

Sound Waves

Magazine www.swaves.com

Volume 31
Issue 7
July 2021

An
Interview
with

**JAKOB
DYLAN**

Plus

- AJR
- Blackberry Smoke
- King Gizzard



**Kerri
Powers**

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INSIDE THE WAVE

Music NotesPg. 6

Band DatesPg. 8

Local Beat.....Pg. 10

Cover Story.....Pg. 12

Gramma's AtticPg. 17

Bar Fly Journals ...Pg. 18

Hearing Aid.....Pg. 20

Kerri PowersPg.22

Dining OutPg. 24

Classified.....Pg. 30

Kerri Powers Photo by Jean Molodetz

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DRINK
AND
DRIVE**

MAILBAG

Dear Readers,

Got some good news and sad news. First the good news. BAR FLY IS BACK! After a forced hiatus due to the pandemic, Stephanie is back with her entertaining column. We all missed her stories of romping through the neighborhood. Also let's welcome our newest columnist Dot Ames. She will be doing a monthly column on local musicians. Giving them a well deserved exposure in her column "Gramma's Attic Revue". Also check out her show on WCNI along with our other writer's show "Morning MoJo" with Ali Kaufman. All very talented women!

Now for the sad news, Our writer Sue Menhart has decided to take a break from writing. We all enjoyed her perspective on music and daily life of a musician. We wish her all the best and hopefully she will add her creativity to the magazine once again in the near future. We love you Sue!

Also this month check out our newest section "Dining Out". We want to be a complete guide to find something to do every month. Be sure to help support this newest section by telling the advertisers that you saw their ad here. One even has a discount coupon to use for the month of July.

Speaking of food, we all miss Daddy Jack Chaplin. So on July 11th try and make his "Celebration of Life" at 12pm at the Groton Elks Lodge & Marina. This will be a great celebration of a man that touched everyone's hearts. I will see you there!

The hot days of summer are here. So get out and enjoy a good meal and listen to some great music. Stay safe everyone.

Till Next Month

David L. Pottie

Publisher

Sound Waves Magazine

Sound

Waves

July 2021

VOLUME 31, NUMBER 7

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SOUND WAVES is a
monthly publication

Send all inquires,
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subscription request to

**SOUND WAVES
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TONY RICCIO

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7 DJ DONNY D 1pm	8 TBA 2pm	9 ACOUSTIC BEAT ED & MARTY Q 2pm 6pm	10 INSIDE OUT 2pm	11 THE ZOO 2pm
14 DJ DONNY D 1pm	15 JEMAR PHOENIX 2pm	16 ED & MARTY Q 2pm	17 POP ROCKS 2pm	18 JUICE BOX 2pm
	22 MARTY Q 2pm	23 DEAN & LIL CHRIS 2pm	24 SMOOTH SERIES 2pm	25 NASHVILLE DRIVE 2pm
28 DJ FELIX 1pm	29 TBA 2pm	30 BRITNEE & BJ DB KINNEY DUO 2pm 6pm	31 SAVAGE BROTHERS 2pm	1 PULSE 2pm

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of
JULY
WEEKEND

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Fri. 2nd - **TONY & FRIENDS** ~ 2pm

DB KINNEY DUO ~ 2pm

Sat. 3rd - **FUSION** ~ 2pm

Sun. 4th - **KICK** ~ 2pm

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EVERY WED.
BRIAN & RICKIE
5-9

EVERY THURS.
DAVID SADLOSKI
5-9

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9 Hott Roxx 6pm DJ K Frederick 10pm	10 TBA 6pm DJ Jay Spring 10-Close	11 Pop Rocks 5pm
16 BJ Sparano 6pm DJ Cory Minto 10-Close	17 Stiletto Music of Billy Joel 6pm DJ Cory Minto 10-Close	18 HiJacked 5pm
23 Just The 3 of Us 6pm DJ Jay Spring 10-Close	24 Don't Tell Lisa Christmas in July! 6pm DJ Jay Spring 10-Close	25 High Wire 5pm
30 Patrons 6-10pm DJ Dyvine 9-Close	31 395 Band 5pm DJ Jay Spring 10-Close	1 Red Light 5pm

MUSIC NOTES

"The Magic Trumpet"

By Mark T. Gould

For a guy like me who lives and breathes rock and roll, and, as such, cut his teeth on the Beatles and the Stones, it's kind of a weird happenstance.

But, notwithstanding my love of rock, the song that brings back the biggest flood of memories for me is "What Now, My Love?"

If your brow furrows while read that, don't despair. More than half a century on, it's still kinda odd for me, too.

And, no, it's not the popular Elvis Presley version.

And, most certainly, not the original French one.

For me, it's the Herb Alpert one.

Yeah, that Herb Alpert.

I've always had an eclectic taste in music, and, I guess it started with Alpert's album, titled after that song, which was one of the very first records I heard as I was starting to develop my musical tastes. That would have been in 1966, as it played over a somewhat dilapidated, ancient

stereo system that my parents and I shared, with tiny floor speakers hidden behind, respectively, a chair and open door, somewhat muffling the sounds of a beautiful song that still renders me emotional with memories to this day.

The Beatles and the Stones aside, it was then and there that I fell in love with Herb Alpert and his magic trumpet.

In that glorious time of my beginning, we did not put labels on music. But, looking back, Alpert's music with the Tijuana Brass could have been called easy listening, which I detest to this day almost as much as I recoil at the mention and/or sound of smooth jazz, of which his music may have been, iron-



ically, its musical godfather.

So, call it what you must. Me? I did, and still do, swoon over the Alpert's style, swing and his, yes, cool.

And, as a recent documentary and long, long overdue box set so aptly prove, the now 86-year-old performer is just as influential, important, and yes, just as cool, as ever.

His career highlights as a musician include recording five No. 1 albums; charting 28 albums on the Billboard magazine album chart;

achieving sales of 14 platinum albums and 15 gold albums; and earning nine Grammy Awards. Overall, Alpert has sold 72 million records worldwide.

Moreover, he is the only musician to hit No. 1 on the U.S. Billboard Hot 100 pop chart as both a vocalist ("This Guy's in Love with You", 1968) and an instrumentalist ("Rise", 1979).

And, to think it all began at a bullfight.

During a break in a career that was just starting out, Alpert, on a visit to a bullfight in Tijuana, Mexico, happened to see and hear a mariachi band. Following the experience, he recalled that he was inspired to find a way to express musically what he felt while watching the wild responses of the crowd, and

hearing the brass musicians introducing each new event with rousing fanfare.

Alpert, working in a small recording studio that he set up in his garage, had been tinkering with a song called "Twinkle Star," written by Sol Lake. Inspired by his Tijuana experience, Alpert adapted his new-found trumpet style to the tune, mixed in crowd cheers and other noises for ambience, and renamed the song "The Lonely Bull."

Touching on a lifelong entrepreneurial style for the first time, he personally funded the production of the record as a single, and it spread through radio, until it caught on and became a Top 10 hit in the fall of 1962.

The rest is musical, and my, history.

With his group, the Tijuana Brass, he released an album or two each year throughout the 1960s, including "What Now, My Love?." Alpert's band was also featured in several TV specials, each one usually centered on visual interpretations of the songs from their latest album—essentially an early type of music videos later made famous by MTV.

