

Sound

Magazine

**Volume 30
Issue 6
June 2020**

Waves

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A Tribute to LUCKY PETERSON

- The Proven Ones**
- Tom Guerra**
- Lara Herscovitch**
- Crystal Shawanda**
- Stephen Cooper
& the Nobody Famous**

Plus

LITTLE RICHARD



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



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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Dear Readers,

“The Times They Are A Changin’” - These words could not be more apropos to the world we now live in. There is no longer the normal of yesterday, and it doesn't look like we will get back to those days. Our social interactions will be effected for months. Dining out, Music Events, basically any large gatherings. It's like we are a child that is trying to ride a bike and we fell off. Hesitant to get back on. But if we are to get down the road ahead of us, we need to get back on. Cautiously, yes. And we must move forward. Despite the obstacles in front of us. We can do it as a group, with family and friends. With our neighbors, far and wide. The one thing I have learned during hard times that have help me and a generation get through times as these was the arts. Specially MUSIC. We need to support the arts community. Music as they say sooths the beast, it calms the soul. It is also at times our marching anthem. Inspiring us to strive forward and change society for the better. So help your neighbor, support the arts, and let's get through this together.

This year is Sound Waves Magazine's 30th year of publication! We had some great ideas on how to celebrate, but that all changed in an instant. Hopefully we can do something to thank all our readers before the year is up. We have been around all these years because of you. Thank You for your support. We are not going anywhere. Online or in print. Right now we are only online, but the print will be coming back. And we have something new in the works. Something that I think is pretty amazing and unique. Stay Tuned!

Peace
David L. Pottie
 Publisher

“I've found that no matter what life throws at me, music softens the blow.” – Bryce W. Anderson

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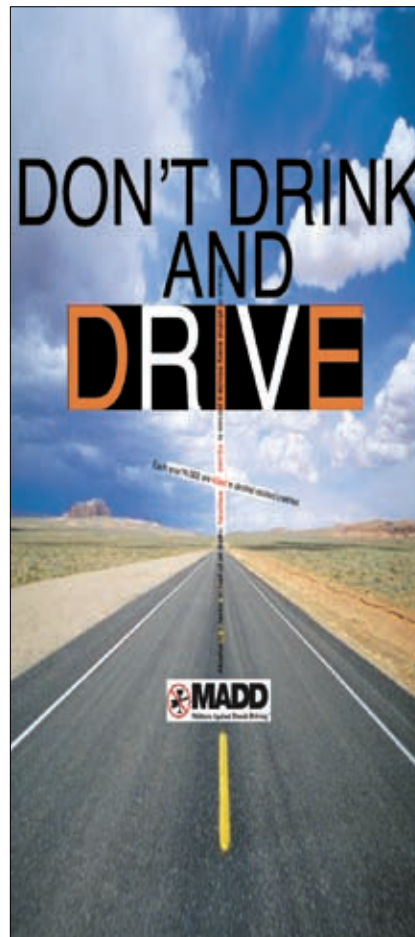
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LITTLE RICHARD REMEMBERED

The Night the King Held Court

By Rex Rutkoski

So, it was the fall of 1975 when I made the mistake of asking Little Richard:

“Little Richard, are the reports true that Mayor Beame is going to crown you king of rock’n’roll when you play New York City later this month?”

Richard:

“I’m already the king of rock’n’ roll, I’ve been the king for many years. I am the creator of rock’n’roll.”

Thus having been chastised by the MAN himself, and not daring to mention that my name meant “king” in Latin, I pressed the question.

Little Richard, talking from his suite in a Pittsburgh hotel during his three-day stand at the Nixon Theater, explained that “a week of rock royalty” was to be held in Radio City Music Hall in a few days with none other than his highness as the headliner.

Little Richard Penniman, the Macon, Ga., flash who died May 9, 2020, at the age of 87, could never be accused of not believing in himself (at least publicly).

A typical response during his interview with us was his answer to my question concerning whether he considered rock of the ‘70s to be more competitive than when he began in the ‘50s.

WHAT IS COMPETITION?

Richard:

“Yes, there is more competition. But what is competition? Being the king of rock’n’roll, I just keep on traveling in my dominion.”

Little Richard did that beautifully for the remainder of his life.

“He was the model for 99 per cent of the screaming, jet-propelled pelvic freak-outs of the post-Elvis early rock era,” suggested an early rock encyclopedia. “Pat Boone rode to fame on his songs and the Beatles took a lot from his style. Mick Jagger and James Brown never stopped doing the raving Little Richard thing. Once you have seen Little Richard it is very difficult to take any other rocker seriously. He did it all first.”

“Tutti-Fruitti,” “Long Tall Sally,” “Slippin’ and Sliding,” “Rip it Up,” “Ready Teddy,” “The Girl Can’t Help It,” “Lucille,” “Send Me Some Lovin’,” “Jenny, Jenny,” “Keep a Knockin’,” “Good Golly Miss Molly,” “Ooh! My Soul,” “Baby Face,” “Can’t Believe You Wanna Leave” – you didn’t sit still to his songs.

The Beatles, the Rolling Stones, Prince, David Bowie, Jimi Hendrix, AC/DC and so many others took this pioneering rocker’s influence and adapted it to their own approach.

No less than Bob Dylan wrote in his high school yearbook that his goal was to “join Little Richard.”

A SHINING STAR

“He was my shining star and guiding light back when I was only a little boy. His was the original spirit that moved me to do everything I would do,” Dylan said.

When I asked Little Richard what most impressed him in comparing the rock of the ‘50s with rock of the then present, the 1970s, he responded: “To see that there’s nothing new under the sun, and the older people that started it all are still here.”

The same energy he added, was still there in ‘70s rock.

“Yes, when I do it and a lot of other people too,” he added. “People like Elton John, James Brown, Bo Diddley, Tina Turner.”

Richard said it was “sometimes confusing that people don’t know what to

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Rockin' and A-Rollin': A Tribute to Little Richard

By Mark T. Gould

Good Golly, Miss Molly, it had to be a misprint.

For some odd reason, pretty much lost to the sands of time, a friend and I found ourselves at a garage sale on Coburn Avenue, a little more than a block from my home on Avery Street in Mystic.

Now, mind you, I’d never been to a garage sale, and I haven’t the faintest recollection how we stumbled upon this one. I do remember that it was circa 1970, and being, if the math is right, a 14 year old with all the time in the world, well, we probably saw the crowd, got curious, and wondered in amongst the bargain hunters.

By that time, I had been a fanatical music fan for about three years, and pretty much made it my life’s ambition, even at that relatively young age, to learn about, and collect as much, of that old time rock ‘n’ roll as possible.

In order to that, I was finding out the hard way that I had to work backward. What I mean by that is I was a bit too young to be exposed directly to the first wave of early rockers, and, instead, I learned about them by carefully studying the liner notes of my current albums, particularly when an artist covered one of the classics.



I recall that it happened with Creedence Clearwater Revival’s “Born on the Bayou” album, which had been released the year before this excursion. I noticed a song on it that was not written by band leader John Fogerty, but, nonetheless, really rocked. I read the song title on the cover. It was something called “Good Golly Miss Molly.” I was instantly struck by the sheer power of it, and wanted to know where it came from.

I looked on the vinyl itself, searching for the songwriter. All it said after the song title was “Penniman,” which, at the time, really wasn’t much help to me.

So, I did what amounted to my customary musical research in those very pre-Internet days. I had my parents take me to Roberts Music in New London, whereupon I asked the guy behind the counter about the tune.

“Oh,” he said. “You mean Little Richard’s hit.”

All righty then. Little Richard. I just had one question for him: “Who’s Little Richard?”

The reference to “Penniman” on the CCR record was “Richard Penniman,” the real name of the one of a kind Little Richard. An influential figure in popular music and culture for over seven decades until his death at age 77 last month, he was credited with being one of the, if not the, originators, innovators and architects of rock ‘n’ roll.

Little Richard’s most celebrated work dates from the mid-1950s, when his charismatic showmanship and dynamic music, characterized by frenetic piano playing, pounding backbeat and raspy shouted vocals, laid the foundation for rock and roll.

His innovative, emotive vocalizations and up-tempo, rhythmic music also played a key role in the formation of other popular music genres, including soul and funk. He influenced numerous singers and musicians across musical genres from rock to hip hop and, as such, his music helped shape

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MUSIC NOTES

“Boys From the North Country”

By Mark T. Gould

It's been said that a good friend is hard to find.

