

Sound



Waves

Magazine

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Volume 31
Issue 1
January 2021

Plus

- Martin Lang
- Bruce Springsteen
- Cathy Grier
- Kenny Wayne Shepherd

An
Interview
with
"The Roadie"

**KIM
PAYNE**



**LESLIE
WEST**

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INSIDE THE WAVE

Music Notes	Pg. 4
World's A Stage	Pg. 6
Local Beat.....	Pg. 7
Band Dates	Pg. 8
Cover Story.....	Pg. 10
Hearing Aid.....	Pg. 14
Blues Cooking	Pg. 18
Stan Back	Pg. 21
Classified.....	Pg. 22



**FRIENDS
DON'T LET
FRIENDS
DRINK
AND
DRIVE**

Hang On To It

By Jon Persson

On August 21st, 2019, my association with this publication afforded me the opportunity to interview Justin Hayward of the Moody Blues. It was an experience completely unanticipated and, predictably, quite lovely, the legendary songwriter and vocalist a modest and easy conversant. Then as the interview wound down, Hayward volunteered without prompting: "I've been reading Sound Waves, I really like it." He finished the thought with an urgent proclaim: "hang on to it!"

The Hall Of Fame rock star, with decades of hit songs and sold out concerts, was offering a perspective of the entertainment world that carried all the weight of his experience; that publications such as Sound Waves are a critical thread in the fabric of arts and entertainment, helping hold together the many patches that include artists, promoters, performance venues, galleries, stage hands, producers, restaurants and bars, indeed all the many people, places, and enterprises which make music, arts, and nights out available to us all.

As the 2020 New Year approached, thoughts turned to commemorating Sound Waves thirtieth year of publication, for which retrospectives were initiated even as the coming year was taking shape. The year was full of promise, challenges seemed bound for facing in company with friendly compatriots, and then, the Pandemic came, a disaster in slow motion from which safety was afforded only through isolation. It has been a terrible year for all, but especially for those whose calling and work prospers best when people gather most; the social value and benefit of art has thus been forever revealed, its' deeply felt affect on our quality of life never more clear, never more missed, never more needed than now, albeit in its' clinically necessitated absence. For the audience, it is the great part of emptiness in life right now: for all the purveyors, it is a time of grimly trying to hang on to it.

And so, at this beginning time of another year, burdened as it is with the uncertainties of the year just passed, that we turn to preparing ourselves for the day, sometime hence, that normalcy returns to its' place of equilibrium, and we may once again gather in places of social grace amid sounds of music lively played. We must have such thoughts in mind, no matter how distant, to guide us through the fading days of this disaster pandemic; and, in the meantime, in maintaining that future time and place, to lend as we can our support to the players and stages of our coming reprieve, that together we may all, hang on to it.



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They Said It in 2020:

By Rex Rutkoski

Phoebe Bridgers: "I can't wait to hate touring again. I can't wait to be a few days into a tour and say, 'This is so hard.' I'm finding myself really romanticizing (tour life) and savoring that (experience). I would go on the worst tour on earth right now."

Rhiannon Giddens: "Well, I was just thinking about my particular window into the pandemic. I have a certain amount of privilege in that I'm in a safe place, I have a bit of money in the bank and I can wait it out. Not everybody's in that position, so it's just kind of a yo-yo. One day I'm like, gosh, you know, this is great — I'm cooking bread, I'm seeing my kids, we played games. And then the next day you're reading the news and just despairing about all the wasted lives."

Paul McCartney (to NPR): "I was very lucky to be able to come to my studio and make some music, which took the edge off the whole quarantine thing. I would write a song, then I'd come in and record it — or I'd say, 'Wait a minute, what about that song I started last year but never got round to finishing?' So there was no worry attached."



The Chief of the Chieftains, Paddy Moloney, whose New England concert was a pandemic victim: "We give people an image and vision of Ireland, which to me is one of the greatest countries in the world. An awful lot drives and motivates me. It's poetry and music. Essentially, I want to contribute to the whole world of Irish art. I am proudest of having crossed the barrier and getting across the message of real Irish music, getting it across to the world. It seems to have happened without any gimmicks whatsoever."

Jimmy Page (to Alan Light of Esquire): "I better keep practicing the guitar. Maybe I might even be able to play it live outside."

Jon Batiste: "The beauty of music and the beauty of what music has always done, it tells the truth."

Yo-Yo Ma: "What service do musicians, poets or actors or illustrators or designers have on people's well-being? I'm not worried in the long term because if the economy is there to create value, culture and the arts are there to create values and to sustain values. And so, when we're in crisis, what everybody is asking us to do is to be resilient. And what creates resilience?"

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ience? It's when we go back to our basic values. And the values of making sure you tell the truth. Making sure that whatever you do, you are building trust. And then to making sure that no matter what you do, you're trying to do something in the service of somebody else because that's why you're on Earth."

Joni Mitchell (to Cameron Crowe in The Guardian): "I'm just inching my way along (after being sidelined by an aneurysm). I'm showing slow improvement but moving forward. Once again I couldn't walk. I had to learn how again. I couldn't talk. Polio didn't grab me like that, but the aneurysm took away a lot more, really. Took away my speech and my ability to walk. And, you know, I got my speech back quickly, but the walking I'm still struggling with. But I mean, I'm a fighter. I've got Irish blood! [long laugh] So you know, I knew, 'Here I go again, another battle.'"

Jewel: "One thing I've really learned in my life is the darkest of times are the most fertile opportunities... "So, I have really learned to see these are the times that shape us."

Garth Brooks: (To Jon Bream of the Star Tribune) "I understand these football games can go on without the crowd. It just doesn't work that way for concerts. Nothing replaces getting to play for people in the same room. That's the fun about entertaining."

Dylan Johnson, photographer and John Prine fan: "I don't know the meaning of life but I'm pretty sure it's in a John Prine song. He got old, but he never got old. RIP to the only songwriter that's inspired me and got me through as much as Bob Dylan. John Prine has been my beacon of hope through this virus, living in New York, California and just most of the last two decades. He was the one musician who felt like they were there with me through the best and worst moments of my life. No one else could singularly personify the joys and pain of life in so few words. All in all, I really just feel kinda lucky that we got to spend time on the same earth as this guy."



MUSIC NOTES

“Every Picture Told A Story: Remembering The Influence of Baron Wolman”

By Mark T. Gould

I guess you could call it my coming out party.

I grew my hair long. I let what passed for my facial hair sprout. I wore bell bottoms instead of dress slacks. The boots on my feet replaced my deck shoes. What were once my button-down dress shirts became floral-printed pullovers and tie-dyed tee shirts.

