White Wedding” by Billy Idol and who could miss the sacharrine falsetto and well played, full-sounding (not to mention instantly recognizable) synthesizer during their cover of the Eurythmics' “Sweet Dreams (Are Made of These).” Their guitar and gruff voices followed the keyboard's meoldy and yet kept the vibe unpredictable and exciting, only occasionally hitting bum notes. . .

The music wasn't the only thing to enjoy during the Fall stroll in Douglass. There were plenty of foods and craft wares to enjoy, from tart mustard pickles, peach salsas



and jams to “Mike's Dill and Garlic Dips” and corn cob rubs. There was also cookies, chocolate, chicken and beef with BBQ sauce whose funds financed the local town fire department and soccer club. Local produce also included durable goods like gutters with roof screens, real raw woodwork with a smooth sap-stained veneer and knitters selling craft blankets with all kinds of psychedelic patterns. There was also locksmiths' tumblers and key-cutting services for residents. My girlfriend Ginger's purse got ever-heavier as we proceeded down main street and snatched up the local craft and small jars of merchandise, including some odiferous muscle methol vapor rub . . the kind that wives slather their husbands with to tenderize their trapezius (especially after a long day working). Most memorable were the 50 yard weiner dog dashes in the pen in front of the performance stand as well as stuffed toy dogs townies gave as prizes during after winning a dart-throwing on apple contest next to the plastic bouncy rooms. These kinds of occasions remind the stroller of the simple joys of country living.

After retiring from the quiet town of Douglass at a cottage in the inland woods, I retired south to my CT condo to hear Trees Eating Humans play Main Street Mystic. The duo (consisting of Blair and Josh) a guitar and banjo player (respective-

ly) who wore stripped socks, jeans and flannel like 90s grunge-jammers. Josh hands deftly darted up and down the neck of his guitar and their lyrics ranged from harmless singalongs about nature to aggressive drinking tunes. I spied the duo nestled between the local bookstore and the longstanding Army Navy store and tried looking past the cars on the street in front of me to hear them strumming away happy hippie tunes. They joyfully sang lyrics about mountains, sacred places with pine trees, and grandma's lullabys. Blair tapped her foot rhythmically to a song about honeybees and springtime as Josh jangled the 1-2 beat rhythm on his Rickenbacker guitar during the songs “Cindy” and “Say Darlin Say.” There were great lyrics about soaring like an eagle and shaking the apple tree to get a girl to marry him so he (the songwriter) could “sew her to his coattail.” The couple strummed similarly themed songs about getting drunk under a tree after mama bought him a billy goat. Then came darker but just as jangly songs about “being on the floor, piecing together the night before” and apologizing about getting into fights with a baseball bat after drinking too much. The duo has been jamming for the past year on main street Mystic for extra cash and have a good future ahead of them.

Finally, there was Star Trek at the Garde Arts Center New London which I have never seen on the big screen but can, like a good Trekkie, quote just about every line. And what one critic called a “space opera” is not without its sex appeal. Take Vulcan gunner Saviik played by Kirsti Alley (before her Cheers role but after her cameo as a game show contestant). Even more impressive is Ricardo Moltalban as classic Trek villain Khan with his old-man pecs poppin out of his low-cut shirt. Who can forget the starry eyed look of vengeance as he lazered Captain Kirk's ship, or coldly infested Chekov's ears with an obedience bug by which he could control his mind once the bug “wrapped itself around his cerebrum.” The movie's most poignant

moment comes as alien-eared character Spock sacrifices himself in the starship's engine room by flooding the engine with radiation so the ship could light-speed away from a missile Khan sets off on his ship. What made this moment so moving was that it was made at a time when few if any sequels were being made so that fans truly thought Spock had died and that Star Trek II would be the one and only sequel. Today, deaths of characters in sequels are rarely taken seriously as sequels are often an excuse for an unlimited extension of a film franchise in which characters come and go (and come back to life) on a whim. Bill Shatner made an appearance on stage at the Garde, now a parody of himself but as entertaining as ever recollecting one of the finest films in the muddy Star Trek franchise.

Anyone interested in classic plays, uniquely independent films or local street musicians should check out harborside CT in New London or Mystic while those interested in rural woodland festivals should check out smaller towns further inland on the CT/RI border. Either way theres much to be seen and enjoyed this Fall.