Alpert's style achieved enormous popularity with the national exposure that the Clark Gum Company gave to one of his recordings in 1964, another Sol Lake number called "The Mexican Shuffle," which was retitled "The Teaberry Shuffle" for television advertisements.

Many of the tracks from his albums received a great deal of airplay, and were used as incidental music, such as on the American television game show "The Dating Game," which featured "Whipped Cream", "Spanish Flea", and "Lollipops and Roses."

Despite the popularity of his singles, Alpert's albums outsold and outperformed them on the charts, at a time when singles, not albums, were at the forefront of a musician's commercial lifeblood.

From the week ending October 16, 1965 through the week ending April 29, 1967, a period of some 81 weeks, the group had at least one album in the Top 10, and frequently more than that.

In 1966, the year "Love" was released, over 13 million Alpert recordings were sold, more than even the Beatles (I guess that meant I was on to some-





2021 SUMMER MUSIC & EVENTS

Thurs, July 15 - Donovan Frankenreiter

Thurs, July 29 - Trevor Hall

Sun, Aug 1 - Lobster Bake (SOLD OUT)

Sun, Aug 8 - Blues Traveler (SOLD OUT)

Sun, Aug 29 - G. Love & Chuck Treece

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13 Pete Weremay 5-8pm	16 Wild Nights 6-9pm	18 6pm Fake Experience
20 5-8pm Ricky Miller & Brian	23 Bowen 6-9pm	25 Kris Ryan 6pm
27 James Harris 5-8pm	30 JC Revival 6-9pm	1 TSC Acoustic 6pm

Sat. July 3rd
6pm
Kala Farnham & John Van Ness



BAND DATES

ANDY & BETHANY

1 - Sift Bakery, Mystic, CT 11am
8 - Breachway Grill, Charlestown, RI 7pm
11 - On The Waterfront, New London, CT 3pm

ANDY CHANEY

3 - Rocks 21, Mystic, CT 6pm
5,20 - Daniel Packer, Mystic, CT
9 - Shipyard Tavern, Mystic, CT 5pm
18 - Pizzetta, Mystic, CT 6pm
29 - Breachway Grill, Charlestown, RI 7pm

AZALEA DRIVE

2 - Yacht Club, Essex, CT 4:30-6:30
9 - Vineyard, Stonington, CT 6-9
14 - McCooks Park, Niantic, CT 6-8
16 - Eugene O'Neil, Waterford, CT 6-9
24 - Three Belles, E. Lyme, CT 6-9

BIG LUX

2,16,23 - At the Deck, Newport, RI 4pm
3 - Novelle, Uncasville, CT 7:30pm
4,18 - Fisherman, Groton, CT 5pm
9 - Angie's, Mystic, CT 5pm
10 - Kai Bar, E. Greenwich, RI 9pm
16 - On the Waterfront, New London, CT 8pm
23 - Ale House, Providence, RI 9pm
25 - Richmond Smoke, Richmond, RI 4pm

BRAIDEN SUNSHINE

2 - Waters Edge, Westbrook, CT 6pm
10-16 - The Manhattan, Southington, CT 6:30pm
17 - J. Carvers, Wallingford, CT 6pm

BRANDT TAYLOR

2 - Hungry Tiger, Manchester, CT 10pm
3 - Blues Fest, Franklin, MA 6pm
4,11,18,25 - Flying Monkey, Newington, CT 5:30-8
7 - Bella Giosa, Cheshire, CT 6-9pm
10 - Cady's Tavern, Chepachet, RI 9pm
14 - Whalley Park, Southwick, MA 6-9pm
15 - Town Green, Winsted, CT 7-9pm
21 - Beer'd Brewery, Stonington, CT 5-8pm
23 - 86'd, Norwich, CT 8-11pm
24 - Rally's, Westfield, CT 9pm
28 - Rock The Docks, Norwich, CT 6-8pm
30 - Hillyland Vineyard, Scotland, CT 5-8pm

8 SOUND WAVES

31 - Fireman's Carnival, E.Hartland, CT

THE CARTELLS

10 - Bill's Seafood, Old Saybrook, CT 7:30-10:30pm
11,25 - Maugle Sierra, Ledyard, CT 3-6pm
12,19,26 - Fresh Salt, Old Saybrook, CT 6-9pm
14 - Park, Waterford, CT 6-8pm
15 - Fountain Park, Wilbraham, MA 6:30-8:30pm
23 - McCook's, Niantic, CT 7-9pm

DARIK & THE FUNBAGS

3 - Blu on the Water, W. Greenwich, RI 9:30pm
8 - Downtown, Springfield, MA 7pm
10,11 - Ballards, Block Island, RI 1pm
23 - Sheas, Manchester, CT 9:30pm

Dr. G & THE BELIEVERS

7 - Waters Edge, Westbrook, CT 6-10 pm
23 - Filomena's, Waterford, CT 7-10 pm
28 - McCooks Beach, E. Lyme, CT 6-8 pm

EIGHT TO THE BAR

8 - Patriots Park, Coventry, CT 6:30-8:30
9 - The Irons, Mystic, CT 7:30-9
10 - Music Room, W. Yarmouth, MA 8-10:30
15 - John Brown House, Providence, RI 6:30-8
17 - Water's Edge, Westbrook, CT 6-10
18 - Rosedale Farm, Simsbury, CT 4-7pm
24 - Cultural Center, Hartford, CT 2-3pm
30 - Knick, Westerly, RI 8-11pm

THE FAKE EXPERIENCE

13 - Andrea, Misquamicut, RI 6-9pm
18 - Angie's, Mystic, CT 6-9pm
30 - Latitude 41, Mystic, CT 5-8pm

F & BLUES BAND

24 - Shaboo Stage, Willimantic, CT 8-9pm

GLAUCOMA SUSPECT

16 - 86'd, Norwich, CT 8pm

JOSI DAVIS

8 - Buon Appetito, N. Stonington, CT 7-9p

KALA FARNHAM JOHN VAN NESS DUO

2 - Langley's, Waterford, CT 6-9pm
3 - Angie's, Mystic, CT 6-9pm
18 - On the Waterfront, New London, CT 2-5pm
30 - Langley's, Waterford, CT 6-9pm

KEN SERIO JAZZ TRIO

18 - Wilcox Park, Westerly, RI 1pm

Ms. MARCI & THE LOVESICK HOUNDS

23 - C4PT, Manchester, CT 6pm-10pm

NICK BOSSE

1 - Friar Tucks, Mystic, CT 5:30-8:30pm
2 - Steakloft, Mystic, CT 7-10pm
4 - KOA, Mystic, CT 5-8pm
6 - Tavern on the Hill, W. Greenwich, RI 7:30-9:30pm

8 - Filomena's, Waterford, CT 6-8pm

9 - Fair, N.Stonington, CT 7-10pm
10 - Rathskeller, Charlestown, RI 8-11pm
11 - Alaina's, Richmond, RI 4:30-7:30pm
14 - Mystic Pizza II, N.Stonington, CT 7-10pm
16 - Windjammer, Westerly, RI 5-8pm
21 - Farmers Market, Ledyard, CT 5-7pm
22 - Shunock River, N.Stonington, CT 6-9pm
23 - Phoenix, Pawcatuck, CT 7:30-10:30pm
25 - Taylor Brooke, Woodstock, CT 2-5pm
29 - Pizzetta, Mystic, CT 6-9pm
30 - On The Waterfront, New London, CT 7-10pm
31 - Nordic Lodge, Charlestown, RI 1-4pm