Before my epiphany, I got pretty much all of my clothes and shoes from William Bendett's in Mystic. After my awakening, it was more like Keat's Krafts near the bridge, and, when time allowed, a pilgrimage to Chess King at the newly-opened Warwick, RI Mall.

My parents were chagrined. But, it was their fault. They got me the subscription to the magazine, and thereby generated my exposure to his pictures that illuminated the new look of me and my changing generation.

It was 1969, and I was either 14 years old, or just about to be. I was immersed in this new music called rock 'n' roll, and was being exposed to and investigating, as much as I could in my small town, what was then termed the counterculture.

That resulted in the aforementioned subscription to Rolling Stone magazine, re-



ally only a newspaper at the time, emanating from a far-away land called San Francisco.

It was in Rolling Stone that I first got my first glimpse at what the fashion of that counterculture was, all thanks to the extraordinary pho-

tographs of Baron Wolman.

His work was a far cry from popular culture eye candy of today. No makeup. No imaging. No styling. No pomp. No circumstance.

Just the picture. The glorious picture.

That's all that Baron Wolman, who passed away in November, needed to influence our times. In his own way, he helped usher in the look of the cultural revolution, changing the world just as much as the Beatles did musically, in their way, at the time.

A graduate of Northwestern University, Wolman's professional photographic career began in West Berlin, in the early 1960s, where he was stationed with U.S. Army military intelligence. From there, he sold his first photographic essay, images of life behind the then-new Berlin Wall. He then decided to become a photo-journalist. After his discharge, he moved from Germany to Los Angeles, and then, finally, to

San Francisco.

It was there, in April 1967, that Wolman, then 30, met a 21-year-old Berkeley student and freelance writer named Jann Wenner. Wolman had been photographing rock bands in the burgeoning San Francisco hippie scene, and Wenner had plans to form a new kind of music periodical with San Francisco Chronicle music writer Ralph Gleason.

It was a match made in hippie heaven.

Wolman agreed to join the new periodical, which Wenner and Gleason called Rolling Stone, and to work for free. He also insisted on ownership of all the photographs he took for the periodical, at the same time giving the magazine unlimited use of the

images. Wolman began working for Rolling Stone from its first issue, and continued for its first three years.

Because of Wolman's virtually unlimited access to his subjects, and their trust in him, his photographs of Janis Joplin, the Rolling Stones, Frank Zappa, the Who, Jimi Hendrix, Joan Baez, Pink Floyd, Bob Dylan, the Grateful Dead, Jim Morrison, Ike & Tina Turner, and sundry other musicians were the graphic centerpieces of Rolling Stone's layout.

For the most part, Wolman eschewed the studio, and never used bright, on-camera strobes, preferring informal portraiture, a style appropriate to both the musicians he was documenting, as well as the audience for those photographs.

He frequently said that his trick was getting his subjects to relax, which he was clearly able to do time and time again.

Oddly enough, Wolman had no photographic training, but he was eager to experiment, and willing to learn.

“I discovered what worked by trying,” he wrote in 2011. “In those days I'd go into a camera store and say, ‘I've got this problem, can anybody tell me what to do?’”

Wolman's approach was gradually supplanted by highly stylized image makers, whose photographs were published only upon the approval of the musician and his or her management. Ironically, this evolution can be traced on the subsequent covers of Rolling Stone through the years, long after he left the magazine.

He only stayed at Rolling Stone for those nascent years, but his influence over culture in that short time cannot be overestimated.

His camera caught the weekend-in-time of the Woodstock Festival in 1969, wherein his genius captured the zenith of our generation, pretty much all of it away from the performance stage.

Once in Bethel, the site of the festival, he used an old map to find the empty two-lane road that led to Max Yasgur's iconic farm, the site of the concert.

Most of the pictures he took there,

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though, were not of the performers, but of the audience, arguably the real stars of the three-day event. In 2014, he published the coffee-table tome "Woodstock," which contained many of those pictures.

For me, while he took a number of striking color shots, it was his black-and-white photographs of those concert performers, usually snapped in an informal backstage or

offstage setting, particularly Joplin, Zappa and the various San Francisco bands, the Grateful Dead, Jefferson Airplane, and others, that really caught my eye, and influenced my new look.

Following Wolman's death, Wenner told the New York Times just how lucky he was to find the photographer.

"He had an eye for the people and catching them in quirky moments," he told the Times. "He was a good photographer, and that was just serendipitous luck on my part."



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All The World's a Stage

"Spa Music"

By Sue Menhart

Recently, during one pandemic inspired particularly sleepless night, I had this bright idea to ask Alexa to play some spa music. I figured, "Hey, if I can't actually be there, I can pretend to be there." You know the place: an oceanside faraway resort with a rooftop veranda adorned with fluffy wavy curtains, some comfy cushioned tables to lie on, a couple of oiled-up warm massaging hands at the ready, and the aforementioned, spa music.



Inevitably, because I was thinking so hard about the music, instead of wallowing in the so-called lusciousness of the music, I became more

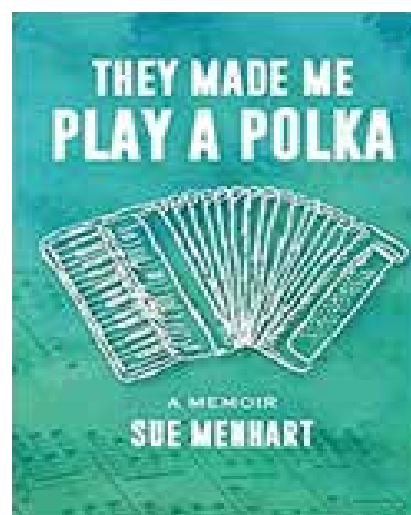


But since I was lying in my drafty old bedroom, with nobody's hands all over me, I had nothing to do but listen to the music. But you see, we musicians can't just listen to music like normal people. You know, enjoy it for what it is. No, we have to analyze, criticize, monetize, actualize, categorize and hypothesize. For example, why did this spa music composer choose a 7-part harmony vocal patch instead of just a synth sound? Since when was it OK to go from that chord to this chord and what circle of fifth dimension is this person in? Why is there a random chime now? Who wants to hear a drum beat during a massage? Enough already with the arpeggios too. And, why does this playlist never end? That sort of thing.

6 SOUND WAVES

alert than when I started, my mind racing and all, and had to go do a crossword puzzle. These obscure little word games can distract, detract, confound, befuddle and bemuse just as well as listening to spa music, and as an added bonus, I can learn a thing or two. Not so much with spa music.

So even though 2020 thinks it b*tch-slapped us into thinking we must subject ourselves to truly horrible things, like spa music, we still have a choice. I choose knowledge and truth. And puzzles.



