

Sound Waves

Magazine

www.swaves.com

Volume 29
Issue 12
December 2019

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

Plus

- Scott Waters
- Giles Robson
- Rebekah Meldrum
- Jeff Dale
- & the South Woodlawners
- Cass Clayton Band
- Dorian James

**An
Interview with**

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



Event Specialist
Emcee
Freelance Writer

www.cticcb.com/mojo/Default.htm

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

Sound Waves

December 2019
VOLUME 29, NUMBER 12
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SOUND WAVES is a
 monthly publication
 Send all inquires,
 editorial submissions &
 subscription request to

SOUND WAVES
MAGAZINE
P.O. Box 710
Old Mystic, CT 06372

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Code Name Series

By Author **Kenneth Pottie**



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2 SOUND WAVES

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INTO
CHRISTMAS
MOURNING



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driver before the party
begins.





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12/06/Fri/ANDY CHENEY
12/07/Sat/JAMES HARRIS
12/12/Thr/SIDETRACKED
12/13/Fri/IZZY FROM SUGAR
12/14/Sat/DAN WATSON
12/19/Thr/NICK BOSSE
12/20/Fri/SUE MENHART
12/21/Sat/RED LIGHT
12/22/Sat/DAN WATSON
12/27/Fri/2 CAT ZOO
12/31/NEW YEAR'S EVE
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MUSIC NOTES

“The Road Goes On Forever”

By Mark T. Gould

I'd been unlucky three times.

Like most of my musical friends, I first came across the phenomenal Allman Brothers Band from hearing their seminal “Live at Fillmore East,” which, for my money, remains one of the, if not the, greatest live albums ever made.

As a jazz aficionado, I found the guitar interplay between Duane “Skydog” Allman and Dickey Betts to rank right up there with the solos of the great John Coltrane. I mean, if you haven't heard it, check out “In Memory of Elizabeth Reed,” and, through its atmospheric, you will hear what I mean.

Alas, I never got to see the Allman Brothers before the terrible passing of “Skydog,” but, by then, I was becoming a huge disciple of their other guitarist, Dickey Betts.

Let's face it, Duane Allman was a genius, but his “guitar Brother,” Betts, wasn't too far behind him.

So, you can imagine how stoked I was when my best friend scored tickets to see the Brothers at the New Haven Coliseum in June of '74. Finally, finally, I was going to see Dickey Betts perform live.

Alas, the entire night was a downer. The band didn't hit the stage until more than two hours after the starting time, the audience-made up of many bikers and other nefarious types—didn't, shall we say, take too well to the delay, and the band, due to some rumored off-stage distractions, was, frankly, terrible.

For one reason or another, I never attended another Allman Brothers show, although there were certainly many good ones over the years.

At one point, as many of us know, Gregg Allman, for some reason, kicked Dickey Betts out of the band. The details and reasons are somewhat lost to time and differing



interpretations, but Betts nonetheless struck out on his own. Thanks to the miracle of downloading and YouTube, I heard many of his shows with the newly-christened Dickey Betts and Great Southern, and, to my ears, he sounded better than ever.

Fast forward then to August 2012. Whatever was left of Lynyrd Skynyrd was appearing at the Oakdale Theatre, and much to my surprise and delight, the opening act was Dickey Betts and Great Southern.

Naturally, we bought tickets. Finally, I thought, a night to see and hear Dickey Betts, and it had to be better than the Allman Brothers debacle at the Coliseum.

Alas, it was not to be.

When we arrived at the theatre, there were signs all over the lobby, posted that, due to a death in his family, Dickey Betts would not be appearing that night.

So, I missed him again.

Fast forward again to yet another August, some six years later, and another Oakdale concert. The opening acts were the immortal Steve Cropper and the ultra talented Dave Mason.

The headliner? You guessed it, the newly-named Dickey Betts Band.

Now, with that bill, it was going to be a night to remember.

Somehow, through the magic of the “Friends of Jimmy” ticket club,

we ended up with third row seats.

I barely could contain myself, but a part of me, remembering those two concert nights past, was resigned that it would never happen, that I would never get to see Dickey Betts.

I hate it when I am right.

About a week before the show, Dickey Betts, citing health problems, cancelled.

Given his age and diagnosis, I pretty much knew that was the end of it. I would never get to see Dickey Betts perform live in concert.

Then, I heard about the Allman Betts Band.

It was pretty much the Allman Brothers Next Generation Band. Devon Allman, son of Gregg, on guitar and vocals; Berry Oakley, Jr., son of original Allmans bassist Berry Oakley, on bass and vocals; and.....wait for it, Duane Betts, son of Dickey, on lead guitar and vocals.

Now, I was frankly more than a bit cautious about this one. Given the ages of my generation's musical legends, it seemed that many of their sons and daughters have tried to follow in their parent's footsteps, and most of them, to my ear, were nowhere nearly as good.

But, hey, it was Dickey's son. So, I listened to several of their shows, and their album.

Much to my pleasant surprise, when I closed my eyes, they sounded just like the Allman Brothers. The voices, the guitar interplay, it was all there.

A few months ago, we heard about a Charlie Daniels show at Oakdale. The opening act was going to be the Allman Betts Band.

Notwithstanding the visions of the “Groundhog Day” movie of previous Allman/Betts debacles playing out in my head, we got tickets.

I had my fingers crossed, but, as my history showed with his Pops, my chances of seeing Dickey Betts' prodigy remained seemingly elusive.

We arrived fairly early at the theatre. It was a good sign that, well, there were no signs announcing Allman Betts had cancelled. The guys were relatively young, so it seemed

a good bet that there wouldn't be any health issues.

We sat down. My fingers remained crossed.

The lights went down, and there he was, stage left, off Devon's left shoulder. He had on a big cowboy hat, the makings of a handlebar moustache, and that unmistakable Betts stage presence.

It was like a dream come true. Much like his father and uncle back in the day, Devon brought out some amazing covers, including a stunning version of Prince's “Purple Rain.” The guitar interplay between Duane Betts and the slide guitar of the amazing Johnny Stachela on the songs brought me back to the days of “Fillmore East.”

As one post-song applause died down, Devon approached the microphone, and said “we're gonna do one now that you've probably never heard of.”

OK, I thought, this could be interesting.

Duane kicked it off, with his father's well-known riff. Johnny joined him on bottleneck.

Oh my God, it was “Blue Sky,” pretty much my favorite Dickey Betts song.

Duane moved up to sing.

“Walk along the river, sweet lullaby, They just keep on flowin', they don't worry 'bout where it's goin', no, no..”

I got tears in my eyes.

All the cancellations, the disappointments, the frustrations, all went right out the window.

They absolutely killed it. When they finished the classic, the standing ovation nearly took the new roof off the Oakdale.

As I sat down, I smiled.

The road does indeed go on forever.

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All The World's a Stage

"Good Girls and Boys"

By Sue Menhart

As year-end approaches, we humans tend to ponder things, as we are slaves to our calendars, apple watches, and cell phone alarms. 'Tis the season to wonder why everything went so wrong the past 365 days, or why everything went so right. Today I'm mulling over, over my mulled cider: What is a GOOD Musician? Is a good musician someone who is highly trained who attended the very best performing arts collegiate programs? Is a good musician someone who can throw down Hark! The Herald Angels Sing on a dusty old piano at a holiday gathering with precision and grace? Is a good musician someone who can solo over just about anything? Is a good musician someone who can harmonize? Sing on key? Memorize 40 songs? Write lyrics that rhyme? Wow the crowd with rock faces and acrobatic stunts?