NICK BOSSE & THE NORTHERN ROOTS

9 - Fair, N.Stonington, CT 7-10pm
10 - Rathskeller, Charlestown, RI 8-11pm
23 - Phoenix, Pawcatuck, CT 7:30-10:30pm

THE NIGHT SHAKERS

10 - McAloon's, Block Island, RI 3-6pm
18 - Mooring, Guilford, CT 2-5pm

RON MURRAY & VINYL DAZE

3 - Octane, New London CT 8-11

SHAME DAN SCANDAL

8,22 - Andrea, Misquamicut Beach, RI 6pm
14 - Fisherman, Groton, CT 7pm
24 - Grey Sail, Westerly, RI 3pm

SUNDAY GRAVY

17 - Mystic Shipyard, Mystic, CT 5pm
23 - Vineyard, Stonington, CT 6pm

WOOLY MAMMOTH

7 - Knickerbocker, Westerly, RI
16 - Mystic Shipyard, Mystic, CT 6-9pm

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LOCAL BEAT

“New London Makes Music: Strange Awakening On Weekday Afternoon”

By Andrew Kerbs

There's been some long overdue and welcome rock music to be heard so far in the New London, CT area as people come out of the woodwork to see their favorite bands at an unusual time (on a Monday afternoon no less). Sadly, Sailfest will not be happening this July and bars like 33 Golden (not to be confused with the 66 or 99 restaurants) are just warming up. Yet the city of New London is already starting to show signs of life at the Hygienic arena, Parade Plaza and even State St which has a budding jazz scene. Welcome to Make Music: Monday Evening in New London!

Singer Nosame hit the stage of the Hygienic arena with dreadlocks and paint-spattered shirt, singing to a pre-recorded drum and bass backbeat with guitar accompaniment. The audience was still thin as it was early in the evening and some stray mask wearers notwithstanding, the mostly mask-less crowd of onlookers seemed nearly back to normal. His small circle of family and friends lip-synched along to his music as he sang long high notes and scanned the pre-dusk crowd.

Next to hit the stage was the very passionate and creative Kala Farnham who was classically trained performer since age 3 and started writing her own piano and guitar music at age 12. By 17 she was performing out at her local theater on weekends and she brought to the Hygienic arena a heart-felt delivery that made even the hardest of men tear up. With her black and white paisley pants, she strummed bassy guitar chords on an old original song “Someone to Lean On.” She also played an alternating thumb-in--bass country rhythm called “Cracks in His Bones” one of several of her relationship songs which she described as “2 broken people that were



always there for each other. With the ghost of her ex whirling around in her head she reminds him that he always had her to lean on but knows better than to “take his pain away” and instead endeavors to “face things head on.” After a strident strum in the middle of that song, Kala ended the song on the country shuffle from which he started.

Kala sang the world awake with other guitar songs that were equally as enjoyable like new song “Portrait of an Artist:” a sort of eulogy for Providence arts organizer Bill McGrath in which her tales of his greatness as an artist and singer were stretched out like a canvas for all to hear (despite his history of self-deprecating modesty): “I’ve got news for you friend: You’re a singer and artist like no other.” There was also the forgiveness song “Reconciled” in which Kala longs to re-look her ex in the eyes after a 10 month absence in which transgressions caused their world to collapse in flames. But like a phoenix rising from the ashes, Farnham survives to strum the tales to her Connecticut fans. Both songs helped her cope with the loss of important people in her life in which there was so much love to share.

Yet Farnham’s most impressive playing came when she sat down to her piano to long once again for lost loves on “Elizah” and “Firefly.” Her piano chord chords became louder and more emotionally graceful as her beautiful voice peaked mournfully and sweetly crooned “Elizah-

hhh!!!” during the chorus. There were few dry eyes when chords were deep and throbbing and you could almost feel the passionate romance building as her fingers tickled the ivories. She continued to sing about fire allusions and erotic ideations: “heart of gold . . wild like the rising sun with fire in his eyes and the storm at his back.” She always hoped she’d meet him down the line at the end of the tracks. Similarly, she sings about catching the spirit of another ex in her heart which “lights her way after they part.” The train tracks recede and she looks back on him one last time on “Firefly.” But it will “take more than breaking up to break this vow” she exclaims as his marital diamond shines bright. Even as night falls she’s still not over him and she reminisces over a bittersweet box of photos. When asked where she got the inspiration to write so many songs of lost friendship and love she replied “I Googled how to get over a break up in your mid 30s.”

Brian Gore and the Tender Fritters also lavished the arena with laid back country and western featuring Jamie’s standup bass, Garrett’s horn and Landon Elliot’s pedal steel. Jonas played drums and frontman Brian (of course) played guitar and relaxed harmonica lines simultaneously as he sang of slurping margaritas with folks dancing in the light of the moon. “Throw me that smoke and pass the bottle” I overheard him singing as he alluded to driving across state lines to roadside hotels along country roads . . ditching is car after the gas runs out. Later in the set Brian and his band played a lonely trumpet melody with meandering bass and unmistakable pedal steel. A song possibly titled “This is Where It’s At” featured lyrics which appeared to be about pulling a chair up next to your lover by the candlelight amidst allusions to silly girls wearing diamonds, pearls and fragrant perfume.

Gadjzo was another fun band with an Elvis-meets-Brian Setzer sounding strut (like “All Shook Up”). This band had 3 guitars playing Spanish tinged instrumentals that rocked so nicely they had belly-baring ladies dancing as they slowly congregated in front of the stage. Their stand-up bassist was also very talented and their drummer made good use of his tom drums to build tension

during jams in ways that could really swing! By this time the arena crowd thickened and the hoots from the audience became more audible.

The New London Drone Orchestra, memorable for holding a concert at Golden Street reprised their eccentric role as the soundscape for State Street Plaza onlookers for whom the band played various instruments awash in Eno-esque synthesizers. Their style sounded eerily similar to early Pink Floyd (pre-Dark Side of the Moon) with most of the other members mysteriously still and less audible than the synthman or bassist. An arty short haired lady played an unusual looking blow-synthesizer and it was weird to see everyone congregating without masks in the semi-circular plaza once again hugging and merrily dancing.

Perhaps the brightest ray of sunshine of the evening was Ariana Stanberry: "the type of event our community needs more of" commented one spectator. The dueling sax-and-keys duo consisted of Ariana herself as well as her pianist sidekick Daryl Bredy who "noodled" along with her as they played both improv and well known covers. Her smooth saxophone playing laid nicely over Daryl Bredy jazzy keyboard moves and the duo covered the groovy soft-rock Maroon 5 hit "Memories." The soft tones of her sultry sax notes transitioned so smoothly they sounded like Pachelbel's Canon. Her pianist also played a jazzy melody "How Deep Is Your Love" by the Bee Gees.

I look forward to more acts such as these eclectic bands: definitely more of what the New London community needs.