Peruse more cautionary tales, rants and raves over on my blog "Menhart Musings" at www.suemenhart.wordpress.com. Get my latest book over on Amazon at https://www.amazon.com/They-Made-Me-Play-Polka/dp/1725534584/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=&sr=

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LESLIE WEST STEERS THE MISSISSIPPI QUEEN TO SHORE: R.I.P TO A ROCK GIANT

By Rex Rutkoski



Leslie West, who died at the age of 75 Dec. 21 at his home near Daytona, Florida of cardiac arrest, once became angry with himself because making music was the only thing he knew how to do.

“Then I thought, ‘How many people get to do something really well,’ he acknowledged.

And that he did!

All-star guitarist Jeff Beck once termed West, who co-wrote the hard rock classic, “Mississippi Queen,” and performed at the legendary Woodstock rock festival with his band, Mountain, “The greatest living guitarist in the world.”

Released in 1970 on Mountain’s debut album, “Mississippi Queen,” according to Rolling Stone, was two-and-a half minutes of boisterous bliss built around West’s burly yowl and guitar blasts and drummer Corky Laing’s completely unironic cowbell.”

One fan suggested it was no less than “one of the best air guitar songs in the history of rock’n’roll!”

It was, said Rolling Stone, “one of those never-say-die songs of the classic-rock era.”

“Mississippi Queen” was featured in many soundtracks, TV shows (The Americans, The Simpsons), and in Guitar Hero III.

West told Guitar Player magazine the song “has just everything you need to make it a winner. You’ve got the cowbell, the riff is pretty damn good, and it sounds incredible. It feels like it wants to jump out of your car radio. To me, it sounds like a big, thick milkshake. It’s rich and chocolatey. Who doesn’t love that?”

In a 1985 interview with me, West seemed less interested in praise, opting instead just to continue making music.

When the trio evolved into original members West and drummer Corky Laing and new bassist Mark Clarke, who replaced the late Felix Pappalardi, West insisted that it all felt fresh to him.

THE TIME OF HIS LIFE

“I’m having the time of my life. I’m not as concerned about my image, I’m enjoying myself,” he said.

“Before we were so concerned about impressing people. But if you like what you are doing yourself, people can’t help picking up on that.”

With 1969’s “Mississippi Queen” single, Mountain became one of the pioneering hard rock bands. “We are very fortunate to still be around, and a lot of it has to do with that almighty single,” he said. “It created a frenzy and excitement and when I hear it, it doesn’t sound dated. It is one of the all-time favorite songs in rock, the first really hard rock sound.” Early on he would not use the term “heavy metal,” saying, “I still don’t know what that that means.”

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It was the pre-Mountain days of 1965 when West and his blue-eyed soul group, The Vagrants, comprised of fellow New York natives, were helping to pioneer the electric band movement. They developed a cult following with many musicians. It’s said that after producing The Vagrants’ recordings Felix Pappalardi was so impressed with West that he built Mountain around him.

West’s solo album was adopted as the group’s first.

The band was formed in 1969 and quickly did things in a big way, playing no less than Woodstock as its third gig. Mountain was not included in the film of the festival, but is on the second “Woodstock” album.

Of the early Mountain, West recalled, “We were really a working band. We were accessible to the people.”

After the first Mountain disbanded, West and Laing joined with Cream’s Jack Bruce to form West, Bruce and Laing. The group made two studio albums, 1972’s “Why Dontcha” and 1978’s “Whatever Turns You On” and 1974’s in-concert “Live’n’Kickin.’”

In 1975, West entered “The Great Fatsby” period with a solo album of the same name. On tour the band included the then unknown Mick Jones, who went on to Foreigner.

KEITH MOON’S WAKE-UP CALL

West said that thoughts of Keith Moon’s death convinced him that “it would have been a shame if we hadn’t tried (Mountain) again.”

The late Eddie Van Halen said that West and Deep Purple’s Ritchie Blackmore were among his biggest influences. “Leslie West has this incredible tone in Mountain,” Van Halen said.

Even while struggling with diabetes, which resulted in an amputation of his lower right leg, he remained in the public eye.

A regular on Howard Stern’s radio show, he also recorded solo records and accepted some acting roles, including in 1986’s “The Money Pit.”

Mountain’s 2007 album of Bob Dylan covers, “Masters of War,” featured Ozzy Osbourne singing lead on the title remake.

West’s 2011 album, “The Unusual Suspects,” included contributions from Slash, Billy Gibbons, and Zakk Wylde. Peter Frampton was a guest on his last album, “Soundcheck.”

West told the Morning Call newspaper that he likened his mixture of blues and metal to being a chef. “You might use the same ingredients as everyone else, but it’s how you put them together. You end up with your own style,” he explained.

When he was in his late 30s, West shared some thoughts with me on the subject of those who suggested one could one day be too old to rock’n’roll. “Music doesn’t have anything to do with age,” he insisted. “There’s an age limit on your body, but not your head. Music comes from within, your head and heart.”

He proved that to the end.

(Rex Rutkoski is a regional, national and international freelance writer covering music and other subjects since the 1960s. He is based in the Pittsburgh suburbs of Freeport, Pa. He can be reached at rexrutkoski@gmail.com)



SOUND WAVES 7

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New England Musicians Relief Fund Launches New Fundraising Drive Organization Hopes To Distribute \$200,000 to Musicians in Need

New England Musicians Relief Fund (NEMRF) has launched a new fundraising drive and hopes to distribute \$200,000 to musicians in need in time for the holidays. NEMRF was created in 2020 to help musicians dealing with the financial strain that the pandemic has put on the entertainment industry. Any musician in New England and New York's Upper Hudson Valley facing financial difficulties can apply for a grant at NEMRF.org/apply.

The crisis is deepening for professional musicians across the region. Money from the CARES Act has run out and additional government support doesn't seem likely anytime soon. The financial strain has many facing difficult choices.

"Eight months in, push is coming to shove. For some of us, it is already 'game over.' For others, it is a struggle to redefine what we do. For all of us, it is a question of who we are and what we serve," said violinist and single mom Katherine Winterstein. "It is no longer a question of endurance as much as it is a question of whether or not we can meaningfully adapt to the limited set of options in this new world. It's hard to even consider those questions when basic survival is still on the line."

"We're facing a winter, and possibly longer, of no work and no income. I'm very concerned," says legendary vocalist Wanda Houston of the Berkshires.

"The future seems so bleak that I'm just trying not to think about it," said Boston based violinist Zoya Tsvetkova. "I hear a symphony on the radio or TV and I start to cry. If I didn't have a 2-year-old, I'd consider getting another job, but we can't afford childcare on my husband's salary alone."