That's particularly true in today's most public of invasive social media worlds, where pretty much every utterance, casually toss-out phrase and, yes, our inner most thoughts and desires, no longer remain private, but, instead, are splayed across any and all public communication platforms, many times by those whom we thought were our friends, somehow, some way and for some unknown reason, betraying our confidences.

In this environment, can you still find a friend, one who will be at your side through thick and thin, offer you grounded advice, hear your innermost thoughts and fears, and, most importantly, keep your counsel?



Ya know, like a real friend.

Today, that's a seemingly tough, bordering on impossible, task. And, imagine having someone like that, in this day and age, when you are arguably one of the most recognizable and influential people in the world, but one who, despite that fame, has steadfastly guarded what is left of

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his privacy?

Wouldn't it be something for that person to have such a friend?

That brings us to Louie Kemp. Kemp, a native of northern Minnesota, is a very successful businessman, having taken over his father's Lake Superior fishing business, expanding it into Alaska, and making it one of the most successful seafood businesses in the country.

You've heard of, or eaten, “Crab's Delights”? That's Louie Kemp.

“Alaska Delights”? Yep, Louie Kemp.

“Lobster Delights”? Right, Louie Kemp again.

But more than that, much more than that, Louie Kemp is Bob Dylan's best friend.

Yeah, that Bob Dylan. Or, as Kemp has called him since they met at Hertzl summer camp in northern Wisconsin in 1953, “Bobby.”

After so many years, at the urging of close friends, Kemp has written about his lifelong friendship with the man many have called (probably to his chagrin) the spokesperson of our generation, in “Dylan & Me: 50 Years of Adventures,” self-published by the author.

Over the years, Dylan has been a paradox wrapped inside a riddle to many, touring constantly, writing some of the most meaningful songs of this and the last century, his every public utterance analyzed and over

analyzing by a devoted, demanding, inquisitive public.

As such, he has always constantly been the public eye. Yet, amazingly, he has managed to keep much of his private life, well, private. Music fans may know of his son, Jakob, leader of the Wallflowers, and, more recently, the narrator and creator of the “Laurel Canyon” documentary, but that's about it.

And, his best friend has kept it that way.

A couple of months ago, Kemp was kind enough, through a mutual friend, to share a copy of his book with me, and indicate that he would be willing to answer some questions about it, and, I presumed, about Dylan.

I read the book, which is terrific, and put the questions together, seeking, in the most respectful way possible, to draw Kemp out a bit more about his friend.

Now, knowing what I know about the integrity of a real friend of Dy-



lan's, I should have known better, a lot better.

“I don't get into those types of details (about his friendship with Dylan),” he told me after I submitted the questions to him. “The book, the stories, speak for themselves.”

Indeed, they do. And, interestingly, Kemp is not at all closed off in describing his friend, in his own way, in the book.

From witnessing Dylan's first public show, performing Hank Ballard's “Annie Had a Baby” at a talent night, to being his friend's right-hand man during his 1974 comeback tour with The Band, to producing the unique Rolling Thunder Revue tour in 1975, to a first-hand view of Dylan's simultaneous study of Christianity and Judaism,

to the mutual grieving of a close friend's death, and many other days and events over the years, Kemp has woven in and out of Dylan's life, always ready to stand by, lend a hand, offer an opinion, or, just like any best friend, to just be there, whether that is nearby or far away.

I thought long and hard long after Kemp told me that he did not want to discuss any other details about his friend, other than what was in the book. The more I thought about it, the more sense it made.

A real friend, a best friend, is always there, and always, always keeps a trust, a respect, and a confidence.

“I will tell you one thing,” Kemp said to me. “Bobby has been humble and down to Earth about his success. He knows that he was given a gift and the credit goes to God.”

And, credit also goes to his friend, Louie Kemp.

His best friend.

Louie Kemp's “Dylan & Me: 50 Years of Adventures” is available via Amazon.

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John Hammond

Little Richard Remembered Continued

call rock.”

That’s because, he theorized, “there are so many different faces.” “I’m glad to see new artists, like Sly and the Family Stone and Mick Jagger, come up and carry rock on.”

Richard said he had just returned from a tour of Europe where, he recalled, his reception as “very big. Everywhere we play it’s been fantastic.”

A CLOSE CALL

In 1957, after an apparent close call with death in an airplane, the artist stopped touring and making records to devote his life to the music of the Lord. He played in a Seventh Day Adventist Church off Times Square in New York City.

After a five-year sabbatical he began to cut gospel records and eventually returned to rock’n’roll.

I asked him what role his faith played in his work.

“I still believe there is a God and He goes every place I go – in spite of me and the world,” he said. “I thank Him for His goodness. I’m glad He loves me.”

With that, Little Richard, God’s confident servant, bestowed his blessing on me, concluding the interview.

In my mind, his magic words translated into this heartfelt message, the rallying cry for many generations:

"Awopbopaloobopawopbamboom!"

(Rex Rutkoski, a longtime Soundwaves contributor, is a regional, national and international freelance writer based in Pittsburgh, Pa. He can be reached at rexrutkoski@gmail.com)

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Rockin' and A Rollin' Continued Continued

rhythm and blues, not to mention rock 'n' roll, for generations to come.

Little Richard is often cited as one of the first crossover black artists, reaching audiences of all races. His music and concerts broke the color line, drawing blacks and whites together despite attempts to sustain segregation. His contemporaries, including Elvis Presley, Buddy Holly, Bill Haley, Jerry Lee Lewis, the Everly Brothers, Cliff Richard, Gene Vincent and Eddie Cochran, all recorded covers of his works. Taken by his music and style, and personally covering four of Penniman's songs on his own two breakthrough albums in 1956, none other than Elvis Presley told Little Richard in 1969 that his music was an inspiration to him and that he was "the greatest."

His influence went even farther than that. During one of Little Richard's European tours, a new band trying to break into the music business was chosen to open for him. Backstage, he encouraged their work and reportedly taught their bass player how to better emote when he sang.

The group was the Beatles, and the bass player was Paul McCartney.

The rest is history. Little Richard's history.

Little Richard was honored by many institutions. He was inducted into the Rock and Roll Hall of Fame as part of its first group of inductees in 1986. He was also inducted into the Songwriters Hall of Fame, and he was the recipient of a Lifetime Achievement Award from the Recording Academy and a Lifetime Achievement Award from the Rhythm and Blues Foundation.

In 2015, he received a Rhapsody & Rhythm Award from the National Museum of African American Music for his key role in the formation of popular music genres, and helping to bring an end to the racial divide on the music charts and in concerts in the mid-1950s, changing American culture significantly.

"Tutti Frutti," his first major hit, was included in the National Recording Registry of the Library of Congress in 2010, which stated that his "unique vocalizing over the irresistible beat announced a new era in music."

Other major chart toppers included "Long Tall Sally," "Good Golly Miss Molly," "Rip it Up," "Slippin' and Slidin'," "Ready Teddy," and "Jenny Jenny," all of which, amazingly, were included on his very first album, "Here's Little Richard," cut on the Specialty Records label and released in March 1957.

Of course, I knew none of that, other than that he wrote "Good Golly Miss Molly," as I drifted casually through the garage sale.

After a while, I noticed a bunch of records albums in a pile on a folding

table. Even at that young age, the allure of sifting through them in a store like Roberts or Oliver's in Mystic could keep me occupied for hours.

Ready for my fix, I sauntered over and started to leaf thru them.

And, there it was, about halfway down the pile, a fairly good condition, clearly first pressing copy of "Here's Little Richard," that aforementioned debut, with pretty much all his hits, on Specialty.

From what the Roberts' Records guy told me, I knew it was this was pretty rare, pretty much a Holy Grail of sacred albums, even in 1970 or thereabouts, from one of the Godfathers of rock 'n' roll. I mean, there they were, as they were first recorded, "Tutti Frutti," "Ready Teddy," "Slippin' and Slidin'," "Long Tall Sally," "Miss Ann," "Rip It Up," and "Jenny Jenny."

On one album.

In my hands.

Holy wop-bop-a-loo-mop alop-bom-bom, I just couldn't believe what I'd found.

I turned it over in my hands, and looked for a price sticker. There was a little one in the upper left hand corner. It was hand scrawled and scribbled, and I could barely make it out.