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9-11pm doors open at 8pm

Saturday 7/10/21
**CEDRIC MAYFIELD &
EPITOME JAZZ BAND**
7-9PM

Saturday 7/17/21
SLICK AND SLATE
8-11pm

Friday 7/23/21
**LATIN NIGHT 2
DJ DANCE PARTY**
9-11pm doors open at 8pm

Saturday 7/24/21
**VINTAGE & VIBE "NEON NIGHTS"
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SOUND WAVES 11



By Peter Reynolds / The Interview People

“Exit Wounds”, first Wallflowers’ album in nine years, out on July 9th.

Summary: In this exclusive conversation, conducted in Santa Monica, the oldest son of le Bob talks about his first album in nine years, the odd chemistry within The Wallflowers, the importance of rock records in a pop driven industry, his opinion on classic rock, his social commentary songs, the 4 years of terror under Trump, his move-maker-ambitions, his touring plans, and – yes - his dad’s 80th birthday. Very entertaining!

Editor’s Note: This interview was done just before Bob Dylan’s birthday

What made you return to The Wallflowers after an extensive 9-year-break - and instead of continuing as a solo artist?

Jakob Dylan: Well, being in The Wallflowers is not unlike being a solo artist for me. It’s kind of similar. But I just - I’d taken some time and did some other things, I toured for a long time with The Wallflowers, and then I made this movie, “Echo In The Canyon”, and I don’t feel the need to be on the treadmill making records every year. I think I’m pretty long into a career that I don’t feel the pressure to do that. So, when these songs arrived, I wanted to be backed up by electric guitars, I wanted to hear that thing again, so that makes sense to return to the name The Wallflowers.

What’s the different between you on your own and as a mem-

ber of a proper band? Is it just working with a cast of musicians?

Yeah, when I’m making The Wallflowers records I’m including more people, chemistry is more important. When I make the solo records, I’m not really paying attention too much to what other people are giving. And The Wallflowers it’s an idea, it’s something for - it’s a pair of shoes for me to fit into that’s comfortable when I want to do that certain thing and when I want to feel what it’s like to be in a band. And I don’t always want to be in a band, but when I do, I started the band thirty-something years ago, so it’s mine to return to when I want to.

However, it’s not the same band that started out in the nine-ties. It’s changed quite a bit over the years. How come?

Well, it’s always done that. It was always intended to do that. I never said that it was going to be anything different, and there hasn’t been any one line-up of The Wallflowers that’s made more than one record. It’s always evolved, it was always meant to do that. I’m the only constant, you know? And there’s other groups that are like that. I never intended to be in a group like R.E.M. or U2 where it’s childhood friends sticking together for forty years or more. Like that’s just - I can’t imagine conceiving something like that. So, yeah, it’s never been about the other members, it’s about: I make that sound of The Wallflowers, and some people stay with me longer than others, and when it no longer makes sense, we

move on. They move on, I move on. But it's never been anything different than what it is now. It's always evolved. It's evolved since the very first record, really. By the time we got to the second record there were already new people and I think when people first discovered the group, they saw certain people on TV, they had the idea that that was the group, and at that time that was the group, but that group wasn't really together very long. That group didn't even make it to the next record.

I think there's a quote from you saying that the best rock music is made or was made by bands. Really?

Well, I think so. I mean, for my taste, I think that you get into a studio with songs and you get four, five people and you try to invent chemistry on the floor, and then you have different drummers for different songs and a field of guitar players, it's just not as cohesive. I mean, that's just my take on it. I mean, there are great records, rock records, made by solo artists of course, but I just think pound for pound, the records I've gone back to that are rock music in the band if the sound has a true identity, they tend to be bands, not solo artists. But there's room for everybody. And I don't mean to make more of that comment than what it really means, which is: I just noticed that bands tend to make better rock records, that's all, because it's chemistry. I mean, with solo records chemistry is not as required.

But what makes you release an electric rock record in times when rock music seems to be somehow out of time?

Oh, that's - but I think that's the best time to make them, isn't it? I don't think there's anything very wrong - we're in a different time with rock music, and guitars aren't on the radio very much, and that doesn't bother me. I'm still working, I'm still just going to keep doing what I do, and great songs and rock music, it'll come back around. It ebbs and flows, and right now we've been assaulted by pop music, but they'll get tired of that too, and they'll want something a little more diverse and honest, and they'll want to hear singular identity again, they'll want to hear an act or an artist take on music. They're going to get tired or fatigued of hearing all these collaborations and computers. It'll get tiring at some point, and I'll still be here working. And I think that what I do is forever. I mean, I don't think what I do goes in or out of fashion. It doesn't bother me that it's not - rock and roll is not dead. I mean, that's ridiculous. There's a difference between rock and roll being dead and rock and roll being commercial on the radio. It's very different - they're not the same thing at all. So, rock and roll is alive and well, of course.

You mean: Kids are likely to pick up guitars, bass, and drums again?

Oh, I think they will. I think guitar sales are strong and I think it'll be okay. You can't even name the last big rock band. It's been many years since a new rock band has come out and really shifted things. It's been a long time, so people - you know, we're due. I don't know what it sounds like. I'm not in the young crowd to say it's going to be me, but I look forward to it. And bands are playing bigger shows than ever. Bands weren't playing stadiums twenty years ago, and how many

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bands play stadiums now? So, more people are - they're going to music, they like it. It's just, you know, so rock and roll is not classic Victorian, it's not the most popular kid in the class right now, that's totally fine.

Your album is very reminiscent of seventies icons like The Band and Crosby, Stills & Nash. It's got that organic sound and a strong underlying country feel to it. Is that what you are after?

Oh, maybe. I mean, I'm steeped in that music, but it's not really intentional. I'm not really waving a flag for any movement or era of music. I just happen to like some of those sounds more I guess, but there's nothing off limits in the studio, as far as new sounds or technology. I just do what sounds good. I don't care what it looks like, I don't care what piece of gear it comes out of, if it sounds good, it sounds good, let's just keep moving. You know, there's no costume in there to be wearing and we're holding a flag for a certain era: "No, we cannot use that pedal because they didn't invent that pedal until 1985." I don't care about any of that stuff. If it sounds good, we record it. That's it.

Their last album was actually pretty good, surprisingly.
Well yeah, no, that's a powerhouse, sure.

To what degree are your songs a comment on the times we live in? Are they meant to be social commentary?

Well, only in that I wrote them during what is here, you know, very chaotic, hectic, anxiety-ridden times, but there's nothing here that really addresses these current times very well. Mainly because I just - you know, I'm looking to write songs that I can sing forever. And I listened to a lot of people put these songs out last year addressing whether it be Donald Trump, or the pandemic, or masks and all that, and it just - instantly they all just sound dated. Like we're going to get through this. I don't want to have a record hanging around for the rest of my life that's about these times that I'm dying to forget. I don't want to think about this stuff anymore. You didn't want to watch the news, why would you want to write about it, and have to sing it all every night at your shows? I couldn't imagine. But it's in your songs, it's unavoidable, because we're all living the same thing, so there is a sense of anxiety on the record, I think. There is panic, there is transition, there are exit wounds to be had, everybody has them right now. But there certainly isn't anything hitting anything on the nose in this record.

What about that line "Something's wrong, something has come" in "Wrong End of the Spear"? That's obviously dealing with the feeling that everybody had for the last four, five years, or?

Well, sure, and that's eternal. I mean, I don't imagine a time where you don't feel something like that. And yes, that's a good example of something written during this time that things feel imminent and things don't feel good, and you want something copacetic to hang your hat on, and we certainly haven't been feeling like that for a few years.