Winterstein, Houston and Tsvetkova's stories are like those of countless other professional musicians across New England. Many are freelance workers who count on the holidays to make the bulk of their yearly earnings, but this year, COVID restrictions mean that concert halls, theatres, clubs and other performance venues remain closed. NEMRF provides professional musicians across New England and New York's Upper Hudson Valley facing economic hardship a \$1,000 grant to assist them through the difficult times so they can continue to do what they love and bring joy to us all.

"Without assistance, some musicians will leave the industry, which could devastate our once-vibrant New England arts scene. Helping musicians today is an investment in the quality of life we all hope to return to," said Hazel Dean Davis, a horn player and one of the founders of NEMRF. "We created NEMRF to help musicians weather the COVID-19 shutdown, but even as we devote all our resources to this current crisis, we realize the need for a safety net will extend beyond the virus. Whether it is long term side effects from COVID, a car accident, a lost instrument, or another nationwide shutdown, the New England Musicians Relief Fund will be here

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to support musicians in crisis for years to come."

Musicians can find the online application for the Immediate Relief campaign funds at NEMRF.org/apply.

Supporters wishing to make a tax-deductible donation to the Immediate Relief Fund may do so at NEMRF.org/takeaction.

To stay up to date on the latest announcements follow NEMRF on facebook, twitter, and instagram.



Grace Kelly

For the Roadie's Roadie, The Road Still Goes on Forever: Kim Payne Looks Back on the Allman "Brotherhood"

By Mark T. Gould

*"Now the seats are all empty
Let the roadies take the stage
Pack it up and tear it down
They're the first to come and the
last to leave...
...They'll set it up in another
town"
--Jackson Brown, "The Load
Out," 1977*

We concertgoers take so much of it for granted.

We get to the venue, walk in to our seats, and, voila, the stage is, literally, set for us. Lights, rigging, microphones, instruments, cables, everything.

But, the back-breaking, exhausting, sometimes frustrating, yet ultimately rewarding work to create that perfect pre-concert setting for us has long been done by an individual, iconoclastic, singular, dedicated breed of (mostly) men.

And, for Kim Payne, one of the famed roadies for the Allman Brothers Band (yes, he's one of those guys who's pictured on the back cover of the band's seminal "At Fillmore East" album,) it was, and still is, truly a life experience like no other could be.

"It's been a long and exciting road," the 76-year-old Payne writes in his recently released memoir "The Roadie: On The Road With The Allman Brothers Band," co-written with longtime Allman fan and musician Mark Vormittag. "Some memories bring lots of smiles. I've had a good run, and I am thankful for the opportunity to share it with Allman Brothers Band fans everywhere, some of the best people I've ever encountered."

If anyone can pack a lifetime into three years, from 1970 to 1973, it would be Kim Payne.

In that time, he, and the rest of the Allmans' road crew, loaded out the band's gear-amps, lighting, equipment, all of it, packed it up and drove it out (sometimes cross country), loaded it all in again at the next venue, set it up, and then did it all over again, night after night, never missing even one of the more than 200 gigs they worked every year.

Along the way, as he details in this fascinating, friendly, conversational book, the twists and turns were mind blowing.

10 SOUND WAVES



Rampant drug use leading to addiction, and ultimately, a prison sentence. More motorcycle crashes (including one that haunts him to this day) than he can count. Witnessing the killing of a greedy promoter. Drunken shootouts in rowdy bars. Groupies, fans and characters strewn along the road.

Ah, the road.

Or, as Payne, Vormittag and others in the Allmans' circle, call it, "The Brotherhood of the Road."

"We were a true brotherhood," Payne told me in a recent interview. "It was a time of serious racial tensions. It was bad enough to the 'citizenry' that we had the long hair, but we were adding insult to injury with Jaimoe (was is African-American) being one of our two drummers.

"There were some very tense moments, in restaurants, gas stations, etc," he said. "But, we had each other's backs."

The book, which is more a series of snapshot anecdotes than a daily journal of life in that brotherhood, really works for exactly that reason. All of Payne's experiences happened half a century ago, and the fin-

ished product, frankly, gives the reader a much better sense of what life on the road was like than if he had recited more of a day-to-day, blow-by-blow, experience.

"Many times throughout the years I have been approached by someone with the idea of me writing a book about my exploits, most with a sincere interest in the project, but it seemed none of them had a passion for, or knowledge of, the band's history till Mark came along," Payne told me.

"We met during an Allman Brothers festival in Macon (Georgia), and became good friends. He had all the qualities I was looking for, and we agreed to become partners on the project and 'git 'er done."

"During the three years it took to write it, I was hospitalized several times," he recalled. "I had come down with throat cancer, and the side effects of the radiation treatments brought on more problems.

"When I would get back home after one of those extended stays, I didn't feel much like working on the book," he said. "Mark would encourage me with pep talks, and get me back in the game. I'm grateful to him for that. I don't think I would ever have finished it without him in my corner."

Payne's strength to keep up with an insane schedule in those heady days, as well as his determination to fight through his medical obstacles today, may well come from his upbringing as the son of an Alabama state police trooper, his own work as a police officer, and his experience as a Navy veteran.

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"I think the main thing I took away from the military was an ongoing development of a good work ethic, discipline, and first-hand knowledge of what chain of command was all about," he remembered.

That, and one other source, he said.

"The Bible, scripture, a personal relationship with Jesus, all this and more have always been a part of my life since childhood," Payne stressed. "I came from a good Christian home.

"But there were long stretches of time when I had turned my back on all that," he said. "Those times were filled with darkness, gloom and doom and most of the bad things that came my way.

"Then, I awoke one morning in federal prison, looked in the mirror and said 'Man, you're doing it all wrong!' So when I started getting myself back on track again, good things started coming my way again."

As a roadie with intimate involvement with the band, Payne was in a unique position to observe some of the most dynamic musicians in one of the iconic bands of his time.

"Those first few months of knowing Gregg (Allman) in Los Angeles, I never thought of him as a musician, or someone who was blessed with a tremendous talent," he reflected. "To me, he was just a good ole boy from the South I could relate to. I had never seen or heard him play or sing.

"But he was a natural born magnet for the ladies, and that's always good to be around, sometimes one can catch whatever falls by the wayside, and that's a good thing," he laughed.

"Then, one night we went down to the Troubadour, and the band asked him to sit in," Payne recalled. "That's when I began to see him in a different light. The boy had talent for sure. None of that changed our relationship. We were just great friends who had lots of fun together."

The two became so close that Payne ended up helping Gregg Allman write one of his most famous, enduring songs, "Midnight Rider." Allman had written two of the verses, but was stuck on the third. Payne threw a couple of lines at him, and voila, the now-classic song was done.

"(Gregg) insisted that I be given credit for my part in (the song)," he said. "There was never any disagreement over that. The problem was that when he would get a writer's royalty check, he would come to me and give me whatever amount he was feeling comfortable with.