I offer, because I've already consumed all my green icing sugared reindeer cookies because I friggin' love those things, the following examples of good little musician girls and boys:

- People who perform at gala benefit shows not for the exposure and to get their name in the paper, but because they actually care about the cause

- People who use their break time at a show to teach a kid a few tricks on guitar

- People who share ALL their tricks with other musicians

- People who lend all their gear to a band because all their stuff was stolen while loading out on a freezing cold December night

- People who give their extra instruments to someone whose house burned down

- People who fill in for other musi-



cians when somebody unexpectedly contracts the flu or feels just plain yucky

- People who play songs the crowd actually came to hear (besides Mustang Sally of course!)

- People who show up to band practice on time and prepared

- People who understand that it's not about you, it's about the listeners

- People who are humble and grateful

This is simple stuff here people. I want to wish you all the hap-happiest of holidays - and see ya at the shows!

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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Proper Boozy Brunch Continue into the New Year with our famous boozy brunch
10am- 4pm



BAR FLY JOURNALS

By Stephanie Shawn

Hello My Sweet Bar Flies...whoot whoot! Sip & Shop at COCO'S SALON. Amazing crafters, unbelievably talented people! NANCY RICHMOND, Small estate pieces, PAM ROSETTA with her deelych chocolates, SHAUNA with NEWERK towels, SARALEE with chenille snowmen, Jams by VICKI CHAPMAN (try the bacon jam), MARY KAY w DARLA, wooden signs by MARGO, Home-made Kahlua with TINAMARIE, too might beautiful items to describe by talented KATE CAREB and SO much more ! Next one in the Spring!

WICKED PEACH @ PHOENIX DINING & ENTERTAINMENT.



Wow, what a show! The place was mobbed, which was wonderful to see. Not a parking spot in sight! But crafty TAMI squished us into a narrow "no parking" area! :) TAMI, KEVIN MANZELLA, SAMANTHA STOREY, JOEY GUARNIERI, MARK JALBERT and DAN WATSON making his WICKED PEACH Comeback! ERNIE LEWIS. JOHN the drummer parted with a drumstick for my Bestie TAMI to add to her always growing collection.

Co Owner RICK MANN was on hand to handle the crowd and photograph all the shenanigans for social media postings. A must in this day and age! Great time!

The start of a long family tradition, we celebrated Day of the Dead at AMIGOS, in the Saturday after HALLOWEEN. Many family members were there to see the little ones in their costumes and to remember those we've lost. Beautiful night.

And speaking of family GSHELL MICHELE MITCHELL rocked it at the 6th ANNUAL TRASHION FASHION SHOW at the GRANITE THEATER! She looked Mahvelous!!! So many amazing outfits recycled and upcycled. PAWCATUCK NEIGHBORHOOD CENTER is opening there own Thrift Shop and had many volunteers, including GSHELL participating in the Show. TINA MARIE PLENNINGER representing the BRIDGE a gorgeous paper towel ensemble, an awesome man completely draped in piano parts. Too many to mention, but always a fun show!

Romper Stomper Happy Birthday to my Dad! I love you BILL MITCHELL! I miss you, DANNY BELL! SAMANTHA STOREY, EVA LYNN HARTMAN, SUSAN GAVITT, RICHIE BOISCLAIR, JAMIE WEBSTER, CHARLES CARR, ELLEN WARNER BROWN, MARC MACCIONE, RICA SHAY, ROB EASTWOOD, DREW MILLER, JOHN RILEY, LAURA REAY CONSTANTINE, KATRINA VELLE, MATTHEW HARRIS, TAMMY SHAWN, ADAM CELESTINO, ROB PONT, OUR CHRISTINA, SHELLY NOBLIN, TIM MEDEIROS, AARON CZARNECKI, PETE STAMM, TODD RILEY, TIM MOORE, DONNA JUDEVINE, LYNETTE



BURBINE, GREG GULINO, RAYNA REYNOLDS, MIKE MCCUE, RANDI SELVIDIO, CONNIE BECK, MICHELLE HALLISEY, ANGELA DAMICO, REBECA ARRUDA, JOE PATERNOSTER, MARGARET GROVES, SAMANTHA LUGO, LISA SHAW, PENNY THORNE, VAN-



ESSA NEAL, BILL GEARY, ROB NOKA, JOE LOWTHER, JOHN HARDING, DAVID KARGUL, BARBETTE PETTINI, KEALA LEDWITH, JULIE HOLLAND, JACKIE FERRIGNO BAILEY, HEIDI HOLT, STEVE CERSOSIMO, WHIT-

NEY STAMM, KARRIE LAMARCHE, KRIS PESCATELLO SLOCUM, JIM LUCY, TINA ELDRIDGE, sweet ED ST CLAIR and young RICKY SHAWN! HAPPY HAPPY!

Enjoy the Holidays COOKIE SWAP/KARAOKE/UGLY SWEATER on the 13th at AMIGOS in Westerly. NEW YEARS EVE PARTY at the OCEAN HOUSE, WESTERLY LIGHT PARADE on the 15! Rest in peace, NEIL. YOU, along with so many others this year, will be missed! Get out! Shop local! See some local musical talent! I love you, my sweet flies! Talk to you next year! 2020!

Let's make it the best yet!!

Ciao!

7TH ANNUAL

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6
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10
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13
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Nights**
7:30pm

17
**Dan
Watson**
5-8pm



27
**Andy
Chaney**
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BAND DATES

ANDY & BETHANY

11 - Steak Loft, Mystic, CT 7-10pm
19 - The Irons, Mystic, CT 5-8pm

ANDY CHANEY & FRIENDS

5 - Water St. Tavern, Mystic, CT 8pm
6 - 21 Rocks, Mystic, CT 7pm
11 - Steak Loft, Mystic, CT 7pm
12,19 - The Irons, Mystic, CT 5pm
16 - Daniel Packer, Mystic, CT 9pm
27 - Angie's Pizza, Mystic, CT 7:30pm

ATLANTIC AVE BAND

27 - Atrium, Foxwoods, CT 9pm

AZALEA DRIVE

6 - Harp & Hound, Mystic, CT 9pm
13 - Stoney Creek, Foxwoods, CT 8pm
27 - Black Sheep, Niantic, CT
30 - Aquarium, Mystic, CT 11-3

THE CARTELLS

6,20 - Maugle Sierra, Ledyard, CT 6pm
13 - La Vita, E. Haddam, CT 8pm
15 - Municipal Auditorium, Groton, CT 3pm
18 - Knickerbocker, Westerly, RI 7:30pm
21 - Bill's Seafood, Westbrook, CT 7:30pm
22 - Wolf Den, Uncasville, CT 7pm
29 - Maugle Sierra, Ledyard, CT 3pm
31 - Point Inn, Old Saybrook, CT 7:30pm

DARIK & THE FUNBAGS

6 - Blackstone, Southington, CT
21 - Shamrock, Waterbury, CT
27 - Anthony Ds, Milford, CT
28 - Tipping Chair, Southington, CT

EIGHT TO THE BAR

6 - Moseley's, Dedham, MA
13 - Madison Beach Hotel, Madison, CT 6-10
31 - ANYA Dining, Thompson, CT 6:30-12

THE FAKE EXPERIENCE

14 - Sneekers, Groton, CT 8:30-11:30pm
27 - Friar Tucks, Mystic, CT 10-1am

F & BLUES BAND

5 - Phoenix, Pawcatuck CT 8-11pm

8 SOUND WAVES

FRANKENPHIL

7,20 - Break Hotel, Narragansett, RI 6:30pm
13 - McBrides, Providence, RI 8pm
14 - Noble Jay, Niantic, CT 5pm
21 - Penny Lane, Old Saybrook, CT 7:30pm
22 - Steak Loft, Mystic, CT 6pm
27 - Highliner III, Westbrook, CT 7pm
28 - Sherman's, Southington, CT 8pm