I could see a "25." What I thought I could see, or maybe I was praying to see, was a small dot or mark in front of the aforementioned "25."

Could it be? 25 cents for a first pressing of Little Richard's first album?

I looked at the other albums. No help there. None was marked any better or clearer.

'25 bucks,' I thought. 'It has to be 25 bucks.'

Which, to a 14 year old whose paper route was his sole source of income might as well have been 25,000 bucks.

I looked around and me, and, across the lawn, located the neighbor hosting the sale, whom I recognized and knew slightly through my parents. Trying all so desperately to be cool, I strolled over to him with the treasure in my hand.

"Excuse me, sir," I said, in probably the politest voice I'd used in my life up to that time, "how much is this?"

He took the album out of my hand, turned it over, glanced at the price, and said those three glorious words:

"Twenty five cents."

Music to my ears? You betcha.

Before he could change his mind, or perhaps read his own writing better, I fished a quarter out of my pocket and handed it to him.

I walked away quickly, trying desperately to hide what had to be the biggest Cheshire cat grin of all time.

My friend walked over.

"Did you find something?"

Ya think?



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I ran home, cued it up, and Little Richard, well, to use his own words, "ripped it up."

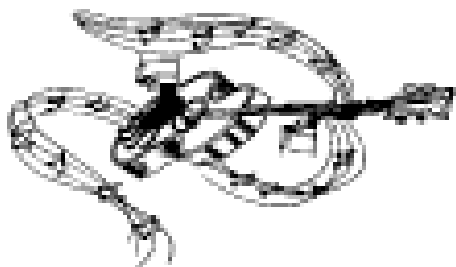
I've never really been one to put a monetary value on music, but, over the years, I've seen this first pressing sell for over \$200 at various record conventions, and there are presently copies for sale on eBay at around that same price.

But, for me, any financial value was never the point. It was about the music, it was, and is, always about the music. The music, and those pioneers like

Little Richard who created and influenced all that's come since their time.

I certainly got more than my 25 cents out of it, a lot more. I got to hear the unadorned sounds of rock 'n' roll at its creation, all brought to me by a shaman-like, wild-man piano player and singer.

Yesterday, today and always, "Here's Little Richard."



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Lucky Peterson

By Bill Harriman

It was Sunday May 17 and I had just awakened from an afternoon nap. I was still groggy when I reached for my phone to check my Facebook page and read the news that Lucky Peterson had died. As I am reading this short blurb, I am thinking that this cannot be true. This has to be a mistake. This awful feeling, which I can only describe as a mix of shock, anxiety, and fear, is overtaking me as I look online for confirmation and there is nothing there. I cannot find any other sources to confirm this. Whom can I call? I think of his friend Jack Chaplin who is the owner of Daddy Jack's restaurant in New London, a place where many of us had recently seen Lucky, to ask him if he heard anything. He had. It was true. Lucky had a stroke a couple of days earlier and had died peacefully in his Dallas home surrounded by his children and his beloved wife Tamara. He was 55 years old.

As the international blues community pays tribute to Lucky, all I can do is talk about what he meant to Sound Waves Magazine, the Connecticut area, and me in general. I am not going to write a biography. You can go to Wikipedia for that.

Over these last few years, Lucky played up here regularly. He had formed a trio with local legends Liviu Pop on drums and Mike Nunno on bass. He would show up several times a year to play at Liviu's weekly Thursday gig at Black Eyed Sally's in Hartford. Many times Tamara, who is a tremendous singer, would be with him and take part in the show as well. There would also be shows at The Tipping Chair in Southington, Theodore's in Springfield, and the aforementioned Daddy Jack's. They would play other area venues as well but these were the spots that I would go see them.

I remember first meeting Lucky Peterson in June of 1995 when I interviewed him at the Arch Street Tavern in Hartford. The show that evening was raucous, rowdy, and packed. In the audience was Jaimoe from the Allman Brothers band along with Texas Flood guitarist Jeff Pitchell. Lucky called them both up on stage to jam. In my article, I called the 30-year-old Lucky Peterson the finest bluesman of his generation. He had been signed to a major label and recently released the CD's "Im Ready," and "Beyond Cool." The "Lifetime" CD would be next. I had never seen a musician so

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electrifying and so dazzling. He would move effortlessly from the guitar to the organ as if it was all one instrument. His vocals were so powerful that at times he did not even need a mike. He would sing many of his own original songs and when he would cover another artist, it was not just a blues standard that he would turn to but also something by Sam Cooke, Jimi Hendrix, Stevie Wonder, Earth, Wind & Fire, The Isley Brothers, or Prince. You get the idea. A couple weeks later, he was back in our area for a show at the Roadhouse in New London where he called hometown hero Karl Kelly up to the stage along with Ramblin' Dan Stevens. When he returned to Connecticut two months after that, it was for one of the most memorable weekends in the history of the Hartford music scene.

August 17th and 18th of 1995 was when Black Eyed Sally's opened up. It has been just about twenty-five years since that opening weekend and today Sally's stands alongside venues like Antone's Nightclub in Austin and Knuckleheads Saloon in Kansas City as one of the premier blues clubs in America. Unfortunately, it was an inauspicious start when Lucky Peterson played on opening night. His band did not get there on time and Lucky had to improvise. It ended up working out ok, as everyone seemed to have a good time. However, it was the next night that was truly something special. It was a beautiful Saturday and Lucky and his bandmates, who finally did make it, were hanging around waiting for Kenny Neal who was scheduled to play that night. The pair had some gigs planned in NYC a few days later and Lucky, who had the night off, figured he would stay in Hartford. Throughout the years, there was not a single musician closer to Lucky than Kenny was. Lucky played on every single record Kenny ever did. I was hanging around as well because I was scheduled to do an interview with Kenny before the show. Lucky and I spent the afternoon kicking back, soaking in the sun, telling jokes, eating, drinking and watching the girls go by. That night the club was so packed that they could not let any more people inside. There was even a small crowd outside on Asylum Street trying to listen in. At one point during the show Lucky and Kenny stood side by side with their electric guitars strapped on with a look on their faces that said, "let's blow the roof off this joint!" It was nothing short of exhilarating! At the end of the night when it was past midnight and most of the people had gone home, there were just a few of us hanging around including the owner of the club James Varano. Because half of the venue had a newly painted white wall, I suggested to James that maybe Lucky and Kenny could sign that wall and start a tradition. He loved that idea and a few years later, even as the club expanded, every inch of Black Eyed Sally's was signed not just by the musicians who played there but by the patrons as well. What a weekend that was. How can you top that? Well we did top it three and a half years later.

On January 22, 1999, Sound Waves Magazine threw a party at Burke's Tavern in Niantic to celebrate our 100th issue. Between myself and my editor Dave Pottie, there was never any question as to whom we wanted on the cover and who would play the party. Lucky Peterson was our only choice. Now I do not normally talk about money but I will let you in on a little secret. Frank Burke (who has since passed away) took a chance and agreed to pay Lucky \$2,500 for the evening. That night 287 people paid a ten-dollar cover charge, which more than paid for the band. Frank confided in me later on the he made a five-thousand-dollar profit just on liquor sales alone. Those of us who were there will never forget that night. Lucky worked the room inching his way through the packed crowd with his cordless guitar going from table to table and through the bar area jamming away. During the set break, we had raffles with assorted prizes such as concert tickets and signed CD's. The venue stayed packed throughout the entire four-hour show. There was even a small after party in the downstairs dressing room but by then we were all too tired to do much more than kick back on the sofas. A year later Lucky released his self-titled CD and thanked Sound Waves Magazine in the liner notes.

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That is how things went over the next two decades. He would continue to release new material, some of which I reviewed in this magazine. In addition, I have been doing a “best in blues” top ten every year since 1994 and nobody’s name has appeared on my lists more than Lucky Peterson. The thirty or so CD’s that he has released have all been excellent. He has never had a mediocre record. I have always gone to see him whenever he came to the area. I have taken my sisters, daughters, brother in laws, and many friends to dozens of shows throughout the years. When I took my fiancé Darcie to her first Lucky show it was at the Iridium in New York City. The place was sold out. Lucky came out on stage, looked over the audience, and gave me a shout out. I will admit I felt pretty cool.