"Back then, I had never seen an (accounting) statement or anything. When I complained (about not getting paid), he would say 'oh, I'm gonna

get Phil's, (Allman manager Walden) office to draw up a contract between you and (the publisher).

"Only that never happened, until I stole his custom chopper, and held it for ransom," he remembered. "I think it was the very next day he brought me the contract and I returned his motorcycle, square business."

At Gregg's request, Payne returned from Los Angeles to Macon, where he met Gregg's brother Duane, who literally put Payne and the other Allman roadies on the map, making sure that they were paid before the band, and then insisting they pose for the iconic photograph on the back cover of the band's masterpiece, "Live at Fillmore East."

"Duane was unlike anyone I ever met, before or since," Payne remembered. "He was made of charisma. Without ever saying anything, he demanded respect, and he got it.

"No one ever doubted he was the leader of our group," he added. "My opinion of him only grew the longer I knew him, which was way too briefly."

"There was no discussion about (the roadies) being paid first," he said. "It was just another decree by Duane Allman. We were all favorably impressed. I mean all the hard ass work, endless driving hours, no rest, no sleep. It made us realize we were appreciated.

"Hell, we had been working for I don't remember how long for no pay. I don't think any other band ever had their roadies' pictures and names on album covers. Management bucked, but Duane was adamant."

Duane Allman died in a motorcycle accident on October 29, 1971, but it was an eerie second accident, which took the life of bassist Berry Oakley, just over a year later, that Payne thinks about to this day, because he witnessed it happen, only a mere three blocks from the Macon street where Duane was killed.

"I don't think my memory of that has changed one bit," he said. "It has always been a cross to bear for me.

"The anniversary every year, listening to their music, someone mentions his name, it doesn't take much to put me right back on that bike, on that day, on that street and I'm re-living the whole thing. And it's not a welcome memory."

The Allman Brothers Band dynamic obviously changed after those tragic circumstances, when, with Gregg Allman grieving over Duane and turning to some personal demons, guitarist Dickey Betts took over.

"After Duane's death, Dickey took the reins as leader, and he wasn't really well equipped for that role," Payne recalled. "That's when I started keeping my distance whenever possible.

"Red Dog (one of the other roadies) used to say there was there was a tension or bad vibes when Dickey and I were in the same room. However, since their reunion in 1998, I have gone to catch the show and visit with them, and he and I got along quite well."

For all the good times on that road, there were other tragic stretches as well.

Many times, after gigs, the roadies were called upon to procure the band's money from less than honest promoters. And, one time, that had tragic consequences, as Payne's comrade Twiggs Lyndon stabbed a club owner to death after a financial dispute following a show in Buffalo. Lyndon was later found not guilty due to temporary insanity. Payne saw it happen, and writes about it in detail in the book.

"If he had paid us the \$1500, as agreed to in the contract, he might still be alive today," Payne said. "Twiggs was kinda between a rock and a hard place. (The guy) made way more money than he expected, so he said he would pay us if we agreed to play again that night, which we couldn't do because of a previous commitment in Cincinnati.

"Twiggs had been on the road for several years, with people like Otis Redding, Sam & Dave, Percy Sledge and other R&B acts, and he had NEVER failed to collect the money," he stressed. "To him, he had no choice at the time. However, I think he regretted it for years, until he took his own life



by jumping out of an airplane and never opening his chute.”

Despite his back-breaking work, Payne was unceremoniously fired in 1973, an incident that still troubles him to this day.

“The firing broke my heart, I mean how does one fire one's own family member?” he said. “I think they should have given us a warning, and a second chance.

“But it wasn't about our behavior, it was about making room to hire Dickey's friends,” he added. “If Duane had still been there, it never would have happened. I was hurt and angry at the time, but, in hindsight it turned out for the best.”

The road took some odd twists and turns for Payne after he stopped working for the band, culminating in a prison sentence for distribution of heroin.

It was a much-needed wake-up call for him.

“I truly believe it was God's work that all the pieces came together and I was busted,” Payne said. “Probably anything less, and I don't think I would have ever gotten clean.

“While in there, since I had taken typing in high school, I wound being assigned to be the typist for the prison chaplain,” he remembered. “That's where I started getting very seriously into the Bible and everything surrounding it.

“I was assigned to the mower shop, where I got the training to become a service manager after I got out. I did that for 38 years,” he added. “Through it all, the main thing that kept me clean was prayer and the fellowship in Narcotics Anonymous. Prayer is the only weapon strong enough to beat that demon, the devil.

“I'm kinda on and off lately, not going to meetings, which I need to correct,” he said. “But, at least I'm not flat out killing myself. Sometimes, I have to check up and remember my age.

But, even at age 76, having seemingly lived far more than one lifetime already, Kim Payne proudly remembers that Brotherhood of the Road.

“Yeah, sometimes I miss it, but it's hard to even imagine being back in that gig at my age. That truly is a young man's game,” he said.

“You have to enjoy it while it's there, especially the youth, and never take any good thing for granted,” he concluded.

“After all, it's all God's gifts to us, be thankful for them and cherish them.”

“The Roadie” may be ordered through the Facebook page “The Roadie by Kim Payne,” or by e-mailing Mark Vormittag at markvormittag@yahoo.com.



12 SOUND WAVES



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Kenny Wayne Shepherd Band "Straight To You Live" Provogue Records

The new live DVD by Kenny Wayne Shepherd is like fireworks going off in your living room. Recorded at the Leverkusener Jazztage Festival in Germany, this set is just packed with electrifying guitar work as well as superb support from the rest of the band. There's a great mix of songs from the iconic hit "Blue on Black" to a ripping version of Neil Young's "Mr. Soul" and finishing with the traditional "Voodoo Child (Slight Return)" for the encore.

I'd like to start off by pointing out the excellent cinematography on "Straight To You Live". I can't count the number of camera angles they have and the shots are always changing with lots of close ups and sweeps. It makes for a very enjoyable watch in addition to the great music.

Kenny Wayne Shepherd is one of the world's greatest blues guitar players, and you need no further example than the work he puts on this performance. It sweeps from absolutely electrifying to delicate and emotional, and always extremely tasteful. The song choices have extensive solo sections robust with improv from the other very talented players such as keyboardist Joe Krown and the horn section of Mark Pender on trumpet and Joe Sublett on the sax.

The set opens up with a handful of songs from their most recent studio album "The Traveler". One of the highlights from these is "I Want You", one of the most powerful songs on this

14 SOUND WAVES

performance. Featuring Kenny Wayne Shepherd on lead vocals as well as extensive solos from the rest of the crew, this one really blew me away.