JAMES HARRIS

3,10,17 - Harp & Hound, Mystic, CT 8pm
4,11,18,21 - Daniel Packer, Mystic, CT
6,26 - Iron's, Mystic, CT 8pm
7 - Rocks 21, Mystic, CT 6pm
8 - Maugle Sierra, Ledyard, CT 3pm
12 - Friar Tuck's, Mystic, CT 8pm
14 - Tuscany, Uncasville, CT
19 - Perks & Corks, Westerly, RI
20 - Stony Creek, Foxwoods, CT 6pm
27 - MaugleSierra, Ledyard CT 6pm

KEN SERIO JAZZ TRIO

15 - Perk & Corks, Westerly, RI
21 - Buttonwood Tree, Middletown, CT

THE LOCOMOTIVES

7 - Gelston House, E. Haddam, CT
14 - Toyos, Colchester, CT
21 - The Stand, Branford, CT
22 - Steady Habit, Higganum, CT

NICK BOSSE

5,19 - Rocks 21, Mystic, CT 5:30-8:30pm
6 - Public House, Niantic, CT 7-10pm
7 - Mystic Pizza II, N.Stonington, CT 7-10pm
26 - Phoenix, Pawcatuck, CT 8-11pm
31 - NYE, La Vernia, TX

RAMBLIN' DAN STEVENS

3,10,17 - Nightingale's, Old Lyme, CT 6pm
4 - Bee & Thistle, Old Lyme, CT 6pm
5 - Ideal Tavern, Southington, CT 6pm
7 - Noble Jay, Niantic, CT 5pm
8 - Note Kitchen, Bethel, CT 4:30pm
18 - Steak Loft, Mystic, CT 7pm
20 - Chamard Vineyards, Clinton, CT 5pm

REMAINING OUTLAWS

26 - Phoenix, Pawcatuck, CT 8-11pm

SEX & CANDY

13 - Olive Bar, Unionville, CT
14 - Blackstone, Southington, CT
19 - Tipping Chair, Southington, CT
27 - Chicago Sams, Cromwell, CT
28 - Ellicit Brewing, Manchester, CT

SHAME DAN SCANDAL

8 - Whalers Brewery, Wakefield, RI 12-3pm

SUE MENHART BAND

6 - Steak Loft, Mystic, CT 7-10pm
20 - Rocks 21, Mystic, CT 5:30-8:30pm

SUGAR

21 - Blues Cafe, Newport, RI 10pm

SUNDAY GRAVY

12 - Steak Loft, Mystic, CT 7pm

SUNDAY GRAVY RAGGAE CREW

6 - Strange Brew, Norwich, CT

TISH RABE & FRIENDS

8 - Steak loft, Mystic, CT 6-9pm
13 - Shelter Harbor, Westerly, RI 5:30-8:30pm

TODD FAKE & BETHANY

6 - Shipyard Tavern, Mystic, CT 7-10pm

VINCE THOMPSON & THE NEXT FUN THING

4 - Steak Loft, Mystic, CT 7pm-10
7 - Mystick Village, Mystic, CT 2:30pm-4:30

THE VOX HUNTERS

6 - Irish Ceilidhe Club, Cranston, RI
9,23 - Flatbread Company, Providence, RI
14 - All Souls, New London, CT
15 - Nick-A-Nee's, Providence, RI
21 - Pump House, Wakefield, RI

WOOLY MAMMOTH

13 - Daniel Packer, Mystic, CT

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or E-MAIL:

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CONCERT DATES

Al Anderson

27 - Infinity Hall, Norfolk, CT
28 - Infinity Hall, Hartford, CT

Billy Gilman

15 - The VETS, Providence, RI

Blood Sweat & Tears

6 - Wolf Den, Uncasville, CT

Hot Tuna

7 - Garde Arts, New London, CT

Javier Colon

21 - Infinity Hall, Hartford, CT

Keb' Mo'

6 - Garde Arts, New London, CT

Kung Fu

21 - Toad's, New Haven, CT

Mariah Carey

12 - Mohegan Sun, Uncasville, CT

Marie Osmond

6 - Mohegan Sun, Uncasville, CT

Martina McBride

12 - Oakdale Theatre, Wallingford, CT

Mike Zito

11 - Infinity Hall, Norfolk, CT

Nick Fradiani

14 - Infinity Hall, Hartford, CT

O.A.R.

13 - Foxwoods, Mashentucket, CT

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PAUL GABRIEL

By Bill Harriman

For a guy who has been a working musician for over half a century, Paul Gabriel sure has been on a nice run lately. He was recently inducted into the Connecticut Blues Hall of Fame as a master blues artist while also being honored by the Connecticut Blues Society with a Lifetime Achievement Award for excellence in guitar playing, singing, and songwriting. And just recently Paul released perhaps the finest work of his career, a varied yet timeless set of songs called “Man of Many Blues.”

This album, the follow up to Paul’s 2013 recording called “What’s the Chance,” comes with an array of special guests and like its predecessor was produced by Rhode Island’s renowned blues man Duke Robillard. Paul dedicated this new record to the memory of Georgia Louis. Paul had plenty of nice things to say about her and Duke in this extensive interview.

BH – Congratulations on all the kind words being written about and said about “Man of Many Blues.”

PG - “So far I’m really thrilled with the way everything has been happening. I always would like to think that’s how it would go, but this seems to be really hitting the mark with a lot of reviewers and certainly the listeners. I’m getting a lot of the response that I really hoped I would get which doesn’t usually happen like that.”

BH – You really seem to have a very special working relationship with Duke Robillard.

PG - “When I was getting ready to do the first record with Duke, I knew him pretty well, but I didn’t really know what to expect in a working situation where I had to take direction from him. And it really turned out to be a piece of cake. He’s such an easy-going producer to work with. This time I knew what to expect, and I think the results are even better. The last one was good, and I’m very pleased with the way the ‘Once a Chance’ album came out. I think the main difference in this one was the fact that we were able to use the rhythm section that Duke wanted to use. On my last record I already had a working band at the time, so I talked him into letting me use my own band. I certainly don’t have any regrets with that, but I think the overall consistency of this new one really just hit the home run. That’s because of all the people that work with Duke, they know how to work with each other already. We were just able to put this together in a way that I think Duke thought we could have done for the first one, but it would have been a little bit more expensive and I didn’t really have the money to do it that way then. But this time we did and the combination of all of Duke’s band with the exception of bassist Brad Hallen. I love Brad as a player, but I had so many different bass players that I wanted to work with on this particular record with me. And also of course Frank Davis, the executive producer, is an excellent bass player so I had to have him play. They all did a wonderful job. Scott Spray from the Johnny Winter band is one of my oldest friends. I started playing with him when he was around seventeen. He asked me, ‘are you going to do this record because I want to play on it?’ So, I was able to get Scott and Frank and then the other bass player was Paul Opalach who was in one of my most successful groups called Blue in the Face. And that really was the only sidetracking from using all people that had either worked with Duke or been in Roomful of Blues or his current band. I think the only other people we added as guests were Sugar Ray Norcia who did some harp work and Doug James and Mark Earley on the saxophones. Christine Ohlman put some heartfelt finishing touches on a lot of the vocals which made the R&B type songs just a little bit more radio friendly.”

BH – One of the things I like about the record is that it has a timeless quality to it, like it could have come from any decade.