There was a show at Black Eyed Sally’s on March 4, 2017 where Lucky was early and had some extra time. I just happened to have my tape re-



corder with me and I asked Lucky if he wanted to do a quick interview. He had a lot going on at the time with several new releases such as “Tribute to Jimmy Smith,” “Long Nights,” and “July 28th, 2014: Live in Marciac.” In addition, there were other records that were only a few years old like “Whatever You Say (with Tamara Peterson),” “I’m Back Again,” “Travelin’ Man,” and a masterpiece called “Son of a Bluesman.” I have never used this interview before and I am happy to share some excerpts. I started out by asking him why he did a tribute to Jimmy Smith. “Well because that’s who I studied with and I thought that it was appropriate to do a record like that and to do it before everybody else decided to do it,” he said. “But not only that, I loved the way he played. He was a very good friend of mine so I wanted to honor him in doing this tribute record.” We talked about the “Long Nights” CD and its personal and revealing lyrics. “Actually I didn’t want to do that CD,” said Lucky. “I was going through my little trials and everything and that’s how it came out. Then when I heard it, I did not listen to it for about three months, when I finally did listen I was like ‘ok.’ I liked it because it was telling the truth about some things, some personal things.”

The “Live in Marciac” record ended with a blistering version of “Johnny B Goode” featuring Joe Satriani on guitar. I asked Lucky if he was the best guitarist he ever played with. “He’s the best rock and roll guitar player I’ve ever played with,” he told me. “I was fascinated with his tricks. I just called him out on stage. He was in the dressing room. I said ‘Let’s get Joe out here! Joe Satriani, where you at Joe? Come on out here!’ Then Joe came out and he did his thing. I told him that I thought “Son of a Bluesman” might just be his finest work and if he agreed with me. ““Son of a Bluesman” was my first time ever producing what I wanted to do and the way I wanted to do it with nobody standing over my shoulder,” he said. “I used my band and I got a chance to express myself another way. And I’m good with that because I love the CD. I think it’s a great CD. I have my daughter Lucki, she’s on it on track number nine called ‘Joy.’ My wife and my son

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are on it. We woke my daughter up at two in the morning and we did that track in my kitchen. We hung the mike on the ceiling fan. We did one take and it came out good.”

I asked what Lucky Peterson records do you like the best. ““Double Dealin’ for sure,” he told me. “I like ‘Son of a Bluesman,’ ‘Black Midnight Sun,’ ‘Lifetime,’ and believe it or not ‘Every Second a Fool is Born.’ I like the live one too. What about the “Move” CD I asked. “I love ‘Move.’ I had Dennis Chambers and Johnny G Gayden on that one. Johnny was with the Albert Collins band and Dennis was with P Funk and everywhere else. I then brought up his (mostly) acoustic record “You Can Always Turn Around.” “Yeah, that was my folk CD,” he said. I really didn’t want to do that CD because I didn’t like the songs. But once I started doing the songs and rehearsing the songs, it grew on me.” I then asked him if he was happy with where his music career was. “Yes and no but I’m content,” he told me. “Yes, I’m happy that I’m working and I’m still doing what I’m doing. No, I’m not happy because I ain’t won a Grammy and I ain’t making the money like Jonny Lang and all them other people but sometimes it’s not always about money. So I’ll just keep on doing what I’m doing, paving the way. But overall, yes I’m happy.” How’s Tamara doing I asked.

“Tam is doing good. She’s got a new CD getting ready to come out called ‘The Best Night of my Life.’ It’s a real good record with country and soul. She’s doing great.” I also asked him how he has been feeling. “Well, I feel good,” he said. “I got to take care of my health. I had a massive heart attack but I’m good. The best thing I can do now is keep playing music so that’s what I want to do.”

That same evening there were two women, who looked to be in their mid-sixties, enjoying the show from the back of the room. I struck up a conversation with them and they told me they were in Hartford for the weekend and that they live in Buffalo. They said that they remembered Lucky as a teenager. They used to see him at the Governor’s Inn, which was a blues club in Buffalo that Lucky’s dad James Peterson owned. I said you should tell Lucky this. They said they did not want to do that because they did not want to bother him. After the first set, I went to Lucky and told him about the two women. He went over to their table and sat with them for about a half hour. I knew he would do that because that is the kind of person he was. They eventually waved me over so I could take some pictures of the three of them together.

I last spoke with Lucky about ten days before he passed away. He called me up and told me he was feeling depressed about not being able to do any more live shows because of the corona virus. How many musicians can relate to that? I told him that at the very least he needed to be using social media to sell CDs, especially his new one called “50 Just Warming Up.” He told me that he didn’t have any with him in Dallas to sell. I remember thinking that was a damn shame. He had this great new record out celebrating fifty years as a recording artist and at the very least; it would have been nice if he could have been marketing it. I told me that he should have his record company send him what he needed. When we hung up, I figured I would see him again in the fall if not sooner. I knew Connecticut would be one of the first places he would head to once the live music venues opened back up. It was not meant to be. As far as those fifty years go, I recently googled Lucky at the age of five singing the song “1-2-3-4.” It is really sweet. I then watched his powerful video “I’m Still Here” off the “Son of a Bluesman” record. I thought about all the music in between. I loved Lucky Peterson as a person and as a musician. I had it right twenty-five years ago. He was indeed the greatest blues musician of his generation. In conclusion, I would like to give Lucky the final words from his interview with Living Blues Magazine a year ago this time:

“I’ve been a trooper about what I do. I travel all over the world, and I play blues. I love what I do, and I will continue to do it. Can’t nobody stop me from doing it but God. And I’ve been blessed.”

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All The World's a Stage

"Miss You"

By Sue Menhart

When I owned a music consignment shop a dude came in one day asking for stage lighting. He said it was for a very important show for a very important superstar. I thought it odd that he would come into my little shop for such an important event, but hey, I rolled with it. He said the lights had to be laser style and super cool. I happened to have a super cool light set, he bought it, and went on his way. I guess he went somewhere and tested the things and the superstar really dug them. The superstar gave me a call to thank me.

It was Mick Jagger.

We laughed and chatted about longevity in the music biz and so forth. He went his way and I went mine.

As time went on, he would call occasionally to see how me and my little shop were doing. "Oh, you know, say ole same ole," I would say. I called him on his birthday just to say, you know, "Happy Birthday," and he said he had been doing some research on me. So appreciative of the lighting thing, and the birthday call he said, "Hey, why don't you come up on stage for a little numba at my next show at Gillette Stadium, just 'round the corner from you I believe."

Gee, let me think.

So I get to Gillette, figure out how to get backstage, and I meet the superstar. He said, "What song you want to do lovey?"

I said "Well, my fav is 'Miss You.' How 'bout that?" He agrees. A few songs into the concert Mick waves me onstage, makes some introductions, picks up a guitar and starts jammin' on the opening lick. I just



kinda stood there for a while and he began singing, "I been holdin' on so long, I been sleepin' all alone, lord I miss you." I throw in some "Whoa Whoos..." I just kinda do whatever. We get to the interlude "I been walkin' Central Park, singin' after dark, people think I'm crazy...." but he points to me as if to say: "Go!" So I sing the same line again except on the word "Crazy" I go up an octave and sing it like that song "Crazy" from Gnarl's Barkley. I repeat, "People think I'm CRAZY!" like the Barkley song. I take over the band, as I am want to do, and sort of signal that I'm gonna take this interlude where no interlude has gone before. I started channeling Freddie Mercury like when he did that little "Day-O" crowd echoing call and response thing at Live Aid in 1995.

"People think I'm CRAZY!" I sing.

"People think I'm CRAZY!" the one hundred thousand or so people respond.

And back and forth we go. It was pretty glorious.

Quite amused, Mick leaned over and yelled in my ear: "I don't know why you were never in my band and why it took us so long to meet! This is brilliant!"

And instantly, everything was right in the world.

They say during this global pandemic and now with this national unrest that we humans are having extraordinarily vivid and wild dreams.

This was a good one.

Let's not forget to dream people. Dream of better days. Dream of healing. "The future belongs to those who believe in the beauty of their dreams." - Eleanor Roosevelt

Peruse more cautionary tales, rants and raves over on my blog "Menhart Musings" at www.suemenhart.wordpress.com.



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Virtual Make Music Day Southeastern CT

The Southeastern CT Cultural Coalition seeks musicians of all abilities to participate virtually in the 3rd annual Make Music Day Southeastern CT on June 21. Celebrating music in the time of COVID, Make Music Day will go virtual this year. Part of a global celebration, Make Music Day organizers and musicians have developed new, creative, social distanced ways for anyone to participate on June 21.