How did you survive the Trump era anyway? Over here we

were scratching our heads how you guys can take all that crap.

(chuckles) Yeah, I'm sorry. Some of us are a little embarrassed about that. Please be forgiving. [laughs] How did we survive it? Well, you survived it knowing: it can't last forever, you know? I think we deserved it to some degree. I mean, it didn't happen by accident. You know, how do you survive it? Well, a certain point you just turn the TV off, you stop looking at your phone, and just like try to live your life, and you just had to have hope that like this can't last forever. Please - a little damage as possible, if we can make any headway, that's great, too. But things will have to return to something better. They have to, and maybe we'll be better off afterwards. But as far as getting through it, I just did what anybody else has done; I just tried to keep my head low, not to get hit, and then try to stay alive with the pandemic. There weren't a lot of choices.

He was so close to install an autocratic system in the US. He had everything lined up for that 2nd term presidency, and if the pandemic hadn't happened, he probably would still be in power.

That's possible. That's one theory, so it's possible. Yeah, it would have been a hard - I mean, I think we all did at some point surrender to it's probably four more years, and I never worried too much about myself, I worried about young people more than anything, just kids who have to grow up with this mentality. And once you decimated the idea of truth, I mean, it was all over. Once truth and fiction became intertwined, it just seemed like there was no hope, there was nobody ever going to be accountable. You saw the bullshit they all wiggled out of, one thing you kind of hung onto was when truth comes out people are going to notice and it'll matter. And in those four years, like it just didn't matter. So, more than anything, I hope that we can return to that and I hope young people can retain and can get back to the value of believing in being a decent person and telling the truth. Otherwise, like it's a full on renegade shitshow if we can't get back to some of that.

Trump still seems to run the Republican party, though.

Well, it's like we're stuck in a Spiderman comic or something. You've got the - you know, he's like a villain from a comic book and he just won't go away. (chuckles) And like those movies, they make them every four years or so, and then where's the bad guy? At the beginning he's not really there, and then he comes out of a cave somewhere and just reminds you that hell is still on the earth, and - you know, so I don't know. I mean, like I don't have any great wisdom. I don't know anything more about that than anybody else. It felt awful and it's been misery for a lot of people.

Is "I Hear The Ocean When I Wanna Hear Trains" about you wanting to move forward instead of dwelling on romanticism?

Yeah, well, that song is about being displaced. That's feeling like you're in the wrong place than you should be, and I mean, just simply oceans are typically, you know, obviously bordering land, and trains I think of being as cities, but they are movement also. And it's just feeling isolated and feeling like you're in the wrong place and feeling like you want to be

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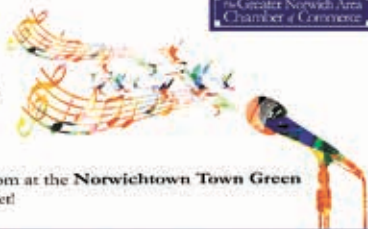
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Photo by Jake Egbert

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SOUND WAVES 15

somewhere else, you belong somewhere else.

Why are you so opponent towards analyzing songs?

Well, if songwriters are honest with you, they often don't really know exactly what their songs are about either. So, I could make things up for you and I could probably sound pretty clever doing it, but that's not very honest. And I don't write narratives, like someone like John Prine. I don't really do that. I'm not telling you something specific, I'm just expressing something, and it's a conversation and it requires listening. And there is no wrong interpretation, they're all good. They're meant to be done, and I'll give you an example; you know The Pretenders' song "Middle Of The Road"?

I thought for years that Chrissie Hynde says: "I'm in the middle of life with my pants behind me", which I thought was great. I thought it was great. "My pants behind me", that sounds great. And I would just think about it often and it just didn't make a lot of sense to me that she would really say that, because it actually sounded like something I would say, but I'm not sure I suspected when I thought about Chrissie Hynde might say that. So, then I think I decided it was: "There's my past behind me" - no, and then I thought it was: "My plans behind me." - "I'm in the middle of life with my plans behind me", and then eventually I figured out: no, she's saying: "I'm in the middle of life with my past behind me", I believe. But they all meant very different things, and I liked all of them. But each time I believed it was a certain word, I believed it and I liked it, it was great. And then when I finally figured out it was: "My plans behind me" or "past" - I'm not even sure which one it actually is anymore - it occurred to me that they were all great and I didn't really need to know which one it was. They all felt good and they all felt like something different, and I'm involved in the song, I'm participating. And I wish for that. And some of your favourite songs, you know, when songwriters are left to explain... thank god John - maybe he did it. Did Joey Ramone ever have to explain what "Gabba Gabba Hey" meant? I don't know.

What made you get involved in "Echo In The Canyon"? Was it the fascination for the Laurel Canyon scene back then?

Well, we wanted to make a film, I wanted to do something different. I'd been making a lot of records and it was time to get off that treadmill, and we could have made a movie about any era, I suppose, but we chose that era because I knew some of the artists that we could talk to and we liked that idea of the birth of bands, and what it was going to be like to be in a band, and stacking all those bands and all that talent, that seemed exciting to us. But we could have done it about a different era. That's California in '65, we could have done San Francisco '68, we could have done a lot of different scenes.

Will there be more movies or documentaries in the future then?

Yeah, I hope so. They take a lot of time. I would like to, but I'm happy to get back to my other job for now.

You did the last Tom Petty interview ever, didn't you?

Yeah, I suppose I did. You know, I regret that, but that seems to be true. Well, at least the last interview he sat down for somebody else; I think he did Tour Diaries on his last tour,

but I'm sorry that that scene takes on more significance than it should have. It's very bittersweet.

Are you missing a scene like that these days? Or is there still an artist community out there?

Well, Laurel Canyon's still there. It's too expensive, artists can't live there anymore. [laughs] So, it's like anything else. It had its moment and people who live there I'm sure still love it, but it's not what it was. Nothing is. I mean, of course not. I'm not aware of a musical community up there. I pass through there all the time, but we're talking fifty-five years ago, so I don't really know what it's like now.

I can't leave without asking you that one question: What are you going to do for your dad's eightieth birthday? What are you planning on?

Oh, I haven't heard anything yet. I have not got any news on any celebration, but I will let you know. I will call you back and I will tell you what we're up to, if that's what you're asking. [laughs]

However, you only turn eighty once. That's like a landmark age, isn't it?

I suppose, but what age do you turn more than once? I mean, that's true of every age. I know it's a big milestone for everybody. You know, look: I'm sure we'll have some small celebration like we do for my own birthday, and I'm sure it'll be joyous and I'm excited for it, and I'm sure it will be a wonderful day.

What are you going to give him for a present?

Probably my new record. What else? Who wouldn't want that? And for Christmas.

You know that we actually talked on the phone in 2000, when you were still on Interscope. And back then the guideline was: Don't mention his father and don't ask any questions about him. Are you more at ease with who you are these days?