PG - “I think one of the reasons why all of these people worked so well together, and Duke and I worked so well together, is that we all grew up listening to the same thing. Who knows how I write these? I write them, it’s what comes to my head and I do it. A lot of them are inspired from real situations and then of course if I run out of ideas then I have to make up the rest of it. But that’s part of being a writer. The timeless fact that we’re speaking of, I really wasn’t sure what it was, but Duke hit it right on the head. He said, ‘this reminds me of like a Nat King Cole trio.’ He hears the jazz part of me that I don’t really hear. I wrote these thinking that these would be really good for him to play on. Years and years ago, not that I wouldn’t admit it, I took lessons from Duke when I was a lot younger just because I needed to pick his brain about a lot of things. And he said ‘what do you need lessons for? I’m learning stuff from you.’ We just knew we had a lot in common. For example, when we were ten or eleven, we both watched The Adventures of Ozzie and Harriet with Ricky Nelson and his great guitar player James Burton. That’s where I got my first influence in

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thinking about playing and writing. I used to think that all these really good white guitar players I'm listening to write those songs and created this style and of course I was completely wrong. And then through that I learned to go back and listen to BB King and Albert and Freddie and T-Bone Walker. I look at myself as certainly a blues guitar player, but I love the swing aspect of certain styles of music. I never considered myself a jazz player, but I can play things that apparently sound a little jazzy. And we're right in that kind of vein. That's what he was loving about it because he said, 'this reminds me of a forties or fifties tune that would just fit into almost anything.' He said, 'even people who don't like this style of music will probably like this.'"

BH – One of the new songs that is definitely hard blues is "Just a Bitterness." The vocals, words, and guitar play all come together nicely on that song.

PG - "That one, to my surprise, is actually getting the most air play of any song on the record which I would have never guessed. Amazingly 'Just a Bitterness' is leading the charge by an incredible amount. I'm thrilled with that, but I never would have guessed that. When I wrote it, I'm not sure what exactly I was thinking of. But as I wrote it, it reminded me of a Tom Waits situation in terms of the delivery where it was bluesy, but it's really got a set of jazz chord changes. One of the things that I'm not really still sure about on that song is that that's one of the tunes that I felt sounded like it probably could have been recorded at 3:00 in the morning, all live with everybody doing it. The guitar sound to me was a little over the top but it was in your face when I hit it. And the weird part about it is that so far three or four reviewers were saying, 'wow Duke really went over the top on the guitar solo.' That's not Duke that's me, but I'm not going to tell them that. I double checked to see if it was credited wrong on the inside credits and I guess it's not really clear who did the solo. But I'm laughing to myself because I did it, but everybody is thinking it's him. So, I thought 'oh that's pretty cool.' I was really enjoying that aspect of it."

BH – Tell me about the instrumental "Blues for Georgia."

PG - "That's one of my favorite tunes. Georgia Louis was one of my dear friends. I met her in the late seventies. She had just retired for the first time from an active career in gospel music. She did blues on occasion but because she was such a well-known gospel singer, she sometimes veered away from doing blues because doing blues in church was not done that often. A friend of mine introduced me to her. He was producing a record that she was doing. He said, 'Paul, I got to introduce you to this woman Georgia Louis because you would be the perfect person to play with her.' She was retired for about six months and was getting antsy. She wanted to get back into it. So, he introduced me and we seemed to have a common thing going but we hadn't played together yet. She said, 'why don't you come over to my house and we'll just play and see what happens. If it works, maybe we can do some gigs?' I said, 'sure that sounds like fun, that will be great.' So, I went to her house and she said, 'well what do you want to do?' I said, 'I don't know, it's just me playing guitar and you singing. What do you feel like doing?' She said, 'let's just do some BB King songs and we'll just do something that I used to sing a long time ago.' So, we started playing a little bit and it's just the two of us. And this woman was just incredibly powerful. You couldn't ignore her when she started singing. She said to me, 'honey, I don't know what we got here but we got something good.' I ended up being her guitar player for the next ten years until she decided not to play again. We did a lot of gigs as a duo and we did a lot of gigs with a full band. We played in the city quite often and she was just mesmerizing as an artist. The video stuff that you can see on You Tube is not the greatest quality because it's from the mid-sixties. It's a little off. But you can just see the energy that she had. When she passed away, I wanted to write something that would be an instrumental song, but something that would display kind of what her power was. I don't know if that's the way to describe it or now. She would

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love to do a minor blues. She would start off just singing a couple of licks and then she'd make the band follow her into something that became totally dynamic. So, when I wrote 'Blues for Georgia' I tried to do that with the introduction. The melody came from I don't know where, maybe I was thinking about something that she would sing or it may have come from one of her gospel tunes that I heard her do, that kind of a lick. The solos would be there and the whole thing comes down and goes back to the beginning. Some people thought it was the end of the song but then it continues into a little bit more musicality with the harmonies from the organ playing the melody with me. And it just becomes a larger and larger song and melody. My whole purpose with that tune was to try to emulate her ability because so many people remember her. I wanted to do that and dedicate the record to her so that people would maybe go back and listen to what she did. During the sixties she was the first black woman to have a syndicated gospel television show. It was called TV Gospel Time with Georgia Louis. I watch it every once and a while just because I can't believe I was lucky enough to work with her for so long."

BH – Congratulations on getting a lifetime achievement award from the Connecticut Blues Society along with your induction into the Connecticut Blues Hall of Fame. It's been a great run for you!

PG - "Thank you, that was a big surprise. The lifetime achievement award from the Connecticut Blues Society was a total surprise. When they presented it to me it was actually at one of their celebrity camps which I'll be doing again this month. It was two years ago, and I didn't have any idea this was coming. My wife knew about it. They told her but they didn't tell me. She knew I was going to get this award and she said to me, 'why don't you put on something a little bit nicer?' I'm thinking, 'for what?' It's a Sunday afternoon and everybody is going to be drinking beer and eating pizza. I don't think I need to wear a suit! Of course, I get there, and I do a few songs and then the president of the blues society comes up and said, 'we're going to do something very special here. We've only inducted two people into the lifetime achievement award for the society and we're going to do it again right now.' I'm thinking that this is pretty cool, and he gives me the award and I'm thinking, 'you've got to be kidding!' So that was that. I don't know if I should even say this or not, but apparently there is some competition between the Connecticut Blues Society and the Connecticut Blues Hall of Fame. I think only recently they've become a little bit more closely associated. And I think part of it was because I got inducted into the Connecticut Blues Hall of Fame. I guess there is some flak because they really don't do things together. I said that it's wonderful to see that after doing this for fifty years my efforts are being appreciated. I was just thrilled to accept it. I said I could never be a first-generation blues artist. I'm just a messenger of what came before me. I like to think of myself as a mailman for the blues. I'm just delivering the message. But we're trying to make sure that this art form never gets lost. I'm just so grateful that this is the type of music that I was apparently always meant to do."

BH – I want to give you the opportunity to talk about the "What's the Chance" album. I thought that the very first song on the disc called "Old Time Ball" really captured the swing blues sound that the southern New England music scene is known for.

PG - "I know exactly what you mean. I've had it put to me from a few different people and I believe the description was, 'how did guys from Connecticut and Rhode Island hit this jump swing thing and have it be so legitimate?' The only thing that really rings through my head is number one, I was lucky enough to hear Duke in 1967. I had no idea who he was. I saw him at the University of Bridgeport during a Vietnam war moratorium concert. I didn't know who he was or what they were doing. All I know, a friend of mine said we got to go see this band Roomful of Blues. And I see Duke for the first time and I'm going, 'holy shit, what's this guy do-

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LOCAL BEAT

“Dorian’s Dark Dance Synthesizers: An Interview With South-Eastern Connecticut’s Mysterious Goth-Rock Genius ”

By Andrew Krebs

Twass a month before Christmas . . . at Dorian’s house . . . neither of us wore gothic make-up, not even a blouse. . . the cross-dressing we did . . . while a bit ahead of its time . . . in New London long ago . . . and now we’ve both aged like a sweet wine. Twass a fine night in rural Norwich as my lone car wound around an old rural lane, my headlights like a UFO as I exited the car with my shades on like Rick Okasec or Corey Hart and was greeted at Dorian James’ mysterious home made of old wooden panel cabinets with black diamond door handles. The man is a veteran of many dark rock bands and a very accomplished synthesizer player. His home was stacked to the brim with old paraphernalia, including trinkets and ceramic dolls. He opened his fridge full of TV dinners and offered me a can of Guinness Stout. I could not keep from noticing Dorian’s similarity to Bono . . . black outfit with a black top hat and leprechaun smile with shades and long feathered back hair flowing from behind pale and prominent ears. We descended cobwebbed stairs taking some twists turns and steps around the stuff in his basement . . . past ancient appliances and music and video discs from years back until we finally emerged to a clear corner of his downstairs where several synthesizers were arranged and Dorian showed off his cool vintage keyboards he used to record his songs as well as covers of great 80s

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music.