There's a good mix of vocals between long-time lead vocalist Noah Hunt and Kenny Wayne Shepherd, taking turns at the lead mic while the other sings backup vocals. Kenny may be known for his virtuoso on the guitar, but he is also a very good singer and songwriter. He demonstrates that the verses and the melody aren't just filler between solos but are major elements of the song that convey the whole character of the piece. He knows when to dial in the electricity and when to keep it spare so that other elements can stand out.

I really enjoyed the visuals on this DVD quite a lot. Whether it was seeing the different legendary Fender Stratocasters he switched between or getting to watch the fretwork up close and see what he was doing, it made for a really special viewing experience. The strong mix of classic covers like "Talk To Me Baby" and "I'm a King Bee" with his own dynamic catalog, Kenny Wayne Shepherd Band hit a home run with this release and I encourage you all to get a copy of "Straight To You Live" on DVD or CD.

**- Tom Matthew
Two Ton Music**



CATHY GRIER "I'm All Burn" CG Music Works

Blues rocker Cathy Grier just released her full length studio album entitled "I'm All Burn". It was Recorded at Steve Hamilton's Milwaukee studio

Makin' Sausage Music. Her band The Troublemaker's consists of Tony Menzer on bass, Jamey Clark plays drums, Larry Byrne on keys, Jim Ohlschmidt on guitar and Pauli Ryan on percussion. Other notable musicians who contributed are Greg Koch, Billy Flynn, Matt Liban, Westside Andy, Steve Cohen, Andrew Spadafora, Deirdre Fellner, and Liv Mueller. Her four decade long career is a rich musical tapestry with career highlights ranging from an MTV video in the 80's, opening up for legendary artists like Laura Nyro, The Band, and British singer-songwriter Joan Armatrading. I am inamorate of Cathy Grier because even in her 60's she is still a viable, successful, and respected Blues singer/song writer. As a matter of coincidence in this very same issue of Sound Waves I reviewed Martin Lang's "Bad Man" album that also has Billy Flynn playing guitar.

The album opens with the title track "I'm All Burn" a sort of easy going pop/blues rendition with great vocals and her backup band "The Troublemakers" struttin their stuff with horns, percussion and guitar. In "Get Me Away" there is a sultry vibe and Grier's amazing vocals are found front and center. On the following tracks if it were anyone else, "Backyard Blues" and "What Fools Do" would be another boring standard 12 bar blues with predictable turnarounds however with the spotlight on Grier's voice accompanied with some great Blues harp playing, and her band, it takes this oldie but goody to a new higher standard. Moving on, One my favs on this CD is "Key To My Survival" where the band shows how really tight and in-sync they are. Everything comes together nicely especially with great guitar solos with that unmistakable vintage tube tone. I've seen Cathy and her band play on YouTube and they definitely have a Fender Tweed vibe going. Love it! On the track "Keep You Out" you'll hear a confident driving beat with Grier on vocals and guitar. Maybe a little heavy on the WahWah pedal but if it works for Jimi Hendrix, why not? Lastly I want to comment on "Cathys Bike Song". It's basically a tune she wrote about a little sister who takes her brother's bike for a ride without consent... I find that funny because I remember my little sister stealing my bike a couple times too. This song is different from the others because it's just Grier playing solo slide on a cigar box guitar. Overall I found Cathy Grier's album "I'm All Burn" very entertaining and I recommend it.

You can find it at CathyGrier.com.

**Until Next Time
- Adrian Webb**



BRUCE SPRINGSTEEN "Letter To You" Columbia Records

Dear readers, despite Covid I hope you all had a nice Holiday Season and I guess I made Santa's "nice" list this year because on the 25th I woke up to find Bruce Springsteen's latest cd "Letter To You" in my stocking, undoubtedly was Mrs. Santa's doing. It actually was recorded in Nov. 2019 but came out in late October, 2020. This album received 5 stars and 7600 votes on the Amazon and ranked #20 on the American Billboards. The last Springsteen cd that I truly gushed over was "Magic" back in Aug. 2007. I remember being excited first listening to it while driving to the Hampton's. Back to "Letter To You" from Wikipedia: "Springsteen assembled the E Street Band at his home studio for five days of recording in November 2019 but finished after just four. The recordings were produced by Ron Aniello and was inspired in part by the death of Springsteen's former bandmate George Theiss. The lyrics discuss themes of regret, aging and dying. The album was recorded live in studio, with no demos and only minimal overdubs".

I found this culmination of work very interesting because although I am truly a big Springsteen fan I didn't love it the first time I heard it. However, by my second listen it was like hearing it for the first time and loved it. The first track; "One Minute You're Here" opens the cd with a very mellow Bruce with only an acoustic guitar singing a very powerful rendition with feeling and depth. It makes you stop whatever you're doing and really listen. Another track that departs from the signature Springsteen driving beat is "If I Was The Priest". It

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may not have that Springsteen force behind it but the lyrics are fantastic and really worth listening to, every other lyric is a gem. "Song For Orphans" is another track with great lyrics. To me it has a Billy Joel "feel" and sung with a Bob Dylan style. This may sound different but only shows Springsteen is unafraid to try different things and it does work coming together perfectly. "Letter To You" and "Burnin Train" is classic Springsteen all the way with drive, confidence and determination. Two of my favorites on this album. The album ends with "I'll See You In My Dreams", another driving track performed in classic Springsteen style. What a great way to end. What a great way to spend a rainy afternoon enjoying track after Springsteen track. It's like a red onion with many layers and nuances keeping the listener's interest and the music ever entertaining. If you are a Springsteen fan and haven't gotten around to buying this cd yet – Buy It!!, you won't be disappointed. If you are a newbie to Springsteen's music, "Letter To You" with all it's classic Springsteen style is a great album to start your collection. "Letter To You" available everywhere. Most retailers are selling this album for \$13.98, a bargain at twice the price. * A quick side-note: Steven Van Zandt (guitarist/vocals for Springsteen) is hilarious in the mobster genre cable series "Lilyhammer". Although filmed in 2012 it's available now on Netflix. Enjoy...