Registration is now open! Musicians can register, create profiles and list information about their free online performances on the Make Music Southeastern CT website. Limited live performances, in accordance with state and local reopening guidelines, may be possible.

Unlike traditional music festivals, Make Music Day celebrates and promotes the natural music maker in all of us, regardless of age, background or skill level. Make Music Day is an open invitation for everyone to make, enjoy, perform, teach and learn music on the longest day of the year and the launch of summer.

Typically featuring free outdoor concerts, performances, music lessons, jam sessions and other musical events on streets, sidewalks, parks and other public spaces across the U.S., this year's celebration will take a virtual approach to encourage all people, of all musical abilities, to celebrate the joy of making music.

Cultural Coalition Executive Director Wendy Bury says, "Last year, we had a diverse schedule of 120 live, free performances by musicians, bands and music instructors across the region." Bury continues, "Now, more than ever, in these days of disruption and isolation, we hope to show how music continues to inspire, connect and uplift people. We hope to have music emanating from, and being virtually experienced in, homes in every city

and town in southeastern CT."

There is no fee to participate. Performances registered on the Make Music Southeastern CT website will be promoted during June and featured on a schedule available to the public on the Cultural Coalition's website www.CultureSECT.org.

Musicians may also participate in featured National Projects, including: Live From Home, Bedroom Studios, Global Livestreaming, and Window Serenades.

Registration and information is available at www.makemusicday.org

Make Music Day SECT is supported by the Department of Economic & Community Development/CT Office of the Arts, which also receives support from the National Endowment for the Arts, a federal agency. Local support is generously provided the Bodenwein Public Benevolent Foundation, Bank of America, N.A., Trustee.

Make Music Day is presented by the NAMM Foundation and coordinated by the nonprofit Make Music Alliance. More information about Make Music Day 2020 can be found at www.makemusicday.org

About Southeastern CT Cultural Coalition

The Southeastern Connecticut Cultural Coalition, a 501 (c)(3) nonprofit organization, mission is to improve the economy, vitality and quality of life in Southeastern Connecticut by supporting the arts, cultural and creative community.

Southeastern Connecticut Cultural Coalition | (860) 448-5135 |
Info@CultureSECT.org | www.CultureSECT.org



photos courtesy of A. Vincent Sciarano & Garde Arts Center

SOUTHEASTERN CONNECTICUT
CULTURAL COALITION

JUNE
21
2020

**MAKE
MUSIC**

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Celebrate
MUSIC.
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COMMUNITY.

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Musicians of all genres, all ages, all abilities.
Join national projects-Live From Home, Window Serenades, & more!
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CultureSECT.org

Make Music Day SECT supported by DECD/CT Office of the Arts, which also receives support from National Endowment for the Arts, a federal agency.

Local support from Bodenwein Public Benevolent Foundation, Bank of America, N.A., Trustee.

LOCAL FARMER STANDS

New London County

- **Cato Corner Farm** fine farmstead cheeses from our Jersey girls' milk. Fri-Sun, 10-4, 178 Cato Corner Rd, Colchester

- **Campbell's Farm Stand** We're open Saturday and Sunday with local beef, pork, honey, and maple syrup. 1 Campbell Rd, Jewett City

- **Brush Hill Dairy LLC** bottled raw cow's milk, meats, eggs, 9-6 daily, 87 Brush Hill Rd, Bozrah

- **Buttercup Farm + Wildowski Dairy** ! OPEN EVERYDAY! All day till we leave around 5! Milks, meats, eggs and ice cream! Thanks for supporting your local farmers!! 20 Nygren rd. Lisbon

- **FireFly Farms**, 96 Button Road, N. Stonington, CT. Tuesday through Saturday 7:30 until 2:30. Other times by appointment. We have heritage SOY FREE, Certified Humane Randall Beef and Veal, Mulefoot Pork, 5 types of Chicken (three heritage), Turkeys and Muscovy Duck eggs. Please phone or text 860.912.2553. or email info@fireflyfarmsllc.com Shipping is easy and cheap within a 300 radius of the farm via UPS. We ship on Tuesdays.

- **Hillandale Farms**, N. Franklin, Westerly RI hillandalefarms.com

- **Hunts Brook Farm**, Waterford www.huntsbrookfarmct.com

- **Sweet Grass Creamery** We are fully stocked with our Jersey cream-line milk, yogurt, cheese, icecream, local beef, pork, chicken, eggs, baked goods, and more. 51 Mattern Road, Preston. Open daily 9 - 6pm.

- **Kindred Crossings Farm LLC**, Franklin. Grass fed beef, non-GMO lamb & pork. Daily pickups by appointment only. PM your order and we'll have it ready to go for you!

- **Four Mile River Farm** frozen beef cuts, ground beef, eggs, and some of Irene's hand hooked rugs, 124 Four Mile River Road, Old Lyme, 8-6 daily.

- **Scarpa Ledge Farm**, Beef, pork, Lamb, chicken, goat and other cuts, Colchester

- **Stone Acres Farm**, Stonington Summer, Fall, and Egg Share options <https://www.stoneacresfarm.com/>

- **Sun Stone Farm**, Pawcatuck Meat, Vegetable, and Flower share options <https://www.sunstonefarmct.com/shop-products>

- **Cold Spring Farm**, Eggs; Meats: beef, pork, chicken, lamb; Produce & Greens; Fresh & Dried Herbs; Canned Goods; Cow & Goat Milk; Butter; Honey; Maple Syrup; Oils & Balsamics; Breads; More! 46 Town Road, Colchester. Open Every Day from Dawn 'til Dusk.

- **The Landing Strip Farm**, grass finished ground beef, eggs, and goat milk. Th 3-5, Fri 5-6, 133 East Hebron Turnpike, Lebanon



- **Broad Brook Acres**, chicken, pork and beef, Old Jewett City Rd, Preston, pm or text your order to 860-389-2323 and we will have it ready for you for pick up!

Windham County

- **Ekonk Hill Turkey Farm** homemade turkey pot pies, pasture raised meats including own turkey, chicken, beef, pork, goat and lamb; ice cream, farm bakery, and other local products, daily, 11-7, 227 Ekonk Hill Rd, Moosup

- **Dove Hill Farm LLC**, fresh duck and chicken eggs, roadside, from 7 am- 4 pm daily, 110 Plainfield Rd, Moosup

- **Pinecroft Farms**, LLC We have beef, chicken, eggs, seasonings, cheese, soaps, syrup, honey. 159 Butts Rd, Woodstock Open 9-6p daily.

- **Farm To Table Market** our own (Elm Farm) milk and meats. Bread, pastry, Tulmeadow Farm ice cream and Cabot Cheese. 324 Woodstock Rd, Woodstock, 10-6:30 daily.

- **Horse Listeners Orchard** We are open Saturday and Sunday 10am-4pm. Fully stocked farm store with apples, veggies, maple syrup, honey, eggs, butter, cheese, fresh cut lettuce, kale and more! 317 Bebbington Rd, Ashford

- **Woodstock Creamery** at Valleyside Farm creamline milk, Skyr style yogurt, Labneh cheeses, traditional yogurt, dips, drinkable yogurts & our various flavored milks. 210 Child Hill Rd, Woodstock, 9-6 M-Sat, 10-6 Sun

- **Our Kids Farm, LLC** local meats, cheeses, milk, canned items 357 Barstow Road Canterbury, Thursday-Sat 10-5, Sunday 10-4

- **Westview Farm Farm**, grass fed & grass finished beef and chicken & duck eggs. Open Fridays 4-6 or by appointment! Call ((860) 928-7491), email (westview.farm@outlook.com) or message us on Facebook. 209 Prospect St, East Woodstock.

- **Granpa K Farm Eggs**, beef, lamb, by appointment only in Brooklyn, email greenwoodlabs@hotmail.com

- **Stone Hill Farm** CT Grassfed, pasture-raised beef, eggs, 265 Gendron Road Plainfield, Open by appointment, call 860-884-6629
Bad Toad Farm, eggs and meats. Cornell Road, Plainfield, By appointment, please call or text 860-334-1138.