Once inside the basement, I handed Dorian 3 dark-sounding concept albums from under my armpit: Radiohead’s Kid A, Human Leagues’ Reproduction and Ed Van Fleet’s Migration. Being the goth fan that he is, Dorian chose the Human League and we listened to industrial



music on through the night, with the album interrupted only by his introduction to me of his vintage synths. The first was a Roland Juno 60 primo synth of the 80s, a precursor to the Juno 106 and 1-voiced follow-up to the earlier Jupiter 8 model. After clicking a tinny drum machine he had rigged to it, he tapped the keyb-hook to one of his recent hits “These Things” from his most recent projects November Party. The gated and clocked signals were

richer, fatter and surprisingly cleaner (for analogue) than the sloppier Midi signals that came later. On the left side of this keyboard was a metal 3-way silver switch on a dark wood panel that looked straight out of the 70s. I flicked this switch only to hear his song shoot up or down an octave . . . very cool! . . . and simple (no complicated menus to glitchily touch-screen your way through here). There was also a white plastic tremelo button and sound effects straight out of Prince’s Purple Rain or Eno’s Dune soundtrack. I even played “Jump” by Van Halen on this machine.

Next up? Dorian showed off an MG-1 keyboard by Moog originally sold by Radioshack with its farty tinny monophonic sound. This model had metal faders that filter and smooth out the rough staccato edges on the notes and add a gliding tremelo to the tone output. There was also a noise fader and tuning knob that cut the reverb sustain by changing the soundwave. Also, Dorian showed me a Moog Rogue with a nice satisfying buzz and another cylindrical metal switch that made graded spaceship sounds like the 70s videogame “Combat Tank.” “Yamaha tried to emulate pre-programmed sounds in ways that were richer than rubber keyed Casios” Dorian explained. After these synthesizer experiments we opened another Guinness and played more gothic-industrial albums in his basement space cramped with tapes and discs he still struggles to sell next to his hissing

furnace . . . very Steampunk! He admitted that his hoarding of movies albums and instruments has become a bit of a space problem in his mysterious gothic mancave as we reminisced about Westerly’s Looney Tunes music store and debated whether the small-business-killing monoliths Walmart and Big Lots that moved in a decade ago had actually improved lives by bringing more jobs (and stuff).

Dorian and I recounted our days

in the Skinwalkers (with local star Anne Castellano), sharing the stage with Mr. Slug at the El N Gee club in New London, CT, and wrestling with other performers for control of the spotlight. We laughed upon recounting my epic out-of-tune bass fails at Pool Hand Luke’s or my El N Gee drum and bass remixes (using hisses and wah moves sampled from the spaceship in the movie Starman featuring John Carpenter’s Synclavier synth). We also collated over his DVD collection . . . the kind one might find in a one of those new hipster general stores . . . titles like Mad Max, Logan’s Run, Blade Runner and classic horror movies such as XTRO and (of course) the original Alien. And the night would have been incomplete without a blip from U2’s trailblazing performance of Out of Control at Red Rocks which took them out of theaters and onto the map. As the night drew on, the two of us ascended the rickety stairs to his cluttered old den where he fed me a diet of synthesizer history . . . not so much the funky sexy sounds of Stevie Wonder but the colder, paler more sterile but still punky and entrancing sounds of the Thomas Dolby and Howard Jones. These 2 guys are contemporaries of Brian Eno and Bowie and their sounds show it. Originally part of the spikey technicolor-haired punk rock scene of the late 70s, Dolby went pop or “new-wave” with electronic sounds. His synthesizer rack was ergonomically mapped out on stage for swift finger access and fewer cricks in the neck and he played one of his clap-track-driven hits “Sole Inhabitant” on his Juno 60 keyboard in a blond white suit on TV. What made this keyb so interesting was the fact that you could unscrew and fix it should anything go wrong (something that never happens with new throw-away keyboards whose unfixably complex circuit-boards are glued shut). Dolby demonstrated this onstage as he unscrewed and fixed the pitch of his instrument by re-soldering the circuits to which they were attached. He even learned how to turn stage light signals into sounds by messing with voltage circuits. Embarrassing-

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ly, Dolby admitted to pre-recording one-third of his performance and playing most of his live instruments over that mix. While innovative at the time, that cliché quickly wore out as everyone from Milli Vanilli to (more recently) Mariah Carey have either lost their voice or passed out (and their clap-track and vocal overdubs nevertheless kept playing on going). Finally Dorian gently slid a VHS of Howard Jones into his wooden-paneled Multiplayer and squigly pink lines and a bit of static jumped around the screen for a few seconds before the FBI warning flash faded out and a wispy, green-haired picture of Howard Jones and a freaky light show faded in. The man juggled playing funky bass alongside his Roland synth with its slick melodies.

After the grand entertainment of viewing old films on his television set, I delved into Dorian's history as a musician. The best band he has been in is the aforementioned November Party which he describes as the "most involved" synthesizer band he has had. He also likes his

next generation of songs, enabling him to stretch his arms playing keyb-hooks from all of his favorite songs like the well-known "Month of Sundays" and "Valley of the Mad King." His self-titled project Dorian James featured a "different sounding" drummer Bobby Crash who was more toned down (like the Cure) than previous drummers. From this lineup sprang Bobby's offshoot band Burnouts From Outer Space featuring Pete Barrera. Next project for Dorian was Anodyne X, a goth-metal outfit in which he played with unusually heavy musicians Scott and Phil Barello with whom he formed a power trio. Finally, his band Anne Castellano and the Smoke gave him the opportunity to play bass again. His favorite rock and roll band? Dorian describes his favorite is Siouxsie and the Banshees from the 80s who almost played the 1st Lallapaloosa back in 1991 before alternative music exploded into the mainstream.

Check out Dorian on the internet and search for his albums at your local music store.

Cover Story Continued

ing? Where's he from? Oh, he's from Rhode Island?' That was my first time I had seen him, and as more and more time went by I got to meet him. And one of the things that Duke said to me after I got to know him a little bit better was that 'you know Paul, I hear about you all the time. For years and years, I've always been the guy from Rhode Island. But anytime anybody says anything about Connecticut they always say you're the guy from there.' Of course, in between all of that you had tons of guitar players being influenced by Duke. But the clincher was when Doug James said to me, 'Paul, you realize Connecticut is a pretty small state and Rhode Island is even smaller. But the amount of talent and power that come out of this small area, it influenced the big areas.' Doug has been playing with Jimmie Vaughan for quite a while now. He also said, 'You realize Jimmie Vaughan, when he looked for people for his band, he came to Connecticut and Rhode Island.' If that's not an endorsement, then I don't know what is. I don't know why it happened that way, but I would have to give the credit to Duke for being an innovator in the sense that he was the first one of his type of player that I heard combining blues with jazz. And then of course going back to the big band era of music and taking that swing element that they had and it was really from Duke where I learned how to play anything that swings at all because he would tell me that I had a natural ability to be able to do that. But what you want to do is you want to listen to the horn players, not the guitar players, because they're the ones that swing. And then he gave me in my mind what would be the clue as to how to really do that. He said, 'when you're playing a slow blues your phrasing is based on an even number of notes that gives you a certain type of sound. But when you're playing swing you're phrasing is based on an odd number of notes and that makes your rhythm take on a whole totally different feel. And then he gave me an example of it. He showed me what to do and I adapted that and learned how to do it. He said, 'you don't need any kind of lesson from me.'