Until Next Time
– Adrian Webb

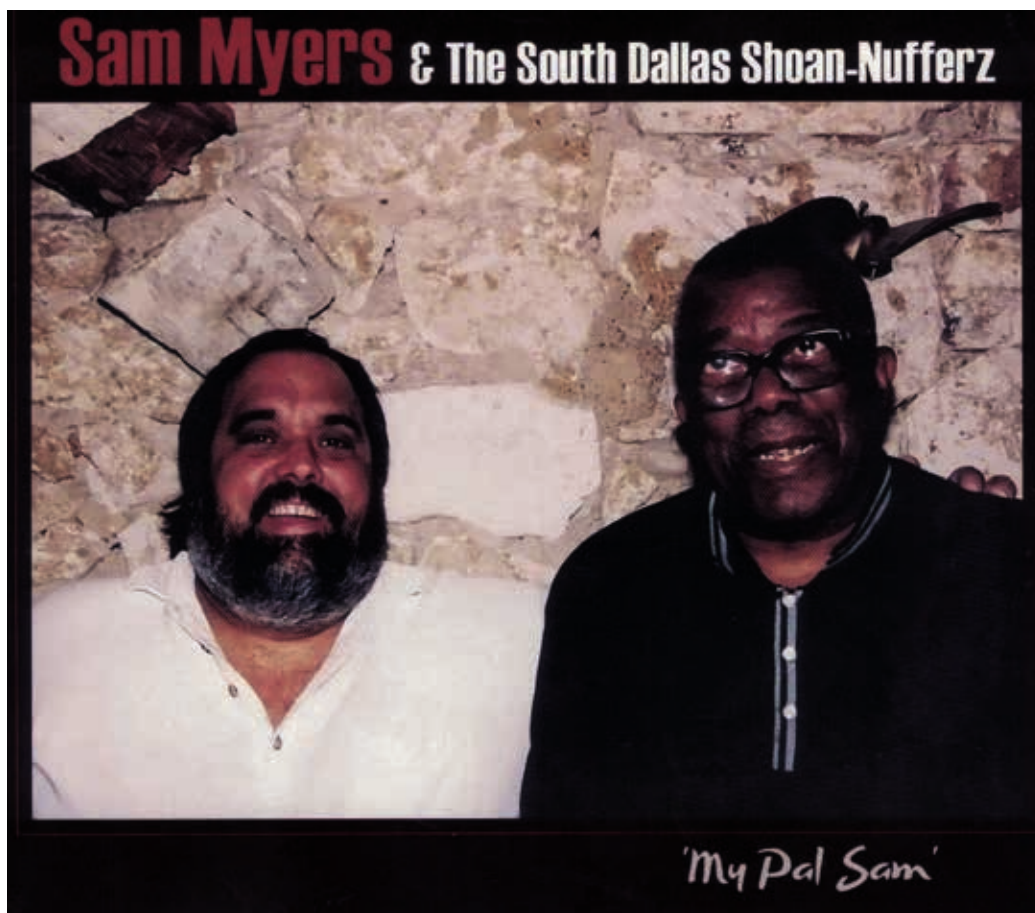


MARTIN LANG *"Bad Man"*

Random Chance Records

From Blues.Gr: "Martin Lang is an American blues harp player, vocalist and songwriter, known for traditional Chicago Blues harp in the style of Little Walter, Leon Brooks and Slim Willis. He has released albums under his name www.Swaves.com

Cooking with the Blues CD: Sam Myers & the South Dallas Shoan-Nufferz



What's the secret ingredient to all of Daddy Jack's recipes? The blues! Jack has always been a blues lover, supporter, and aficionado. In August 2020, he released a CD of recording sessions with Sam Myers and the South Dallas Shoan-Nufferz at Butchie Boy Studios. Tracks featuring Lucky Peterson, Brett Nance, Big Will, and Butch. Best if paired with Daddy Jack's Cooking with the Blues!

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on New York-based Random Chance Records, and has played harp in Chicago for nearly three decades. Focused on tone and “weight,” an elusive characteristic of electric blues harp, Lang has learned from those close to the original art form. From backing legendary Bluesmen including Tail Dragger, plus Willie Buck and Oscar Wilson, and playing with Pinetop Perkins, Robert Jr. Lockwood, Sam Lay, Willie Smith and Dave Myers while touring the U.S. and Europe.” Although his vocal ability is mediocre at best Martin Lang is one of the most respected studio musician Blues Harp players in the industry and has been featured on countless blues albums and record labels including Delmark Records (Chicago), plus has contributed in international acts in multiple genres.

October 2020 marks the debut of his latest works titled “Bad Man” with such talented blues musicians as Little Frank – guitar, Billy Flynn – guitar/mandolin, Illinois Slim – bass, Gerry Hundt – organ, David Waldman – piano, and Dean Hass – Drums. When I do a music review I listen to the content several times to get a real feel for the artist and I’m glad I did because I didn’t love this album the first time I heard it. Now listening to it again I have an appreciation for it’s Blues quality. However, I still say you need to get past Lang’s vocals and focus on the Blues musicians to truly enjoy, and enjoy you will. An overall impression Lang’s music on “Bad Man” is that he is spotlighting the mellow, old school blues. The album gives the feel of a smokey Chicago club sitting front row and sipping on Bourbon. No tracks with 100 MPH beats that makes you jittery and wanting to tear up the dance floor. It’s more of a slow, dirty dancing kinda blues. Other tracks that are not as slow are relaxed and comfortable that just make you want to sit, listen, and enjoy. And to keep things interesting Lang includes other genres such as “Juicy Lucy” with organ keyboard tones I haven’t heard since the 60’s. The track “High As Georgia Pine” steps up the pace and Lang’s blues harp playing takes center stage. Speaking of center stage on track titled “The Mix Up” will surprise you as you ask your friends; Cha cha cha anyone?? And “Booker’s Boogie” is the type track you may hear at a local honkytonk with Billy Flynn on a Kentucky bluegrass mandolin. “Mood Indica” is where Lang’s Blues harp prowess with his melodic and soulful playing really shines. Unfortunately “Staceys On My Feet” shows

why Lang should not be singing at all and just stick to his harp playing which he does so, so well. I would say if you either enjoy old school blues, or want to learn more about blues music played in the style of the old blues greats; “Bad Man” is definitely worth a listen. Available at MartinLangBluesHarp.com.

Until Next time
– Adrian Webb



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COOKING WITH THE BLUES

By Jack Chaplin

Hello 2021, So Glad To See You, Great To See 2020 In The Rear-View Mirror. A year ago today, who would have seen this terrible virus and its ruination coming! I had looked forward to a great year, and then life put the whammy on us. Personally, it was quite a year. At the beginning of January, I ended up in the hospital for a five-day stay at L&M with what they said was a Type A Flu, but I truly believe it was Covid; they weren't testing for it then. In March, we got word from the Governor to shut things down at the restaurant, which was a relief; we flirted with the virus daily, putting our staff and customers in jeopardy. In March, I had scheduled heart bypass surgery but postponed it until Sept., not wanting to be trapped at Yale with the cases in NYC being out of control and spreading up the coastline. We did some take-out business at the restaurant and some local charity work at Daddy Jack's to keep the wheels moving. I had my surgery in late Sept., which went well, and I was released six days later to recover at home. I felt blessed to have made it through! You really think about your mortality and reflect on your life when faced with a severe medical issue. I landed on my feet pretty quickly but in Oct. I came down w/ Lyme Disease for the 5th time but caught it fast, familiar with the symptoms, I immediately got on antibiotics! Then to wrap up the year in early Dec. I came down with the flu again, for the second time in the year. I was thankful it wasn't Covid; two tests came back negative. I ran a fever for seven days w/ temps between 100 and 103, which wiped me out, but by the end of the year, I felt like a champ. With all that I went through, I am thankful to be here and to be alive. I am hopeful that we will get things under con-



trol in this country health-wise and politically. I pray that we can bridge our divided country. It blows my mind how we are so un-united.