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HEARING AID



Ken Serio Trio "Road Trip"

Ken Serio brings his smooth flowing, tightly arranged brand of jazz to a live audience, and with this double album, invites a living room audience to the show. There is throughout this collection an element of unleashed energy and freed expression that studio albums can never quite achieve. Jazz sets a stage for improvisation, which the lifting of time constraints and, perhaps, budget concerns, allows to roam and linger as the mood implores. Or, so it seems to the casual listener, whose live presence may be an elucidating element.

Turkish guitarist Sinan Bakir again brings his flash, flourish, and soft touch to the Trio, at times blistering across tracks of sound that fill the atmosphere, then softly, delicately drawing out the subtle tones of melodies that fall from his agile fingers. His presence is felt throughout, joined by bassist Jedd Chlebowski, who provides the steady, rhythmic setting over which Bakir may perform. Chlebowski in turn takes the lead with driving, thunderous runs that spring, wholly formed yet with spontaneous energy. It is a pleasing combination to behold.

Ken Serio takes this opportunity for frequent interludes of free ranging, powerful, dynamic solos, he the great drummer of so many session sets, showing off the unrestrained range of his percussionist skills. The normally shepherding role of drummer is in these moments set aside, as he takes his place as leader of the Trio.

Which, in fact, is a quintet over the range of these discs, as Vic Juris

14 SOUND WAVES

brings his guitar to the second CD and Dave Muller, his saxophone to both. Throughout each disc, a notable degree of chords, jazz chords, adds to the fullness and sparkle of the album's sound, while Muller's saxophone takes over where needed and brings a whole new variety to the Trio's vibe.

This is an album which brings such a range of intricacies within single songs, magnified across the whole collection, that describing the stretches and nuances defies written word: the music progresses at a pace needing to be heard, and experienced, something any collector of fine jazz should do.

Ken Serio has come a long way on his musical journey, which began in Pawcatuck, Connecticut. Besides session work, he produces recordings for other artists, teaches, and, performs with his Trio. Upcoming performances include Westerly, RI and Middletown, Ct. Further info on the many aspects of his work may be found at kenserio.com

- Jon Persson



Multiple Artists "Don't Pass Me By - A Tribute to Sean Costello"

Landslide Records

Sean Costello was a raspy gritty blues singer/songwriter and guitarist who passed away suddenly in 2008 at the age of 28. His iconic and highly original vocals were captured in five critically acclaimed albums before his death. In tribute to this blues soul who left us too soon, recording artists from across the blues world came together to compile a collection of Costello's origi-

nal songs, all newly recorded with their own loving spin. Production and artists' performances were donated to benefit the Sean Costello Memorial Fund to Benefit Bipolar Research which has been set up in his memory. Sales from the CD "Don't Pass Me By - A Tribute to Sean Costello" will also benefit the fund. This compilation album was produced and engineered by Jon Justice and Dave Gross. Two artists who contributed to the album have also passed - Candy Kane and Mike Ledbetter.

Albert Castiglia contributes "Same Old Game," Steve Mariner "How in the Devil" and Watermelon Slim/Dennis Gruenling offer their take on "Who's Been Cheatin' Who." Victor Wainwright gives solid justice to the title track "Don't Pass Me By." Check out Costello's smokin' original version of "Don't Pass Me By" recorded live at The Living Room in New York at this link: <https://www.youtube.com/watch?v=ZWZoX7Vsq0>.

Spot on female vocals from Candy Kane and Laura Chavez highlight "I've Got to Ride," while Bob Margolin and Dennis Gruenling give a sultry version of "Low Life Blues." Seth Walker's version of "All I Can Do," a jazzy and absolutely heartbreaking song, is my favorite Costello tune on the album. Sonia Leigh's version of "No Half Steppin'" is gritty with a higher range like Costello's original. The Nick Moss Band offers "Hard Luck Woman," and the North Mississippi All Stars give us the haunting tune "Father." The uplifting "She Changed My Mind" follows from The Electromatics and then Debbie Davies offers the traditional blues number "Don't Be Reckless with My Heart." Slower than the original, The Morning Life gives us "You're a Part of Me," while Wauchope/Zachary/Prather give us a jazzier, softer version of "Can't Let Go."

My favorite cover recorded for this compilation is Oliver Wood and Amy Helm's version of "Feel Like I Ain't Got a Home." More delicate than the original, it's a haunting reminder of what a loss Costello has been to the music world, with a brilliant use of echo in the recording.