Well, first of all: That was never an instruction that I had for anybody. That's just, I mean that still follows me around, you know. That there was somebody wagging a finger at these interviewers: "Don't, don't!" And it was never an instruction I gave anybody. My thing has always been the same that if people are, if they're curious and they're kind like I talk about anything you want to talk about. But you'd have to remember at that time, not even 2000, when I started, it took me a while to establish for people that this wasn't a similar situation that they might have gotten used to, which is where guys come and sit in these chairs and talk about whoever their family is. I needed to set ground rules that, that wasn't what I was going to do. And I was perfectly happy just not talking. If people didn't want to talk I was cool with that. I totally understood. But I wanted to have some delineation early on that if that's what you want to talk about, I'll just wait and come back around a time when you want to talk about something else, what I do, you know. So, I'm not anymore comfortable talking about it. As long as the subjects, the questions are thoughtful, I'll talk about anything anybody wants to talk

Continued Page 28
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GRAMMA'S ATTIC REVUE

"Row DeSilva"

By Gramma

There are times that I talk to musicians, and they are not sure when they first started to play music. Row knew her music history and it is quite a history to look at. Row DeSilva started playing music when she was just 4 years old. Encouraged by members of her family she was enticed to continue her musical path as she followed her passion.

Our fine musical friend has played in six bands over the years. The range of music is broad and extensive and includes several genres of music including, but not limited to jazz, pop, rap, R&B, and funk. The band that she is most widely known for is the well known and widely popular funk band SISTER FUNK. Row has played with Sister Funk for the last 14 years. They have a large follow-



ing and can be seen playing all over the tristate area and beyond. You can find them and their schedule at www.sisterfunk.com.

Row has now stepped out on her own and written a new recently released on May 28, 2021 album called PRETTY BABY with her band COUNTRY. This album embraces all that Row is and how she has grown in her life trials. The best way to hear this music is to come to the CD release Party at 33 at 33 Golden St. New London on July 17, 2021. She will be joined by her band, the band Dee'lish, and a Gramma's Attic favorite Vange Durst. You can also hear the music of PRETTY BABY at <https://linktr.ee/countryss>. Come and join us, it is bound to be a great night of Fantabulous music.





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BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies!! First off, I want to express my deepest condolences to the family of "DADDY JACK" JACK CHAPLIN. What a loss for his family, for his friends and for the community. He will be deeply missed by so many, but what an amazing legacy he leaves. We should all strive to make such a difference in the world.

If you are reading this article then obviously you survived the Coronavirus Pandemic. If you had a friend or family member get sick or god forbid pass, I am so sorry for your loss. I will miss good friend LARRY GAVITT. Heart-breaking! It was definitely something that I believe most of us never saw coming. And left us with many questions, confusion and a new sense of ourselves and what we can withstand.

So, as you all know, there has not been a lot of cause for celebration, no Rock Star Shows, not many events. But as I'm sure you can guess, a Bar Fly always finds a way. Socially distanced obveee. And as everything appears to have reopened, I'm hoping for some good BAR FLY STORIES!

Made my way to the PHOENIX in Pawcatuck to see DON'T TELL LISA. Absolutely fantastic show! Great job by staff to keep us safe. We sat up at the top by the front door, were able to dance with each other at our tables and honest to God, Danced to every single song! Was there with TAMI, PAM-TASTIC, SHELLEY BABS, NICOLE C, DOT SANDERS. Loved the Band and Can't wait for their next show!

Went to DAYTONA BEACH BIKE WEEK last year as well as this year. Last

18 SOUND WAVES



year, right before the shut down and this year...well, you know Florida!

Last year ADAM JAMES SOCIETY rocked! Round 1 (2020 a week before nationwide shut down) A D A M was a JIM M O R R I - SON kinda dude, with crazy lyrics and many drunken gyrations across the dance floor. This year..with BABS, my sidekick alongside, was sober ADAM. Not quite the same. If you know what I mean?

Went to the new TAQUERIO in Mystic. Had a blast with BABS, DONNA SLEEPYS, KATE CAREB and AMY VAN DER something or other. Great time. Tacos are \$4 for any style. Margaritas are off the charts..especially with a floater. Note to self...3 with a floater is 1 too many:)

Wish crappy FACEBOOK would let me see Birthdays, but it hates me and



the rest of America. So I can no longer do my ROMPER STOMPER BAR FLY BIRTHDAY WISHES. Sorry! Feel free



to send me your Birthday Info at least a month before and we will get you in! I do have NICOLE CHIARADIO NOISEUX on my radar though!

Was out with the crew at ANGIE'S PIER 27! Hey AL and FUZZY! Loved seeing you! And it's back to the Island with TAMI and BETHANY to see DIRTY DEEDS at BALLARDS. And of course, we rocked our glowing red horns!

Upcoming events in our area?? How about BADFISH at the OCEAN MIST on July 9, CHARLESTOWN SEA-FOOD FESTIVAL on August 8, ALTER EGO at the WINDJAMMER on Saturday July 10, WAKEFIELD RIVER FIRE on Thursdays in Wakefield, RI, MONDAY FUNDAY JAMIE'S JUNK SHOW at the PAVILION in Lyme, and ROCK THE RACK at TAMARACK LODGE with Friday Night Concerts including fave of mine STYFF KITTY on Aug 6!

Headed out to the PORTUGUESE CLUB for my niece SARAH STAMM'S BABY SHOWER! Congrats to you and BEN on the impending arrival of Miss ADA! Don't forget the BLESSING OF THE FLEET WALK on the 22nd! And yours truly will be hosting TUESDAY TRIVIA on the last Thursday of the month at the HANDLEBAR CAFE! Bring your team on the 27th of July and see if you can become THE NEXT TRIVIA MASTER!

I look forward to all the future events in our little corner of the world and can't wait to hear about yours! Love you long time!

I look forward to resuming my life and hearing about yours!

www.swaves.com



Chateau Le' Gari'

Wine Time is a Fine Time

By Ali Kaufman

It is an immense relief and great joy to once again be writing about live music events and fun adventures to be had! Chateau Le' Gari' offers the perfect way to ease back into socializing or checks off all the boxes when it comes to finding a wonderful venue to hold your own event. The Vineyard is located on a beautiful swath of land in Marlborough Connecticut, flanked by Blackledge River, a fisherman's favorite, and Fawn Brook. The latter of which runs the length of the property and affords visitors incredible views and photo opportunities. The Salmon River State Forest surrounds the 20 acres and adds to the serene feeling of privacy while still only being a mile or so off of Route 2. The separate spaces that are part of the whole are equally comfortable and inviting. The Tasting Room, Barrel Lounge, two outdoor patios, and even the picnic tables that dot the natural landscape, call you to stay awhile. Owners Gary & Caroline welcome all and are happy to work with you to provide a full service event, right down to the catering, if you so choose, for your wedding, showers, parties, any occasion you are looking to celebrate.

While private events definitely populate the calendar at the Chateau, there are regular hours of operation for the public to drop in for a taste and a bottle or two to take home. The popular live music on Sunday afternoons is coming back! Bring your friends, perhaps a picnic or charcuterie board and join others on the patio for a great way to enjoy every bit of the weekend, did I mention wine slushies are available? I attended one of the Dinners at the Chateau offered monthly and it was so well done! The price fixe, five course meal came with a glass of wine and each course arrived like a gift, perfectly prepared and presented! Thanks to the culinary artistry of Chef Michael Damato, and perhaps the wine, the entire room took on a pleasant buzz as live music by Scott Fellows filled the large room. It was easy to make new friends being seated, "family style" at the lengthy, natural wood tables that have been polished to a high sheen, but I never felt crowded.