I said, 'no, just play because I need to understand what you're thinking of when you're doing this.' And that's how I learned how to do it. It was all his fault.

BH - Well you've really come full circle with Duke!

PG - "Yeah, there were two songs on 'What's the Chance' that convinced Duke that he wanted to produce that record. One of them was 'Old time Ball,' which was the first song that we cut when we did 'What's the Chance.' We were rehearsing it a little bit and he said, 'Paul, would you mind if I played along with you on this one?' I said, 'by all means please do.' We did the tune and of course Duke's rule of thumb is you never do the song more than two or three times when you're trying to record it. If we don't get it in two or three takes, then we'll wait for another day. So, we started doing it and the thing just blew apart! It was swinging and it was jumping, and I would say the interplay between the two solos that Duke and I did, is still probably my favorite two solos on the whole record. And the other one

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HEARING AID



Giles Robson

"Don't Give Up On The Blues"

Maori Music

Giles Robson, harmonica player extraordinaire, and his band mates have produced a free ranging, free style blues album that is just fun to hear throughout, even when the song subject is sad, longing, or trailed by regret. This is due in no small part to the soaring harmonica solos and responses that accent this collection of songs. Robson has also backed his playing, and vocals, with musicians who move easily from tightly structured yet energetic rhythm work to their own instrumental solos, always appropriate and seemingly spontaneous. It makes for an entertaining and free flowing listen.

The title track opens with Robson's harmonica over a shuffle beat, leading to his pleasant vocals and a concluding line, "Don't Give Up On The Blues, you know the blues is a healer, and the blues aint gonna give up on you." Your Dirty Look & Your Sneaky Grin features a slow blues beat and the slow, expressive harmonica playing of Giles Robson, showcasing the depth of a talent considered among the best in the world. Robson has also written all twelve of the new songs on this album, this one with the line "I don't need to ask you, darling, What shape our love is in. I can see it all in Your Dirty Look & Your Sneaky Grin."

Boogie At The Showplace has a '40's feel, fast boogie beat, hearkening back to the days before rock 'n roll. Pianist Bruce Katz breaks into the solo space

with a blazing bit of boogie piano, with backing from Aaron Lieberman on guitar, Antar Goodwin on bass, and Roy Hangen on drums. That 'Ol Heartbreak Sound brings a frenetic pace, some nice bass work and a drum solo that hints at subdued fire in the drummer's hands. The album concludes with Way Past Midnight, a slow, bluesy piece with some nice mellow guitar chord work.

This is a fun album, whose natural and creative flow in some ways disguises the level of musicianship it presents. More info may be found at

www.gilesrobson.com.

- Jon Persson



Rebekah Meldrum

"Rebekah Meldrum"

Independent

The self-titled debut from Blues/Gospel singer-songwriter Rebekah Meldrum with longtime collaborator Paul Holdman is a seven-song surprise gem of an album. Influenced by the likes of Koko Taylor, Meldrum's vocals are like Etta James reborn: powerful, melting with soul, with a bit of growl and rasp. Meldrum is a preacher's daughter who grew up singing Gospel in church and those teachings and experiences percolated and simmered through the decades culminating into a steady command of the blues.

The opening track "Set Your Soul Free" is a Mississippi Delta style haunting tune with captivating harmonica from Tad Robinson. "Whiskey and Wine" is a slow blues shuffle; simple and sparse where less is more. "Far Away" has a catchy melody ready made for a movie soundtrack. The righteous "Ain't

Thinking Bout You" features some fun bass lines and finger snappin' which then eases into the slow blues number "Gypsy." Meldrum gets the funk on with "Coat Tails" utilizing precision musicianship.

The closing track "I'm Here" is dedicated to the memory of the family and friends she has lost to suicide. Portions of the sales of this song will go to suicide prevention programs. The song is Gospel-like, beautiful and inspirational with the addition of some unforgettable vocals from Tad Robinson.

Can't wait to see what comes next from this emerging talent!

Link:

www.Rebekahmeldrum.com

- Sue Menhart



Jeff Dale & the South Woodlawners

"Blues Power"

R.B.I Media Music

"I was born on the southeast side of Chicago, that's where I was raised," opens the first song on Jeff Dale and the South Woodlawners newest release, Blues Power. "And my neighborhood was built on the slag of the steel that the steel mill made." This opens the way to a stark chorus: "Gray skies, black dust, things you get used to. But I'm alive, I survived, the Toxic Stew." The song gives definition to what Jeff Dale's music is all about, where he's from, how he grew up, who influenced him and brought him to be the musician he is today.

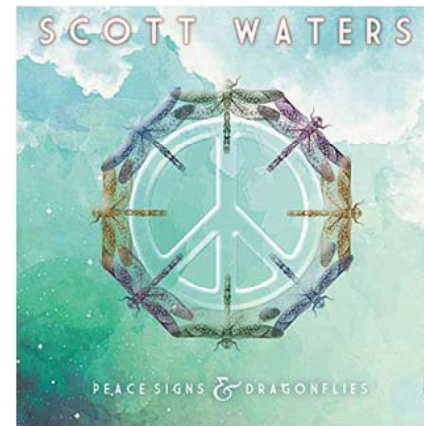
Musically, Dale and the Woodlawners follow the Chicago style of the blues, bringing great creativity to tight, repetitive background rhythms that provide a base over which a wide range of musicians fill and solo. And, there is Jeff Dale's voice, now forty or so years down the road from where he started. Unlike the slow, dense, warm and humid growls of the delta blues, Dale's

voice has an open, mid-western tone, behind a city-born, sometimes darkly cynical delivery of his songs about life on the too real road he has traveled. It can be jarring, even uncomfortable at times, but it makes you hear what the man has to say.

On Middle Class Moan, the hectic pace of city life, where he's "Got more bills than I got friends" drives the narrative: trying to just keep up, with no hope or sign of rest or retirement to come. This culminates in a nice chorus of middle class moans, all part of an underlying commentary that follows through the album. Black Crow carries on with "If there's no justice there will always be a fight," leading to the conclusion "Now the Black Crow's back on the wire." Finally, the album concludes with a fast and fun track titled "Can I Boogie," showing off another side of the singer and his band.

This is a tight, professional, and well produced album featuring a gathering of talented musicians, who deliver song after song of well thought out and skillfully performed Chicago style blues. More info may be found at jeffdale-blues.com.

- Jon Persson



Scott Waters

"Peace Signs & Dragonflies"

Too Cool for School

Scott Waters, a Southeastern Connecticut singer-songwriter and guitarist of cover band "Pirates for Peace" fame, has finally unleashed his true talent. His first solo project, the long anticipated "Peace Signs & Dragonflies," is a twelve-song jewel of an album with top-notch support from area musicians, impeccable recording, and seasoned songwriting pulled from 100 demos he had been working on since his teens. For the album, which is now available for streaming, on CD, and vinyl, Waters

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wrote all the songs, sang lead vocals and played acoustic and electric guitars.

Other musicians on the album include: Ken Serio – drums and percussion; Lawrence White – bass; Mike Barrette – electric guitar; Phil Mann – keys; Patrick Lennon – trumpet; David Zoni – trombone and Chip Fenney – sax.