Going back and listening to Costello's original versions was bittersweet and tragically sad. He had so many dimensions to his voice, with a superb command of the vocal vibrato, and was truly one of a kind. Why do so many of the world's greatest musical voices leave us too soon?

Link:

www.seancostellofund.org

- Sue Menhart



Blonde Furniture Vinyl Siding Records

The last track on the newest release from Blonde Furniture lends some insight into the path this band has followed: one of two covers on the album, Closing Time, carries the songwriter credit of Birdsall, Detmold, Kaika, Trombley, aka the Reducers. The path in fact leads all the way back to Blonde Furniture's first recording in 1983, an intended onetime studio production that featured a guest appearance by the Reducer's Hugh Birdsall. This onetime recording then followed an unplanned progression, as singer/songwriter Bill Dumas went to the opposite extreme of starting a record label, Vinyl Siding Records, and a decades-long series of Blonde Furniture recordings ensued.

With the release of their latest album, Platinum Blonde Edition, Dumas and his bandmates succeed at bringing the raw, garage band punk rock energy of the 1980's full force into the new millennium. This is in keeping to a motto of sorts on the album cover, Music For Early Century Modern, delivered in an up close and personal sound, clearly still in touch with their early musical intentions. This is immediately apparent on the opening track, When You Sleep, with a tight and fast paced rhythm behind lines like "when you see me you don't look into my eyes"; Ludent Tremel brings some soaring guitar licks, and the music drives on. The energy carries into Black and White, intoning "I thought everything would be Black and White instead of every shade of gray." And then, on the fourth track and second cover song, this of the June Carter/Merle Kilgore iconic Ring Of Fire, the band shows some deep roots with a slow version of this number, as Bill Dumas sets aside his drum sticks for an acoustic guitar. Backing vocals by Tremel and Chris MacKay are ac-

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cented by Sue MacKay's accordion, conjuring images of a farmhouse with wraparound porch, family and neighbors gathered for barbeque and a circle of song under the afternoon sun. It is a departure for sure from the driving energy of the surrounding, original tracks.

Blonde Furniture began playing live shows in 2007, starting in New London, and continue performing in the region. More info may be found at

BlondeFurnitureBand.com.

- Jon Persson



Randy McAllister "Spitball, Shatter and Patch"

Reaction Records

Texas bluesman Randy McAllister is the epitome of perseverance. The soulful singer/songwriter, drummer, harmonica player and Grammy nominee has just released his fourteenth album and if you haven't heard of him, perhaps it's time. With vocals similar to Al Green and Percy Sledge, solid drum chops and wistful and heartfelt harmonica licks, his latest release, "Spitball, Shatter and Patch" is a travelogue of roots and blues rock, easy on the ears.

McAllister eases you in with "Relax Watch the Crash," complete with accompanying tuba with the insightful simple lyric, "I can't stop things anyway, might as well enjoy my day." "The Loudest Chicken" features some nice slide guitar work from Brandon Hudspeth with driving harmonica. The funky groove of "My Drawl Caused It All" is clever and catchy. The acoustic blues number "Kingsland," complete with dobro, is super soulful and even the harmonica cries along. "Rolling Up My Sleeves" is a fun shuffle while "Straight Up Truckin'" is 60s soul radio-ready. McAllister's vocals are spot on in "The Song That Writes Itself" leading into another funky one, "Pactola." More acoustic dobro and tasteful

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harmonica licks round out "Laid Back Jack." He makes a statement about our current social media selfie culture with "The Girl's in Love (With Herself)," a driving number that leaves you wanting more.

Link:

www.randymcallister.com

- Sue Menhart



Biscuit Miller and The Mix "Chicken Grease"

American Showplace Music

Chicago bass player and singer/songwriter Biscuit Miller is a two-time Blues Music Award winner for Bass Player of the Year, known for his big smile and happy demeanor, and gritty raspy soulful vocals. Along with his buddies collectively known as "The Mix," his fourth release "Chicken Grease" is chock full of fun and funk. "The Mix" on this release are Doctor Love on drums and vocals, Bobby B. Wilson on guitar and vocals, Alex "Southside" Smith on guitar and vocals, John Ginty on Hammond B3, Vintage Vibe Electric Piano and percussion, and special guest Marcus Randolph on lap steel.