Music, food, friends and culture are all part of what drives Louisiana native Gary Crump, this September 3rd they will converge as the Chateau hosts it's very first Bayou Boogie Festival! This inaugural event will have a limited number of tickets sold, by capping attendance at 300, www.swaves.com

guests will not feel crowded and are invited to bring a blanket, chairs or preferred seating to set up their own "base" on the spacious greenway, front of stage. They ask that all pop up tents, large umbrellas, coolers, food and pets be left at home, picnic tables will be available on a first come, first served basis. New Orleans cookin' will be the order of the day with Gumbo, Jambalaya, and Fried Catfish or Shrimp Po' Boys to name a few choices. Tickets may be purchased online, via phone or by stopping by the Chateau at 303 South Main Street, Marlborough, CT. Ticket sales will conclude at 11:59pm the day before. There will not be any actual tickets printed or electronically sent, attendees will have their names on the list at the front gate for smooth check in. Parking is easy, FREE and plentiful.

Your \$45. admission fee will afford you a fantastic day of Cajun, Zydeco, New Orleans flavored music, brought to you by a line up of 5 bands that will culminate with Steve Riley & The Mamou Playboys, and perhaps a great big jam session to round out the event! Coming to us from Lafayette Louisiana, Steve is no stranger to our area and has a fan base that is welcomed! Dance in the grass or head inside to the large air-conditioned indoor space for some two-stepping. You will be able to hear the music from all over the property. Upon check-in, guests will receive inaugural festival beads, modeled off the highly collectible ones found at Jazz Fest in New Orleans. Gary & Caroline hope to make this event an annual tradition so now's your chance to start your collection with the very FIRST one!. ID's will be verified at front gate and bracelets will be given to those of legal drinking age. Local artisans will be on site sharing their works of art, books, jewelry and information.

I hope this has piqued your curiosity! So many fantastic places to explore in Connecticut, Chateau Le' Gari' is definitely one of them!!!

Learn more by going to Chateaulegari.com
Cheers!



HEARING AID



AJR

"OK Orchestra"

AJR / BMG

I was listening to my young daughter's voice echoing through the hallway. She was singing and bouncing around the house and knew every word to a new pop song. I asked her what the song was and she told me it was "Bang!" by AJR, and it was her favorite song on the radio.

AJR is a trio of brothers from Manhattan who've found pop gold with their smash hit "Bang!," winning the 2021 Billboard Music Award for "Top Rock Song" in 2021. They had been teetering on the edge of success for years and certainly earned the award. They've got another hit on the pop charts entitled "Way Less Sad" from the same album, "OK Orchestra".

AJR is pretty high-energy pop rock expressed with a bit of brashness and bravado that bounces over the straight up beats, pitching ideas about staying positive through struggles and singing catchy hooks. My daughter, let's call her "S" for privacy, is turning ten years old this week and I thought it would be great to get her thoughts on AJR.

TM: Tell me what you like about AJR.

SM: I like that they seem like actual people. They're not talking about how rich they are like all those other pop guys. These guys know what it's like to be an actual person. I appreciate that they know what's going on.

TM: AJR has some big hits on the radio. Tell me what songs you like.

SM: The only two songs I know are "Bang!" and "Way Less Sad", but I know every single lyric to both of them.

TM: Why do you like "Bang!"?

SM: It's just so upbeat and happy, and I can

really relate to it. I can relate to both songs. For "Way Less Sad" it started off in my side playlist at first, but then I added it to my main one and it was just like boom! (makes exploding sounds and hand motions), so cool! I think it's really good at helping me when I'm stressed out at the end of the day from school.

TM: Would you describe AJR as summer music?

SM: Summer music? I'd call this all-the-time music. Spring, Summer, Fall, Winter, just whatever music. It's good party music, and gets you dancing.

TM: Anything else you'd like to say?

SM: Hey AJR, if you're reading this, I just want you to know that I really like your songs.

It's true, the kids know where it's at for good catchy music. It's great for me to watch their interest in music grow and develop with their own tastes and then they just run with them. She picked a spot-on winner with AJR, so check it out!

- Tom Matthew
Two Ton Music



Blackberry Smoke

"You Hear Georgia"

Thirty Tigers Records

Acclaimed American rock band Blackberry Smoke's new album, *You Hear Georgia*, debuts as the best-selling Country Rock album this week at #1 on Billboard's Americana/Folk Albums chart, #4 on the all-genre Top Albums Sales chart, #5 on the Top Country Albums chart and #7 on the Top Rock Albums chart. *You Hear Georgia* marks the band's 20th anniversary as a group this year. As they have for the past two decades, Blackberry Smoke continues

to embody Georgia's rich musical legacy with the new record, honoring the people, places and sounds of their home state. With the addition of producer Dave Cobb (Chris Stapleton, Jason Isbell), a fellow Georgian, *You Hear Georgia* pays homage to the band's deep respect for their roots and continues to receive widespread critical acclaim: In addition to Blackberry Smoke's Charlie Starr (vocals, guitar), Richard Turner (bass, vocals), Brit Turner (drums), Paul Jackson (guitar, vocals) and Brandon Still (keyboards), *You Hear Georgia* also features Benji Shanks (guitar) and Preston Holcomb (percussion) as well as special guests Jamey Johnson ("Lonesome For A Livin'"), Warren Haynes ("All Rise Again") and The Black Bettys (background vocals).

Track 1 opens with "Live It Down" a southern rock tune that sets the pace of what this group is all about and what they have to offer. With great vocals and a true good ole boys feel this track lends itself to strong whisps of Lynyrd Skynyrd. On their title track "You Hear Georgia" is best described as a rock ballad with a well articulated slide guitar that transcends into amazing leads and when you add the sweet harmony from vocal guest, The Black Bettys you really take notice. Moving on to a totally different genre, the first comparison that comes to mind when listening to "Aint The Same" is definitely The Eagles as they mimic their smooth, comfortable, easy going California rock style. On "Old Enough To Know" there's yet another genre switch to an acoustic Americana folk tune with wonderful finger picking and great lyrics that make you listen. And on the track "Morningside" you'll find a gritty rock feel going back to their southern rock roots with heavy reverb on the vocals and a growling guitar. "All Over The Road" is a get up and go, instant feel good tune with a catchy beat that won't let you sit still. And on "Old Scarecrow" you'll find what I call a music score that would be perfect for modern movie westerns. Makes me think of the movie "Young Guns" and the accompany music of Bon Jovi's "Blaze of Glory". FYI, there are more tracks on the album than I reviewed because I just wanted to wet your whistle with what most would call one of the best southern rock band albums that has come along in a long while. Not only that but their diverse talents that transcends through Skynyrd to Eagles to Bon Jovi, and Allman Brothers is amazing. If you want to hear the rest, buy the album. There is definitely something here for everyone. I found this album to be very entertaining and I highly recommend it. I also give special thanks to Catherine and my friends at Sacks for bringing Blackberry

Smoke to my attention. "You Hear Georgia" available on Amazon.com along with all the other Blackberry Smoke albums.

Until Next Time, Adrian Webb



King Gizzard & The Lizard Wizard

"Butterfly 3000"

KGLW

With yet another new album, this one recorded remotely during the COVID-19 pandemic, King Gizzard & The Lizard Wizard brings forth a vibrant and melodic sound that delivers to a wide range of expectations. Butterfly 3000 possess an airy optimism that speaks to the spirit of coming out of the pandemic and is poised to impress with its infectious rhythms. With frontman Stu Mackenzie proclaiming the album his favorite of the band's eighteen studio albums, this is a record worth listening to.