- **Swampy Acres Farm** beef, lamb, pork, chicken and turkey. Open on weekends (not sure on hours) and by appointment. 350 Lisbon Road, Canterbury (860) 617-9012

Tolland County

- **Bluebird Farm** pasture raised eggs and meats, preserves, jams, salts, and seasoned rubs, local handcrafts 8-6 daily, 211 Jared Sparks Rd, Willington

- **Stearns Farm Stand** We are stocked with fresh Mountain Dairy milk, eggs, pies and homemade ice cream. Come on over this weekend at 483 Browns rd., Storrs. Open 10-5.

- **Brookside Garden Center** beef, pork, honey and eggs, 46 Hartford Turnpike, Tolland, CT Monday through Saturday 8 to 4

- **Taylor Spring Farm**, chicken, beef, pork, eggs, soap, 558 Buckley Hwy (Rt. 190) Union CT. Sat-Sun 9-2 or by appointment. 860 949-2575.

- **Yankee Chicken Company** natural pasture raised chickens, 8-6 daily, 40, Seckar Road, Willington

- **Fish Family Farm Creamery & Dairy**, eggs, bottled milk and ice cream, M-S, 8-7, 20 Dimock Ln, Bolton

- **Copper Hill Farm** Pork, turkey including ground turkey and lots of delicious eggs. 144 Hall Hill Rd, Somers, Tues + Thurs 4-6, Sun 10-4.

Hartford County

- **Sub Edge Farm** every day, 10-6. 199 Town Farm Rd., Farmington. We have our eggs, lots of pork, honey and some other local products like cheese and pickles.

- **Hastings Farm** open Monday through Saturday 9 am to 6 pm no matter what! We have milk, yogurt, beef, honey, etc. 472 Hill St, Suffield

- **Easy Pickin's Orchard** fresh produce including baby kale mix & spinach both fresh-cut, cabbages / carrots / potatoes / onions, frozen blue- & rasp-berries, and lots of apples. Saturday 9am to 1pm, 46 Bailey Rd, Enfield

- **Killam & Bassette Farmstead**, LLC 14 Tryon Street, South Glastonbury, honor system open 9:00-6:30 every day - free range eggs, farm raised, USDA pork, USDA chicken backs (great for soups & stocks), jams, relishes, pickles, apple sauces, & chow. Meat pick up by appt - 860-833-0095. All non-gmo, nitrate & steroid free. No growth hormones either!

- **Smyths Trinity Farm** their own milk, yogurt, cream, butter, eggs. 4 Oliver Rd, Enfield. M-F: 6-6, Sat: 6-4.

- **Maple View Farm** has beef and pork, eggs and milk from Sweet Pea Cheese. Open everyday 8am-8pm cash check PayPal or Venmo. 192 Salmon Brook St, Granby.

- **Hayes Farm 1868** has milk, yogurt, ice cream, fresh eggs, grass fed beef, farm raised pork, chicken, and goat meat. Honey, marinara sauce, www.Swaves.com

jams / jellies, maple syrup etc. Open Mon-Fri 3pm-6pm, Sat-Sun 10am-6pm, 269 Hayes Rd, Rocky Hill

- **Lost Acres Orchard** In addition to an extensive selection of soups, breads and dinner options (pot pies, quiche, meatballs, mac & cheese, etc) in our freezer, this week we are also making Moroccan Lentil Soup, Chicken Butternut Quinoa Soup (both gluten and dairy free), Pasta e Fagioli, Rosemary Flatbread, a new Apple Spice Granola, Cranberry Pecan Chicken Salad and Roasted Carrot Hummus. 130 Lost Acres Rd, North Granby, Weds-Sun, 9-5

Middlesex County

- **Penfield Farm** Free-range, Grass-fed, meats raised without hormones and antibiotics. We offer Aged Black Angus Beef, Berkshire Pork, Lamb, Chicken, Duck, Emu. Sat 9-3, 51 Ames Hollow Road, Portland.

Litchfield County

- **Why Not Farm**, Angus beef, contact to arrange pickup or delivery, Whynotfarmangus@gmail.com, 203-509-6325, or 203-685-767393 Kasson Rd, Bethlehem

- **Freund's Farm Market & Bakery** bakery, prepared foods, meats, veggies, eggs, 324 Norfolk Rd, East Canaan, 9-5 daily

- **Barden Farm Market** Meats, Eggs, Greens, Bread + scratch made soup, granola, milk, 510 Main Street, New Hartford, 7 days a week

Fairfield County

- **Stone Gardens Farm** corned beef brisket and other locally grown fresh and frozen meats, fresh produce, eggs, and prepared foods and soups, 10-5 daily, 83 Saw Mill City Rd, Shelton



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HEARING AID



THE PROVEN ONES

"You Aint Done"

Gulf Coast Records

When my publisher asked me to review the latest CD from a band called "The Proven Ones" I said the Proven WHO?? He said "Adrian, don't sell them short, read the fact sheet". Fact sheets are detailed band information the record labels provide with their latest CD to review. Let's just say after reading the fact sheet I was really embarrassed because The Proven Ones fact sheet was like reading a who's who of blues royalty.

The Proven Ones (TPO) is a new band made up of blues super star artists like Kid Ramos (guitars & vocals) and Willie Campbell (bass) from the original Fabulous Thundebirds, Brian Templeton (lead vocals & harp) from The Radio Kings, Anthony Geraci (piano & organ) from Sugar Ray and the Bluetones, and world renown blues drummer Jimi Bott. I also have to give honorable mention to the bands' great horn section consisting of Joe McCarthy on Trumpet, and Chris Mercer on sax. This amazing culmination of highly respected blues artists was produced by Jimi Bott and my buddy Mike Zito. Actually, I never met Mike but after reviewing so many of his productions I feel like we're buds. Mike if you want to add me to the production team you know where to find me.

Now lets get into the music. Once I learned the quality and history of the seasoned band members I was not at all surprised to hear how tight the band played as if they have been playing together for many years. From blues with a driving beat "Already Gone" to

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blues ballad "Whom My Soul Loves" there was magic to be found on every track. Being the tone junkie that I am, I have to also mention the great guitar playing throughout. On an interview with band members, Templeton and Bott described how this project was intended to push the envelope of traditional blues by adding several different flavors of Rock, Soul, Country and Latin influences. If you are expecting the same 'ol 12 bar blues band maybe this isn't for you. However, if you can appreciate a really great band taking you through different musical genres you will love this album. On a production note, I did pickup a very noticeable recording error on the 2nd track title "Gone To Stay". For whatever reason in sections of the song there was an obvious decrease in volume. As if one of the sound engineers accidentally lowered the volume but didn't tell anyone. Unfortunately the error made it through to the final cut and anyone buying this CD will be scratching their heads thinking something is wrong with their CD player – Nope, it's the CD...

It was a really good decision for the band to add a horn section. This sets the band head and shoulders above the rest, especially if the horns are good – and these guys are better than good. McCarthy & Mercer add brass gold to every track. My suggestion to T.P.O. is to absolutely keep McCarthy and Mercer permanently. The horns add that special Zing and make the band performances well rounded and memorable. And so everyone knows – Joe McCarthy not only played the trumpet but also did the excellent horn section arrangements. Most people don't realize the creative talent needed for musical arranging.

If I had to pick one particular track I liked best that would be difficult but I will say that "Whom My Soul Loves" not only has wonderful dirty tube tones but when guest artist Ruthie Foster sings with Brian Templeton there is an undeniable gritty magic in the air. I know Ruthie is only on "loan" from another label but if they could manage to steal her away to join T.P.O. permanently I would do it in a NY minute. Overall it's clear that much thought was given to the production of this album and I wholeheartedly suggest you add it to your collection. You will not be disap-

pointed. The Proven Ones CD can be found on Amazon.com

- ADRIAN WEBB



Tom Guerra

"Sudden Signs Of Grace"

Tom Guerra started playing in clubs back in the 70's: in the ensuing years he honed his skills in a series of bands, at times as backup, often as a full member. His guitar playing grew in depth and style, stretching into multiple instruments, and, vocals. Along the way he added the role of songwriter to his repertoire, which since 2014 has been forthcoming on three, and now a fourth, album.

Guerra's work is very much built with songs as the focal point. His lyrics and melodies are crafted with tempos to achieve a whole effect, supported by his guitar and the musicians that fill out this album. This is the mark of an artist mindful of his audiences listening experience, the songs drawing one in, instrumental flourishes adding accents to the songs. In this the influences of his musical mentors are heard, even as his guitar solos display a virtuosity which could stand alone were that the albums purpose.