It's all about the fun on the opener "Here Kitty Kitty" featuring a nasty groove, hand-clappin' and everybody singin' along and probably dancin' in the studio. Next up is "609," a driving number with a smokin' guitar solo. The minor key "Lonely Road" has a movie soundtrack feel with haunting, aching melodies and lyrics. A funky wah-wah rhythm abides on "Two Legged Dog" and you can't help but smile. Title track "Chicken Grease" features some seriously great funky blues from these passionate seasoned players, with the boys not taking themselves too seriously. Miller's vocals are in your face in the romantic and sexy slow number "Watching You." The rockin' sing-

along "Take a Ride" is a pure intoxicating delight. "Southern Woman" is upbeat, toe-tappin' and soulful. Hammond B3 is the star of "Creeping," a B.B. King-like story-telling tune with lyrics that will stand the test of time. Miller's bass playing explodes on the funky "Get Ready," a Gospel-like social commentary calling for change on how we collectively treat one another.

The is a super fun album – highly recommend!

Link:

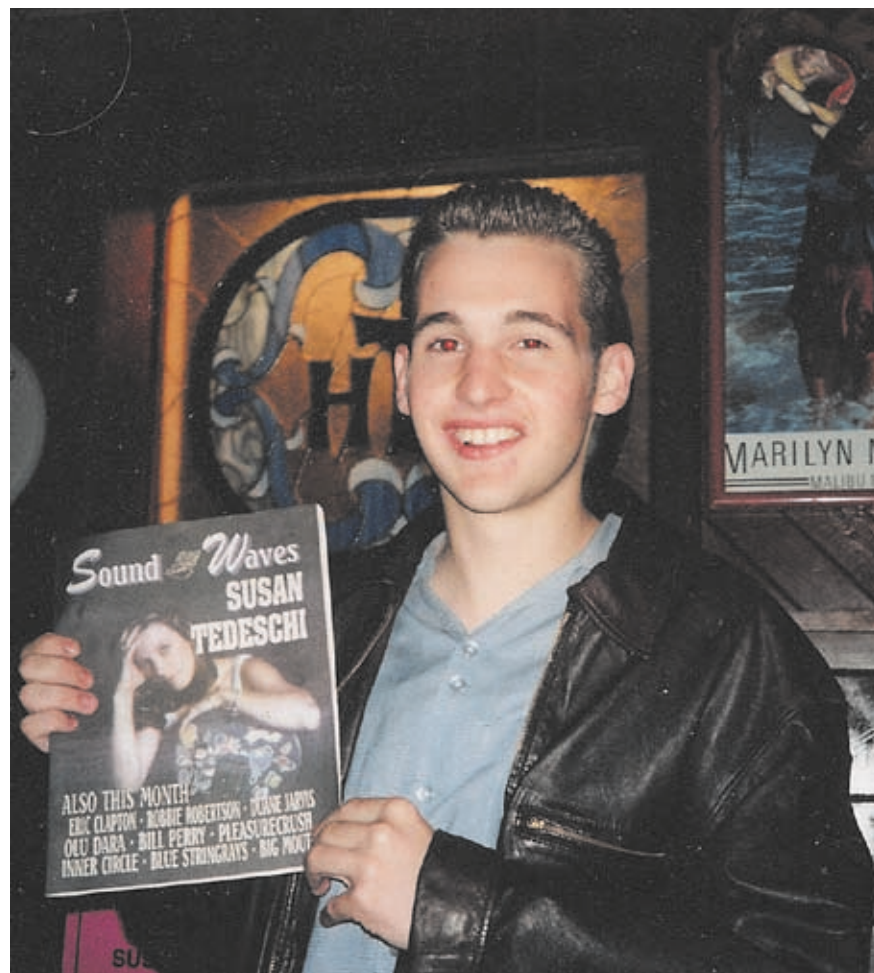
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- Sue Menhart



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Sean Costello

COOKING WITH THE BLUES

By Jack Chaplin

Only 28 days until Thanksgiving! It is my favorite holiday, food, family, football, festivities, and fun. I like the Macy's Day Parade, the smell of the turkey that I had put in at midnight like my Mother use to do. The smell wafts into the far corners, into the nooks and crannies of the house. This will be the first Thanksgiving since my Mom passed last December. I am thankful to have had such an amazing Mother, she instilled her goodness in us all. She would always say to think positive when we'd get down, to always strive to do our best. Her best motto was, "Where There Is A Will There Is Way". She lived by that through good times and bad, she had seen both but her faith always guided her through. We learned by her example. I will miss her at our table this Thanksgiving but her memory will live on with us through her Cranberry Nut and Pumpkin Bread, her Creamed Onions, and her Turkey Gravy made from all the drippings and potato water, she wasted nothing! When my 4 sisters and I divvied up Mom's things, being a chef, my first pick was her two recipe boxes! A real treasure trove of her recipes and many others handed down from generations past, a most prized possession!