Here is a clever analogy about looking into 2021 that LaKisha's Mom sent us.

"Welcome to Flight 2021. We are prepared to take off into the New Year. Please make sure your Attitude and Blessings are secured and locked in an upright position. All self-destructive devices should be turned off at this time. All negativity, hurt, and discouragement should be put away. Should we lose Altitude under pressure during the flight, reach up and pull down a Prayer. Prayers will automatically be activated by Faith. Once your Faith is activated, you can assist other passengers. There will be NO BAGGAGE allowed on this flight. The Captain (Jesus) has cleared us for takeoff. Destination GREATNESS.

We have a new restaurant that opened up here in Quaker Hill, 2 Greeks Pizzeria. It takes some guts to roll the dice during these times,

and we want to welcome them to our little village. They already are having some growing pains; people are checking them out in droves. We ordered a Cheese Pizza, a Genoa Grinder, and a Greek Salad, all which we enjoyed. We had to wait quite a while for our take-out order but I think they will get their system ironed out with time. Business in downtown New London is extremely difficult, and Daddy Jack's is in hibernation for a while; time will tell what the future holds. I am enjoying my semi-retirement, ab-

sent of my daily demands with the business, I could get use to this!

Keep your family and friends close during these times. Call frequently and do some social distance get-togethers; it's good for our soul! If you can help out someone less fortunate, practice random acts of kindness, we'll both feel better! Respect each other's differences of opinions and listen more than you talk; You may learn something!

Happy New Year and The Best In 2021. Jack and Family



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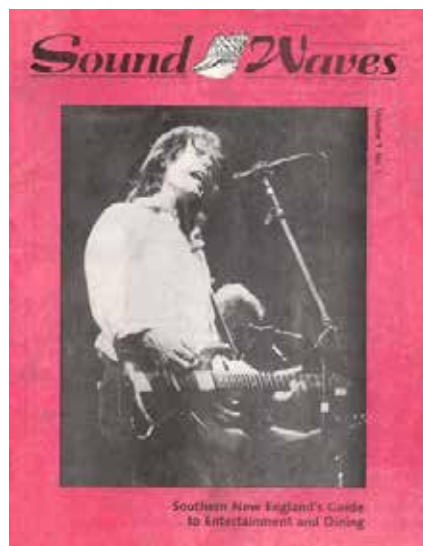
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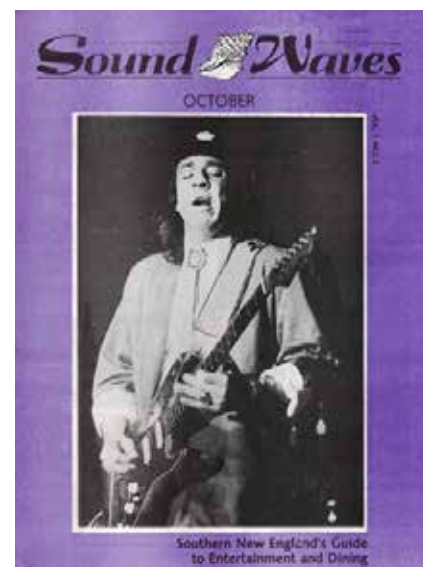
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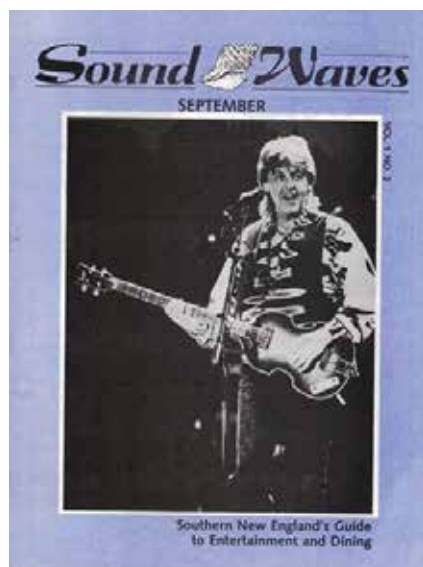
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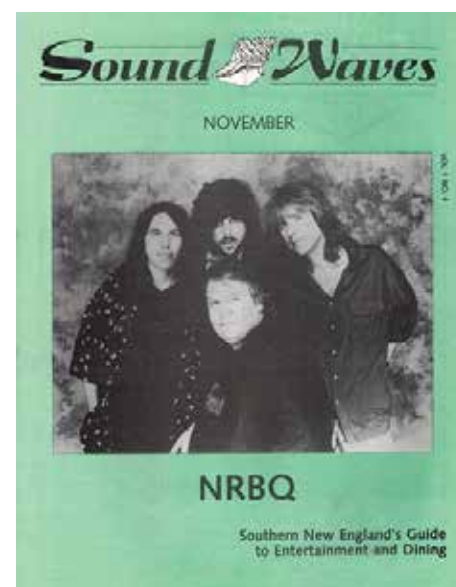
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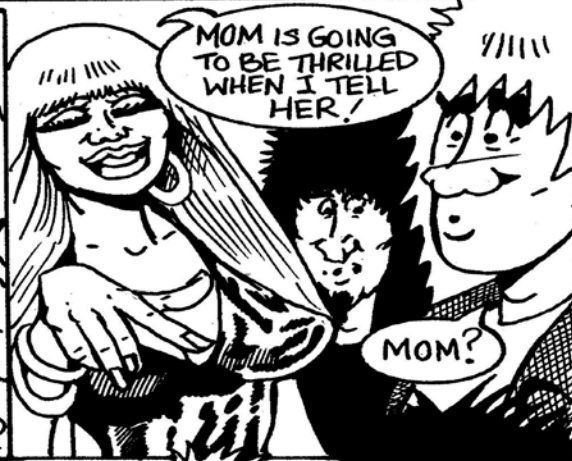


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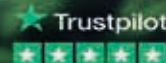
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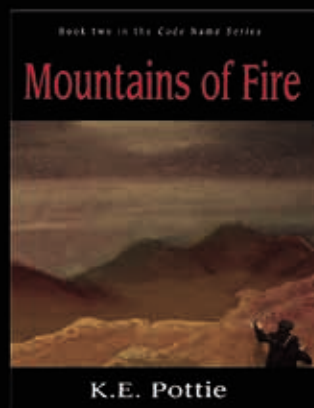
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