The opening track, It's All In The Skies, emerged from an outing on the Connecticut River, a pondering on ancient and timeless themes: played with a 60's mellow rock feel, and getting quickly to the chorus, it closes with a thoughtful guitar solo. On the title track, Sudden Signs Of Grace, a fast beat brings early Doobie Brothers to mind, complete with tight vocal harmonies on the chorus. Inspiration Memories is a slowed-down tribute to visual artists, including Guerra's father, tracing the working materials to finished works of the artist's mind. Down To The Farm is a straight up rock number, with lots of energy and instrumental interplay.

Sleep Song finishes the album with a Stratocaster serenade.

When he's not writing songs, recording albums, or playing gigs, Tom Guerra is a preservationist of vintage guitars which has lead to a regular column in Vintage Guitar magazine. There is a continuity in Guerra's varied work, practicing the musical arts of an earlier time, when the expressions of word and sound were given free range that is lacking in industry formulas. Guerra has assembled a band of regulars and guests who operate in this same reality, Kenny Aaronson on bass, Mike Kasacek on drums, Matt Zeiner and Morgan Fisher on keys, making up the core group. Guerra released this album with the thought that music is needed during these times of distress.

For those who enjoy well crafted and performed songs, this is an excellent addition for your collection. Further info is found at www.TomGuerra.com.

- Jon Persson



LARA

HERSCOVITCH

"Highway Philosophers"

La Rama Records

Connecticut's own, Lara Herscovitch is not a new comer to the entertainment limelight. As a matter of fact one of her claims to fame is when the Connecticut Commission on Culture and Tourism appointed singer-songwriter Lara Herscovitch of Durham, CT as State Troubadour for 2009-2010. A note of great honor of prestige and recognition for any performer.

Her latest CD recording titled "Highway Philosophers" marks a departure of her usual status as a solo performer, by adding a backup band that includes: Craig Akin on bass, Joe Jencks adding harmony vocals, Brian Melick on percussion, Steve Murphy on guitar and mandolin, and Adam Rothberg on key-

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board. What I find interesting is the recording and engineering was not done at one location but no less than five all spanning between Illinois to Massachusetts. The final master was done at "Tonal Park", Maryland. I must say that with so many cooks in the kitchen the end result was an excellent product with high quality audio. I give major kudos to all the sound engineers that had a hand in creating this album.

As for Lara's music what can I say but an absolute treat for the ears, and I thank our Sound Waves publisher David for assigning me this review. I'm a child from the Woodstock era and I can only describe Lara as a modern day Joan Baez with a melodic quality that soothes the soul. As a singer/songwriter myself I find it's the lyrics that usually stump me. So I know first hand how hard it is to create a story that captures your audience and in my view this is where Lara truly shines. Her lyrics takes you on a journey of vivid emotions while her melodies leave you floating in a comfy blanket and more than worth the price of admission.

Some of my favorite tracks include "Highway Philosophers", "Careful Porcelain Dolls", "Sailing to Newfoundland", "Fault Lines" (exceptional acoustic guitar), "Shine Sister Shine" (nice example of how an upright bass can add to a melody. Sounds like the Lara and the band had fun recording this track) "Rise" (really stands out with a latin flair. In my humble opinion I would add a drizzle of Flamenco guitar to make this creation pop), "In Your Corner", "Wingspan", "From A Dream" (The biggest surprise is this song hits you emotionally as it takes you back to when your mother read you bed time stories and then morphs into a wonderful arrangement of Auld Lang Syn).

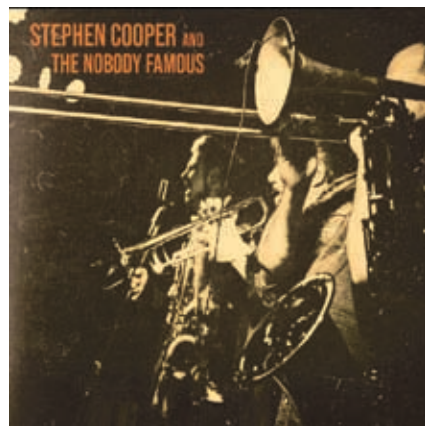
I personally think this is an excellent album and I consider it a winner. If you can appreciate mellow melodies with a modern edge and excellent lyrics and acoustic guitar I strongly suggest you buy it. Lara's latest CD, Highway Philosophers as well as all her works can be purchased at <https://larahearscovitch.com>.

- ADRIAN WEBB

A note to my readers; I know I speak for all the staff here at Sound Waves when I say how much we appreciate you stopping by and enjoying all the articles and reviews. Each and every "click, and "page view" increases the chances that we will be around for another 20 years. So, tell your neighbors, family

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& friends to visit us at SWAVES.COM often. Great News - As the Covid-19 situation continues to improve with your help we hope to be back in PRINT real soon. A.W.



Stephen Cooper and the Nobody Famous

"Stephen Cooper and the Nobody Famous"

For more than twenty five years Stephen Cooper toured the US and Europe as singer and tenor saxophonist : with the release of his debut album he adds bandleader to the resume. In so doing he has fulfilled a long held dream --- a daydream, he says ---to assemble a band of the best musicians, without limitations of style, then open the throttle and let the band fly. The result is a collection of songs which bring intensity and originality, whether fast and furious or slow and reflective.

Stephen Cooper provides the lead vocals throughout, with a crooners voice that harkens back to a 50's dance club. With this he delivers the opening, quick paced number, My One And Only, complete with horns, the questioning verses and answering chorus written by Cooper. Higher Love features a staccato beat with horns reaching for their higher ranges. Some Other Guy has a smooth Motown sound, again featuring the tightly crafted lyrics of Stephen Cooper. His Don't You Dare Say Goodbye is a slow, 50's style, broken hearted love song.

Breaking Up Somebody's Home opens up the floor to the musical talents assembled, with some funk on the bass, guitar solo, and a screeching sax riff by Cooper himself. Three Shades Of Black gives room to the horns, concise harmonized melodies filling for the lead singer.

Cooper's other goal with this album

was to connect the styles of the past with the best musicians of the present, giving a nod to both eras. The result is more than just a tribute to the sounds of yesteryear: it is a tribute to the art itself, built on the vibes of those who played before: a fresh take, a chance to take chances and carve a place in the long refrain that is unique and yet appropriately reverent.

And, it is a fun album for the listening, always the point of great music. More info may be found at www.nobodyfamous.rock.

- Jon Persson



Crystal Shawanda *"Church House Blues"*

True North Records

You may know Crystal Shawanda from the CMT mini-series "Crystal: Living the Dream". She's a former country star turned blues singer from Canada. Her family is Canadian First Nations, and her indigenous background has long held a strong influence in her music. She taps into a lot of energy with her powerful blues voice and draws influences from such as Etta James and Koko Taylor.

Growing up on the Wikwemikong reserve on an island in Ontario, her and her brother loved to play the blues, though her parents encouraged her to play country. She spent many years as a rising country singer, touring with top artists such as Brad Paisley and Dierks Bentley. She is still in Nashville, but Crystal has always had a heart for the blues and has recorded a second blues album.

"Church House Blues" is a passionate collection of songs. Crystal Shawanda never takes it down a notch and delivers constant emotion, power and raw blues vocals from start to finish on this one. The album opens with the self-titled track and gets swinging from the start. Crystal sings about going to

Sunday morning service and comparing the people dancing in the aisles to the crowd dancing in the roadhouse the night before.

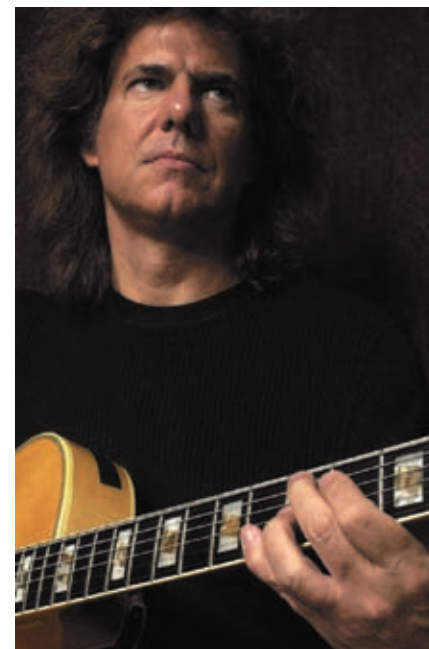
"Hey Love" has a fifties throw-back feel to it and features some nice background vocals while Crystal's powerful, gritty voice lays down some catchy hooks. The band is very tight and does a good job of laying down interesting grooves while leaving room for Crystal's vocals to take center stage.