I have decided to resume work on my cookbook that I had started years ago telling about my journey and stories detailing the incredible path my career has taken me. I will include segments in my monthly article here in Sound Waves. I want to thank Dave Pottie for giving me this platform to express myself and share my thoughts.

"Cooking With The Blues"

My mother grew up on a dairy farm in upstate New York in a town called Martinsburg. The farm start-
16 SOUND WAVES



ed off as a hatchery which my Grand Ma Starring began, producing eggs and chickens which she would sell on her "egg route". She was known to make the best "Fried Chicken with Skillet Cream Gravy". She would kill and gut the chicken, my mother would pluck and pick out the pin feathers. That would turn most people's stomach nowadays. They were hardscrabble, sun up to sun down working people. The farm is still run to this day by my cousins and my Aunt Lois, who is herself a tremendous cook. She fed an army of up to twenty family and farm hands, breakfast, lunch and dinner, seven days a week, all from scratch! She would also help out in the cow barn with the milking and other daily chores. With age she has now passed the baton but still does Sunday Breakfast.

Back to Grand Ma Starring, she made her own ice cream which my mother remembers churning by hand, I remember making some with Mom (fresh strawberry or peach) when we were young. Grand Ma Starring would barter her Eggs and Chicken with a man down the road who had polio, and was wheel chair

bound. He would churn the butter by hand and make butter milk. They drank the butter milk daily and used it in Grandma's famous Fried Chicken and Biscuits.

My Mother did most of the baking on the farm learning from her Grand Ma Jones who lived a few miles away on Tug Hill in Turin, NY. (Tug Hill is known to have some of the highest snow falls in the U.S.) My Mother was very close to her Grandparents and would spend much time over there learning to make breads, pies, cakes, puddings, custards, and more. There was an abundance of eggs, milk, cream, fruit and berries from the farm. Grand Pa Jones raised pigs, he was known for his sausage, pork, smoked hams, and bacon and make his own lard by boiling down the fat. He would leave lean on some and when fried up it would be pressed down to get most of the grease out, a cross between jerky and bacon. My Mother remembered it fondly. In those days money was tight but they were almost totally self sufficient and bought very little outside the farm. When I decided to sit down to write this book I thought it essential to start from the beginning. Looking back I am so thankful that I was able to hear these words of history directly from my Mother!

To be continued....

A few weeks back our Peerless Leader Dave Pottie invited a few of us chosen ones, Ann, Al, Nephew David Pottie, and Rod to a dinner at Mañana in Groton. It's owned by Justin and Martin who also owns

Milagros in Stonington Borough. It had been a while since I been to either so I was looking forward to it. I got there a bit early and walked into the bar and ran into the a reader of my column here in The Waves, he yelled out Daddy Jack! It was a nice welcome as was the Top Shelf Margarita w/ a splash of Grand Manier made by Julie, Justin's wife. I sat down next to another regular Curtis, last name changed to protect the guilty. He proceeded to tell me what joints had the best Happy Hour in the area, I will provide these later. Dave ordered up Chips and Salsa, Spinach Queso Dip, Chunky Guacamole and a fresh round of drinks for starters, he was in the power seat, meaning he was picking up the tab, gratefully. I judge a Mexican restaurant by it's Chips and Salsa, if you can't do them right, it's over. Here, keep them coming, I was eating the Salsa like Gazpacho! After all this I was about done but I soldiered on to the dinner. We all ordered our entrees, mine was the Chicken Fajittas, just what the doctor didn't order but this was a special night. Ann had the Cerviche, there were a few Burrito specials, Steak Tacos and the rest was a blur! Of course for dessert Tres Leche, Ice Cream and Flan. There is always room for flan, nice and light! Dave ordered up a round of some high end sipping Ta Killia, I passed! A great time was had, it was great to all get together to catch up, have a great meal, a few drinks, and have a few laughs. Thanks again Dave, You are a generous host and great friend!