Waters' pleasing vocals and obvious mastery of the songwriting craft results in a wide variety of simply great songs. Each tune is completely different in chord structure and melody with strategic accompaniment; well thought-out and precise. Every song is radio-ready.

The opener, "Only What I Want," is majestic and Allman Brothers-like with super harmonies, a melodic bass line and a catchy chorus. The chords you secretly long to hear in a song envelope the poppy "Always Love," which I can hear in a movie soundtrack. "Save My Life (Like Poetry)" is just as poetic as the title suggests as Waters pours his heart out. The upbeat "County Line" has a country rock flare while "Love Story" is NRBQ-like: upbeat and positive with snappy horns and a killer sax solo. In contrast, the orchestral "Paint By Numbers" fuses seventh chords brilliantly with punchy percussion, a breezy bass line and tinkling piano.

A sure crowd pleaser, "Hey Rock and Roll," features more Allman Brothers-like guitars in this introspective catchy anthem. The island-like "When It's Only Love" sways gently along with some tender trumpet. "Shoelaces" is super fun with plenty of horns and inspirational lyrics.

My favorite tune is "You Are My Home." With fantastic acoustic guitar work and a throwback to Tower of Power horns in perfect harmony, it is simply beautiful. Another potential movie soundtrack song is "The Word Goodbye," complete with meticulous guitar licks. The final cut, "Zarah's Lullaby," is a heartfelt tribute to Waters' daughter with sweet seventh chords and charm all around: an instant classic!

"Peace Signs & Dragonflies" is a remarkable musical achievement from one of the area's best loved musicians. I highly recommend checking it out!

Links:

<https://www.scottwatersmusic.com/>
<https://distrokid.com/hyperfollow/scottwaters/peace-signs--dragonflies>

https://www.amazon.com/gp/product/B08142HPHX/ref=dm_ws_sp_ps_dp
<https://music.apple.com/us/album/peace-signs-dragonflies/1486680952>

- Sue Menhart



Cass Clayton Band "Play Nice" Independent

Award-winning Colorado soul and blues singer-songwriter Cass Clayton and her band combine rock, soul, blues, funk and R&B to make genre-breaking, non-formulaic and downright interesting music. Their latest album "Play Nice" is a twelve-song eclectic mix of tunes that don't disappoint. Clayton's vocals are clear and pleasing and the musicians, including co-writer and guitar player Taylor Scott, bring seasoned original music that touches on many styles, in any way they feel like bringing it.

The opening track "Dawes County" eases you in with a light, country feel, and then they funk it up with "Little Things." The title track "Play Nice" is modern electric blues complete with Rhodes piano and Hammond C3 from Jon Wirtz. The driving tune "B Side" features clever lyrics and expert use of a Wurlitzer. Horns and tinkling piano abound on "No Use in Crying" and "Tattered and Torn" has a soulful melody. The band picks things up with "You'll See" with driving instrumental licks and percussion showing how powerful, tight and funky they can be. "The Most Beautiful" is a slow waltz with tender, thoughtful lyrics about "the freaks we meet" with "unshaken souls." "Doesn't Make Sense" and "Flowers at my Feet" bring more fun funk. A cool instrumental continuation of the title track follows with "Slow Kiss." The band's cover of Ted Hawkins' "Strange Conversation" is just as eerie as it should be with the haunting lyrics "your next lover is gonna be the blues."

If you're looking for courageous music that doesn't bow down, check out this band!

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COOKING WITH THE BLUES

By Jack Chaplin

A few weeks back, I wanted to go out for a special day with some great friends and family. I thought of the most excellent place we could go, and it was one of those occasions where money was no object. We thought of going up to Providence, but my daughter Rachel wanted something a little closer, maybe in the Westerly area, which has some great places... We wanted a memorable experience. I then thought of the Ocean House in Watch Hill, up and around the corner from that jip-joint The Olympia Tea Room. When we passed by, they were closed up for the season like the rest of the town. The owners were probably wintering in West Palm after the seasons' haul, but anyway...

When we pulled up to the valet, I got nervous, a big sign out front had the dress code on it, collared shirt required! I had on my best Carhartt Hensley button-up, but still questionable. The nice valet man said I was ok and told us it would be a \$3 valet fee on the way out, 5 Star classy! What a magnificent place, a croquet court next door with Taylor Swift's palace in the backdrop. The decor was spectacular, beautiful paintings and furniture around. We were early and headed for the bar, which had a nice view of the open kitchen across. We ordered a glass of Sonoma Cutrer, (\$15) for LaKisha and a Bloody Mary (\$15) for me. I don't drink much, usually a shot of Crown or Jameson and a Coffee Stout, but for brunch, I enjoy a good Mary! This one was so weak in flavor I had to order extra lemon and horseradish, which the kind gentleman roused from the kitchen. After copious amounts of S&P, it finally had some flavor; I had thought it would be too much to ask for some Worcestershire! The garnish was excellent though, colossal olives stuffed with Cornichons, a nice



touch. Everybody showed up, and we were shown to our table in the interior dining area, in hindsight we should have asked for a table next to the windows that had the million-dollar view. My sister Holly was hungry, so right away, we ordered two Charcuterie Boards (\$22). Out came a sorry excuse, three paper-thin slices each of Capicola, Genoa, and Prosciutto, oddly shaped chunks of orange Cheddar and a mystery white cheese. The cheese looked like it was reclaimed off of last night's wedding party buffet. We had bets on what it was, I said Swiss, close it was Gruyere, which is nice on a Baked Onion Soup. Also included were some toast and jam; honestly it looked like it was leftover from the continental breakfast. Also included was a paltry dish of pickled vegetables. Save your money; Big Y has a nicer Meat and Cheese Platter. For entrees, 4 ordered Caesars (\$16), one with chicken, a massive hunk of unseasoned and unsliced breast, (\$12) extra, One with Shrimp, (\$18) extra. My niece had an Heirloom Salad (\$18), with Shrimp, (\$12) extra. By the way,

Heirloom Tomato season had long since passed. Seriously you can get a nicer Caesar at Wendy's with a packet of Ken's. Two of us had the Lobster Salad (\$36). The lobster on the salad was all claw and knuckle, no tail meat probably came frozen, it should have been fresh. LaKisha ordered the OHBH Salad, sounded nice, but it was a tossed mess minus the promised grilled asparagus. My sister Holly ordered the Steak and Frites (\$36) well done, and out came a huge cut of New York Strip over Fries, rare! Back to the kitchen, it went. We ordered desserts around and coffee. The hostess touted the Banoffee Cheesecake, so so like the Hazelnut Tart. If they were smart, they would order their desserts from O.C. alumni Adam Young. His Sift Bakery is in Mystic and a new location right around the corner in Watch Hill, which is closed for the winter. Sift is a must if you're in the area, Adam was voted best Pastry Chef in America and lives up to it. We had a perfect time enjoying each other's company regardless; it was great to all be together. The Ocean House just received a Travel + Leisure Award - Top Ten resorts in the Northeast and Top 100 Hotels in the World. They have also received the AAA Five Diamond and Forbes Five Star awards, only ones in the state. I can see that as far as beauty and location, they live up to it, but not as far as the food is concerned. I would give it 2 Stars. It was not memorable and very disappointing, Mr. Royce and management have no excuse. I compare it to Jerry Jones

and the Dallas Cowboys. They have the highest payroll in the league but can't win the big game, poor coaching on the field, and leadership upstairs. The Ocean House Needs To Clean Its Kitchen!

P.S. I hear the Weekapaug Inn has way better food.