I like the keys and electric guitar hooks in "Rather Be Alone". It's a slower, heavy number about leaving a relationship and the kind of raw emotions involved. There's such power in the vocals, she could give Janis Joplin a run for her money.

There are other great songs on here that swing the gambit from slower emotional songs like "Bigger Than The Blues" and "When It Comes To Love" to upbeat dance tunes like the fun "Blame It On The Sugar" and the swamp stomper "New Orleans Is Sinking".

I'll leave it with a quote from Crystal: "I veered towards the blues because that's the music I love to sing. It feels so natural, the kind of music I was meant to sing. It's a beautiful release. It's like letting a bird out of a cage. This is what I'm supposed to do. This is how I fly."

**- Tom Matthew
Two Ton Music**



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COOKING WITH THE BLUES

By Jack Chaplin

I sit here in my kitchen, looking out the window watching the birds light on my bird feeder in the early morning. These days I have become a bird observer, I set up my newly acquired tripod with a newly acquired iPhone11. My goal is to capture the ever so elusive Cardinal in all its glory. These days with not so much of a demanding schedule due to COVID 19 and social distancing, I usually rise out of the sheets between 6 and 7 a.m. to get set up. Without fail, there is a crimson beauty perched on the feeder, which gets spooked the minute I make any movement, and I spend the next hour or two waiting for the next perfect chance. I've been fairly successful with a few keepers but missed the most beautiful scene that LaKisha and I witnessed. One day when I didn't have my gear set up, a male and female Cardinal perched for minutes on the feeder with the plump male flitting back and forth, feeding the female as she sat at the top, on guard. My family has a long history with Cardinals that goes back to the earliest memory of my Grandmother telling me of when her Father died. The next morning as she was grieving and looking out the kitchen window into her garden, a Bright Red Beauty came right to her window and started pecking at the glass. She described it as a cold winter day with newly fallen snow, and here was the most beautiful red bird, which was an amazing contrast in colors. She felt that this was her Father reincarnated or a sign of his passing on. Whether I truly believe it or not, whenever I see these glorious creatures, it gives a thought to my Mother, Father, those that I have lost, and fond memories of the past. A funny side note, though, I thought the female was the bright red one, and the male was the grey with the lighter red tones. Somewhere in the



past, someone had given me some bum information; I was told it was nature's way for the female to attract the opposite. I guess it's vice versa! I swear just now after sitting here for over an hour, one just came, and I will include the video to show you!

I got the word a few weeks back from my friend Gregg A. Smith that our friend Judge Kenneth (Lucky) Peterson was in the hospital and not expected to make it. He had had a massive stroke, was showing very little brain function, and was on life support. With sadness, I received word the next afternoon that Lucky had passed on. I first heard of Lucky when I had Chaplin's Restaurant in Dallas on Lower Greenville Ave. The area had a rich music scene with some of the oldest bars and clubs in Texas. Up the road was a great venue, the Arcadia Bar. I would walk past it almost daily because there was a great coffee shop next door. Erykah Badu worked there before she hit the big time. I would see that Lucky Peterson was playing there often, and a lot of time with a local

guitar prodigy - Lance Lopez. I was so busy at that time that I rarely got out to see bands, but Lucky's name and reputation stuck with me. A few years later, I met Gregg A. Smith when he played at a club I opened next door called the Raw Bar. Music is my true passion, and I was in a position to produce an album with J.D. Hill, a great singer/harmonica player. Gregg introduced me to Butch Bonner, who had Butchie Boy Studios in South Dallas. Gregg put together a great band for the session and who was on organ, none other than the great Lucky Peterson himself. Lucky ran the session and was the de facto bandleader. It was incredible for me to see such talent and to watch amazing music being made. We did the album in one session with just a quick rundown of a song and usually with one take. Lucky also played on a recording I did with the great Sam Meyers, and again he lent his genius to the project. This all led to a friendship with Lucky that has lasted over 25 years. We were blessed to have Lucky play here in New London numerous times at Daddy Jack's and the New London Blues Fest at the Hygienic, a few years back where he lit it up! Lucky and his wife Tamara have great friends in Mystic, Dr. Dave Carpentier, and his wife, Pattie. Lucky played around the area often; once we saw him play at Chan's in R.I., my Mother was present. We saw him play at The Knickerbocker in Westerly, I know he played in Norwich, and he use to play at the Bank St. Cafe and The Roadhouse back in the day. 2008, I was doing a community access show at Charter Cable in Willimantic, "Cooking With The Blues." Lucky was in town playing at Black-Eyed Sally's in Hartford and came to the studio. He showed up 5 min. before the session barefoot, bare-chested, looking like he just rolled out of the sheets. Him getting out of the back seat, I'll never forget that picture in my head. Lucky cleaned up quickly, put on a sharp shirt, some wild pointed shoes, and a smooth black sport coat. He cleaned up good, a true consummate professional! We recorded some incredible footage of Lucky playing,

backed up by Brandt Taylor and his band. Just a few weeks back, Gregg and I started a Zoom Series called "Daddy Jack and Gregg A. Smith Q & A Sessions." Lucky was, of course, our first artist! You can see it up on YouTube. "Rest In Paradise," as Your Sister said at your funeral. Your daughter Lucki sang beautifully and she will carry on your family's rich musical history along with your beautiful wife Tamara. We will always look after your family out of respect and listen to your musical legacy left behind until eternity My Brother!

My friend, Rob's niece, opened a food stand last week down at Sound View Beach in Old Lyme. It was their first day open and it's not really fair to give a concise review or critique. The Beach Bum is in an old building that had been around for years with a beautiful grass area set up with colorful picnic tables and a great view of the ocean mist all the rental cottages. A perfect location for when the summer season finally hits. Opening a business amid this pandemic is gutsy, and I admire Kim and her partner's gumption! One major issue is that they aren't allowing weekly rentals on the surrounding properties, at least for now. The Beach Bum is on Hartford Ave, the main street that takes you down to the beach. They painted the shack a bright yellow that can't be missed. We walked up to the window to order; the menu was written on a mini surfboard/chalkboard, which was kind of hard to read. I asked for a printed menu, but they weren't available yet. We ordered a Lobster Roll, Chili Dog, Fries, Onions Rings, and an Honest Tea. Opening day snags, the credit card machine was acting up, so we paid cash, an ATM is on-site, so no worries. We selected the table with the best view; they all have the best view. They called out when the food was ready, and we dug in. Everything was packed in to-go boxes instead of being served in a basket and on a tray; I think they could save some money there. It was like Christmas opening one box at a time. First was the Lobster Roll, an ample portion of lobster,

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knuckles and claw in a giant toasted brioche split sided hot dog bun. Very tasty except I would have tossed the lobster in melted butter, instead they served it with some clarified butter on the side which doesn't have a lot of flavor. The fries were of the frozen crinkle cut variety, I'm a fresh cut guy, and I would recommend the switch. Three minutes at 300 to blanch, then 3 minutes at 375 to finish, easy as 1, 2, 3. The onion rings were good, but I think for the ease factor, I would use a good frozen product, less labor cost, and just as good. The chili dog was tasty, but if I could be honest, I would work on the chili. Since Rob is my friend, I will give him my 2¢ worth. The sandwiches came with house-made potato chips and a pickle, again as an ease factor I would give a few french fries or store-bought chips instead, but that's just me, I Know It All, Just Ask Me! I wish Kim and her partner well, and I will go back again and give you an update. I hope the season brings them success and that they do ok to add another season for years to come. A few opening day blues, I've Had My Share!

I Wish You All The Best and Hope Life Is Treating You Well!

"Keep Cooking With The Blues,"

Jack



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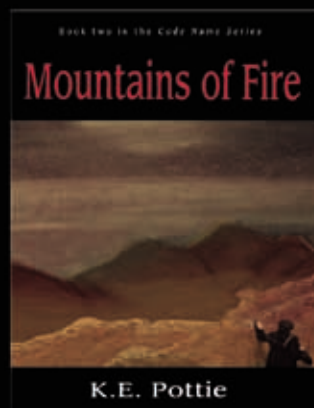
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