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440-8301 ask for Julie or Justin

The Mariner: \$3 beer, \$4 Wine, \$1 Oysters, Clams, and \$2 Shrimp Special Bar Menu, \$4-\$7. 536-5200 ask for Shawn

Breakwater: \$5 Tito's Martinis and Craft Beer, Bar Bites Half Price, Filet Mignon, \$14.00, Faro Island Salmon, \$13.50. "When It Rains It Pours", 1/2 Price Food and Drinks. 415-8123 ask for Barbara

DPI: \$.50 off drinks, free food tasting (Shepherds Pie, Chicken Tenders etc). 536-3555

Sneakers Cafe: \$2 drafts and \$6 Premium 10 oz Martini's, \$9 Fried Scallop, \$6 Sliders, \$7 Seafood Stuffed Mushrooms, \$2 Taco Tue., \$6 Quesadillas, Football Sundays,

Drink Specials \$.50 Wings, \$2.50 Beef Empanadas, \$2.50 Burgers. Working Women's Wed. 3-7. 445-1967 Ask for Jordan

Last week LaKisha and I visited Two Wives Brick Oven and Eatery here in New London. It had been too long and I had been wanting to go in to see Amy. What a great time we had! We ordered the Greek Salad; Romaine, Kalamata Olives, Cucumbers, and Red Onions, all nicely served on a chilled plate (fantastic) with house made focaccia. I told Amy I wanted the Greek Salad Dressing recipe it was so good. Next we ordered the Garden Pizza, Artichoke Hearts, Grilled Mushrooms, Red Onions, Red Peppers, Sun Dried, Basil Pesto and Cheese. I will say it was out of sight! A few of LaKisha's work mates were seated next to us. They shared a taste of the Buffalo Chips, Grilled Chicken over house made Buffalo Kettle Chips, Melted Gorgonzola, and Blue Cheese Dressing, Wowzers, Flavor Town as Guy Fieri would say! I'll

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Cooking with the Blues Continued

be back for that when I've earned a serious cheat day. We saw Mel Foti, Daphne Martin, and Sara Connelly on the way in having a meeting of the minds and also on the way out, no doubt talking about that great DuWart Building! So much talent and cool people under one roof!

I took a few slices home and made the mistake of leaving it on the counter when I left back out. When I got home there was the empty box on the floor and Axel still licking his chops! I couldn't fault him, he's got good taste!

We went back a week later and it wasn't the same, my bad I ordered the Grilled Vegetable Pizza by mistake. Still very good but different, we had the taste for the other. It was great to see Amy and the restaurant popping with customers.

I love the small town vibe where everybody knows everybody, reminds me of Mayberry, R.F.D.

I saw two shows recently at my favorite movie theater, the Mystic Luxury Cinemas. The Joker, What a performance by Joaquin Phoenix, if doesn't win an Oscar I'll eat my hat! It makes you understand why and where the Joker came from. We also saw a special showing of the Miles Davis Documentary, so good with rare footage and the music of course was dynamite! I had seen him live out in Walnut Creek, Cali. years back (1981). He was an hour and a half late, Johnny Guitar Watson was the opener, he held it together for a long while but the crowd was get-

ting edgy. Miles finally showed up, didn't say a word and kept his back to the audience the whole hour that he played. He then walked off the stage, the crowd was clapping for an encore but he had already left. Everyone was pissed but after watching the movie I better understood from where he had come from, the prejudice and racism of the era. I heard at that stage in his life and career he felt he wasn't there to entertain, just to share his music, period. Check out all the great movies and special showings at the Mystic Luxury Cinemas. \$6.50 for the first showings daily, Wednesdays \$6.50 all day. Fresh popped Popcorn w/ real Butter (get the large size for a dollar extra, refill it and take some home), good candy, Wine and Local Beers and more!

Well, Auf Wiedersehen Mien Frunds, of course I had to look the spelling up! Don't forget to vote on the 5th and remember our Veterans on the 11th. Have a great Healthy and Happy Thanksgiving. Invite family and friends that don't have plans, roast a big fat bird or a big fat squash, play some good music, and enjoy each others company. Above all be thankful for the life that we have been given and remember the loved ones that we have lost.