I just finished up a Thanksgiving feast! Everyone brought food, and everything was on point. I bought a turkey from Salem Prime Cuts, which came from Amish country in upstate NY. It was a free-range organic big bird. I put it in the oven for 11 hours low and slow, like my Mom use to do, at 225 degrees, then bumped it to 375 to brown. It didn't give up much juice or fat but came out great. I made a sausage Cornbread Stuffing w/ whole Kernel Corn and made my Gravy, of course! There were also Baked Ham, Braised Beef, Mac & Cheese, Mashed Potatoes, Green Beans, Potato Salad, Deviled Eggs; Home Made Brandied Cranberry Sauce, Collard Greens, Rutabaga, Candied Yams, Rice and Beans, Corn Bread, Rolls.

Everything was so delicious, and for dessert, we got to see the Cowboys get beat! Black Friday sales were in full spring! Retailers use to at least wait to put the pressure on, but this year they started weeks ago! I felt terrible that LaKisha's niece, Christine, had to go work at Best Buys with her boyfriend Alex and had to miss dinner. Brought back memories of having to work so many years in the hotel/restaurant business. These



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days you couldn't pay me enough. I think Thanksgiving should be a two-day holiday minimum, and I am not ready to go back today! Ok, onward to Christmas, cue the music, get the tree set up, dust off the decorations, work on the greeting cards, and start planning the menu. We do Christmas Day at my sister Holly's house, and we have an appetizer competition; winner takes all. I can't say what I'm doing yet, but it's a slam dunk. Hint, it's a classic lobster dish, shhh.

More To The Story, "Cooking With The Blues," an excerpt from my book in progress.

I had finished up my one year plus apprenticeship at the Signature Restaurant. My girlfriend Marna and I were ready to make our move out to west. After graduation from J&W, I had a dream to move out to Colorado, to be a ski bum during the day, and work in a restaurant at night. She had a year left of high school, and the plan was to move soon after graduation. Things at home after my

Dad died were strained and depressing. Years earlier, I had found out that he had a long-time girlfriend. One day while he was managing a motel, she had pulled up outside. I asked my father who she was, and he told me he had been seeing her for quite a while and swore me to secrecy. My Dad was a lady's man, and I had figured out for years that he probably had girlfriends, but this confirmed it. I kept this secret for years, and my Mom somehow had found out. She had confronted my father in an ugly scene around the dinner table one day shortly before he died and was hurt that I had known. It was time to make a move out onto my own. The Signature Restaurant was part of ARA Food Service, the Davries, the fine dining division. Carlo had lined up a transfer to Denver and put me in touch with Don McMillan, the GM of food service for the Johns Manville World Head Quarters. We had about \$600 saved to make a move out to Denver, and the plan was set for me to go out first, and when I found an apartment, she would fly

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Cooking with the Blues Continued

out. I decided to leave in late July 1979. I had a 72 Cutlass Supreme that I bought from sister Heidi all packed up, and I was said my goodbyes.

At the last moment, my brother In-law Dave Armstrong decided he'd take the ride out with me. I had all of our worldly possessions jammed in, Pekoe, our parrot included. There was just enough room for Dave. We shoved off into the wild blue yonder. We didn't get more than a few hours into Pennsylvania when the water pump blew. We were on the interstate and pulled into a small town called Dayville. It was late afternoon when we found a garage that could fix it, but not until the next day. We had to get a room for the night, and the following day \$250 lighter, we continued. It was a hot time of the year, and around high noon the next day, we were driving through Omaha, Nebraska, when the car started overheating! Again we found a garage who checked the thermostat, which seemed fine and suggested we flush the engine block, another \$150 down. Back on the road later in the afternoon passing through Lincoln, she started overheating again! By the time we got to a garage, it was late in the afternoon, and the dealership was closed for the weekend. We got a room, and Dave called his brother-in-law George who was a good mechanic as I was reliving the nightmare we were in with my finances dwindling and no safety net. I was at the point of no return, should we ditch the car and rent a van or what to do? I was relieved that I wasn't alone, and I had Dave along for the ride. The result was we found a garage that let us borrow a few tools to pull out the thermostat and see if that would work.

Back on the road, we were closing in on Denver, on the long climbs along the Platte River the car would start to overheat. We'd hang our arms out the window, and as soon as the gauge started rising, we felt for the water to spew out. We'd head for the next exit and let the engine cool, a few time we found a hose and jammed it in the radiator. The engine would knock from the cold water hitting it, but she held together, and we finally hit Denver late on a Sunday afternoon. I asked a cop where the cheapest motel was, The Broadway Hotel, \$25 a week shared a bath, \$29 with a private. Marna was coming out in a few weeks, so I sprung for the High dollar deal! By the time it was all said and done, I had hit the town with \$50 left out of our life savings, all the money I had in the world, and I started work the next morning!

I Wish All A Merry Christmas or whatever Holidays you celebrate. Try not to hurt yourself on New Year's Eve, Ring in the New Year with a clear mind and body! Thank You Dave Pottie and Sound Waves Magazine for giving me the opportunity to express my thoughts and opinions.

God Bless and Good Health

Jack



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Cover Story Continued

was when we did the song called 'Roomful of Blues.' It had nothing to do with the band, but I figured the title would probably get Duke's attention, which it did. We were doing a gig together at Café Nine in New Haven. I was opening for Duke, but I was playing solo. So, I said, 'Duke, here's a song for you,' and I played him 'Roomful of Blues' at the end of the gig. He said, 'did you record that yet?' I said, 'no, not yet. I was hoping we could talk about that.' He said, 'call me next week and we'll talk about it because we're going to do a record and that's going to be on it.' And that's how the whole recording process started. I've been playing with him on and off for years, but we never really got a chance to do anything recording wise until we did 'What's the Chance.' And then of course after that it took off. We've probably played together over a couple hundred times. It always works. We're different enough that there's no question when he's playing and there's no question when I'm playing. But he just inspired me constantly. And, like I said, as a producer he was just so easy to work with. He just would give you these simple little ideas that would just make everything so much better. Even with this record too, his producing style is really relaxed. A lot of times I'm thinking to myself is he really paying attention to what we're doing? But then he'll say something like 'you know about two minutes and thirty-four seconds into that take you did something that I think we need to fix.' He caught me off guard a couple of times before I realized that this guy is a freaking genius. It's not like he's in your face saying, 'you got to do this, or you got to do that.' He just says the right thing at the right time, and it ends up with a great record."

Early in his career, Paul toured with Michael Bolton way back when he was still using the last name Bolotin. He also played on three Harry Chapin albums before Harry's untimely death in 1981. In 1991, Paul played slide guitar on Rory Block's Grammy nominated record, "Mama's Blues." Through the years he's appeared on stage with legendary blues musicians such as B.B. King, Buddy Guy, Albert Collins, James Cotton, Robert Cray, Gatemouth Brown, Johnny Winter, Warren Haynes, and countless others. Now Paul is the legendary musician.

Like Ronnie Earl in Massachusetts and Duke Robillard in Rhode Island, Connecticut native Paul Gabriel's standing in the southern New England blue's scene is lofty and secure. He is certainly a man of many blues.



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THURSDAY, FEBRUARY 13, 2020 | 7:30 PM

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THE VERY HUNGRY CATERPILLAR SATURDAY, FEBRUARY 22, 2020 | 11:00 AM

Three beloved stories by Eric Carle, award-winning children's book illustrator and author, are retold on stage through the magic of black light and fanciful puppets.

BANFF MOUNTAIN FILM FEST SATURDAY, MARCH 7, 2020 | 7:00 PM

A collection of the 2019's best sports and outdoor action films on the Garde's giant screen.

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

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MELISSA ETHERIDGE

FRIDAY, APRIL 3, 2020 | 8:00 PM

The rock music icon performs her latest album The Medicine Show and classic hits.

ARRIVAL FROM SWEDEN: THE MUSIC OF ABBA SATURDAY APRIL 4, 2020 | 8:00 PM

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