Blessings, Jack



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THE MACHINE PERFORMS PINK FLOYD: THE WALL @ 40

FRIDAY, NOVEMBER 8, 2019 | 8:00 PM

The Machine presents a special 40th Anniversary performance of Pink Floyd's The Wall in its entirety, plus an encore of Floyd fan favorites from other albums. Featuring the Interstellar Lights.



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GODZILLA (1954)

SUNDAY, NOVEMBER 3, 2019 | 3:00 PM

As the global balance of power teeters more and more on the threat of nuclear gamesmanship, this 65th Anniversary high definition movie release of the Japanese Gojira - the roaring radioactive beast-and the granddaddy of all monster movies - has a special resonance for today.

POSTMODERN JUKEBOX: A VERY POSTMODERN CHRISTMAS

SUNDAY, NOVEMBER 17, 2019 | 7:00 PM

This holiday season, Scott Bradlee's Postmodern Jukebox will take the same originality, wit, and virtuosic musical performances that have garnered them over 1 billion views on YouTube to revitalize the idea of a Christmas tour itself, in their multi-city "A Very Postmodern Christmas" tour. Co-Sponsored by: Liberty Bank

KEB' MO' JINGLE BELL JAMBOREE

FRIDAY, DECEMBER 6, 2019 | 8:00 PM

This fall, Keb' Mo' will embark on a holiday tour, Jingle Bell Jamboree, which will feature the four-time Grammy-award winning contemporary Blues and Americana artist performing songs off of Moonlight, Mistletoe, And You.

HOT TUNA ACOUSTIC 50TH ANNIVERSARY

SATURDAY, DECEMBER 7, 2019 | 8:00 PM

Starting as a side project during their Jefferson Airplane days, Grammy winners and Rock and Roll Hall of Fame Inductees Jorma Kaukonen and Jack Casady celebrate Hot Tuna's 50 years with their bluesy fusion of rock and free rhythm. Joined by Larry Campbell & Teresa Williams.

CHERISH THE LADIES: A CELTIC CHRISTMAS

FRIDAY, DECEMBER 20, 2019 | 8:00 PM

"It is simply impossible to imagine an audience that wouldn't enjoy what they do," says the Boston Globe speaking of Cherish the Ladies, the long-running, Grammy-nominated, Irish-American super group that formed in New York City in 1985.

RANDY RAINBOW LIVE!

FRIDAY, JANUARY 17, 2020 | 8:00 PM

The comedian, actor, writer, host and Internet sensation best known for his viral political spoofs and song parodies.

THE SIMON AND GARFUNKEL STORY

SATURDAY, JANUARY 18, 2020 | 8:00 PM

The internationally acclaimed concert style theatre show about two young boys from Queens, New York who went on to become the world's most successful music duo of all time. Co-Sponsored by: Blu-Prints Unlimited, Inc.

GET THE LED OUT: A CELEBRATION OF "THE MIGHTY ZEP"

FRIDAY, JANUARY 31, 2020 | 8:00 PM

Dubbed "The American Led Zeppelin," Get The Led Out captures the essence of Zeppelin in a two-hour rock homage delivering a high energy Zeppelin concert with an honest, heart-thumping intensity!

THE HIGH KINGS FRIDAY, MARCH 20, 2020 | 8:00 PM

The true heirs of Ireland's folk heritage, these four master performers return to the Garde celebrating 11 years of sell-out shows and topping the Irish Album and World Music Charts; co-presented with the Katharine Hepburn Cultural Arts Center.

DAVE MASON WITH VERY SPECIAL GUEST JOHN MAYALL

SATURDAY, MARCH 21, 2020 | 8:00 PM

An evening with two iconic British rock legends!

A BOWIE CELEBRATION: BOWIE ALUMNI PLAY DIAMOND DOGS & ZIGGY STARDUST

SUNDAY, MARCH 29, 2020 | 7:00 PM

Join key alumni musicians of David Bowie's bands from across the decades and world-class vocalists, showcasing an unforgettable and critically acclaimed evening of Bowie songs from two of his greatest albums.

A BRONX TALE: STARRING CHAZZ PALMINTERI

SATURDAY, APRIL 11, 2020 | 8:00 PM

Chazz Palminteri performs his one-man stage version of the hit movie and recent Broadway musical A Bronx Tale.

B- THE UNDERWATER BUBBLE SHOW

SUNDAY, MAY 3, 2020 | 3:00 PM

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SATURDAY, MAY 16, 2020 | 3:00 PM & 8:00 PM

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