'Yours,' the opening song to the album, bubbles to a start with the falsetto of Mackenzie sounding similarly to his Australian peer Kevin Parker of Tame Impala. The dance-pop grooves match the equally upbeat and hopeful lyrics of a person enchanted by a significant other. The song gives signs of things to come by setting the stage for the album as a whole to be a psychedelic festival of effervescent beats. With a seamless transition into 'Shanghai,' King Gizzard takes us on a journey through a day in the Chinese city, reminiscing about taking in the sights and sounds and the food and drink. The music follows the voice throughout the track and carries itself like a dream-like recollection of a memory from the times when international travel was still possible. The song fades away repeating "I've become a butterfly, born again overnight," leaving the listener with a sense of wonder.

Sounding more like a bonus track from Wilco's Star Wars, 'Interior People' sneaks up on the listener with a twangy groove www.swaves.com

that proceeds as an early instrumental before being met with Joey Walker's vocals. Transparently, the song conjures up feelings of isolation and helplessness; fitting, as the album was written under the strict lockdown of Melbourne. The song degrades into a discombobulated sense of madness momentarily towards its end, before picking back up with the chorus and regaining control of itself.

Continuing on themes of COVID isolation, 'Black Hot Soup' seems to focus on the aimlessness and boredom of lockdown. Highlighted by lyrics "Staring out in the dissonance," King Gizzard allows the song to wander in an apathetic drift of staring at walls and waiting for something to happen. All the while the lyrics are surrounded by oddly powerful percussions until being met by a growing sense of psychedelic-laden dread. Bringing the album to its close is the titular track. Equally as cheery and optimistic as the opener, 'Butterfly 3000' hits back with a hopeful tune. The song utilizes a butterfly to signify feelings of coming out of the pandemic anew, full of opportunity and ready to embrace the world outside.

With an album cover looking like a Turkmen rug pattern, King Gizzard & The Lizard Wizard's psychedelic beach dance party hits the mark with extreme precision. The album is a creation of the pandemic and full of reminders of it as we move past but this does not weight the album down; instead King Gizzard looks forward with optimism and charisma.

- Nic Hall



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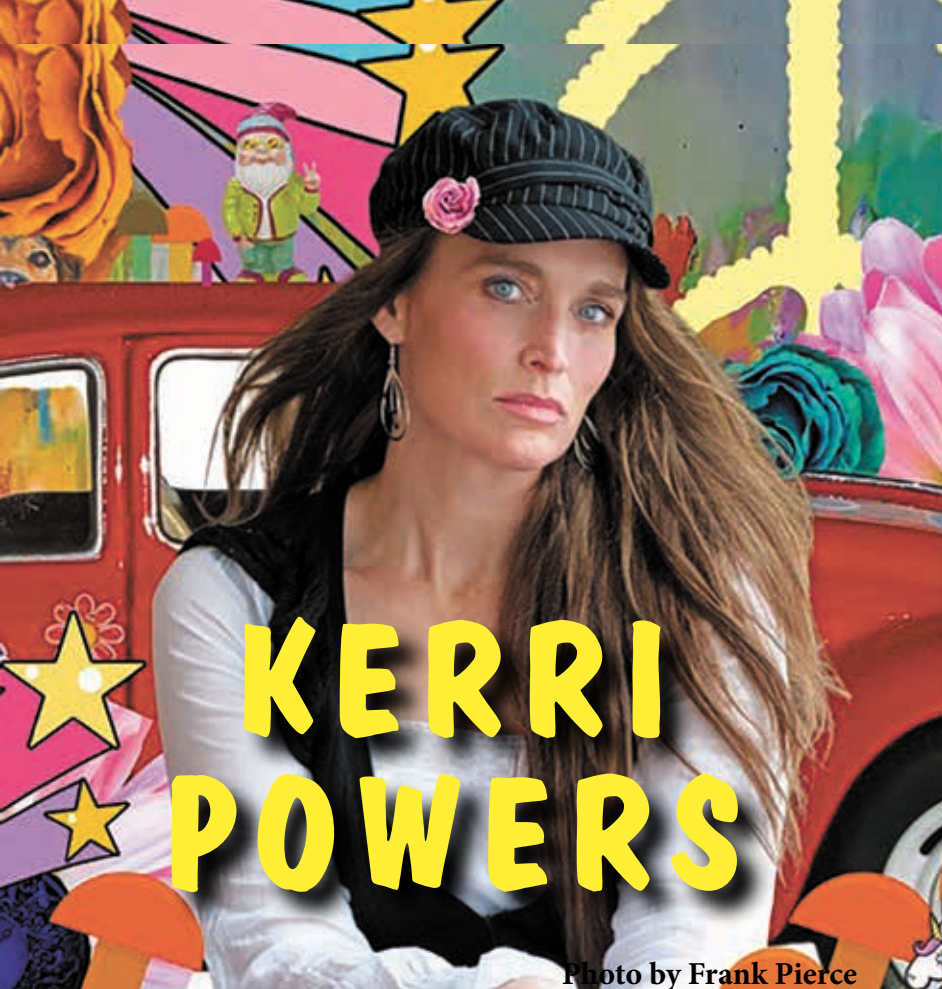
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KERRI POWERS

Photo by Frank Pierce

By Ali Kaufman

I don't often start out my articles commenting on the physical attributes of the artists I interview but I need to make an exception with Kerri Powers. I have had the delight of welcoming her to the stage a couple of times and it is impossible to be in her company and not feel that you are in the presence of someone special. Kerri is a statuesque beauty that commands the attention of those around her, be it on stage or walking into a grocery store. This is not a skin deep quality, nor is it something that she exploits, it is just a matter of fact. When they were handing out looks and talent, Kerri got extra helpings, and then some. The coolest part is that this goddess like creature found her calling early on in life and has nurtured it in a way that has allowed it to evolve into the talent she shares with us today. Somehow the business side of music has not dulled the childlike quality of wonder and amazement for her craft, which serves her so well. Much credit goes to her parents, for the genes and the passion for music. Mom played harmonica and, "You Are My Sunshine", resonated with Kerri, as she still remembers the feeling all these years later. Dad took guitar lessons with Kerri when she was about 9 years old, he ended up quitting but she kept at it, being even more drawn to music and art as she matured. Kerri began writing poetry, soon those poems morphed into verse and naturally progressed into song as she put them to music. "It's not a new story, but it is an honest one", Kerri quipped.

Fast forward, several albums and countless shows later we have our conversation and as much as we would all like to forget 2020, I do ask Kerri about the year that was. "The travel ban hit just as I arrived in Europe for a 3 week tour of the

Netherlands and Germany", she tells me and goes on to elaborate about the whirlwind adventure that took her to Frankfurt then Dublin where she was lucky enough to catch one of the very last flights back to the states. I can hear in her voice just how much this affected her as she goes on to tell me how grateful she was that her guitar followed her a few days later, arriving intact. The surreal atmosphere of the pandemic hitting, tour cancellation and nearly being kept from her home and family all culminated in the necessity to take a break. 4 months of processing her ordeal proved to be what she needed as the creativity simmering just under the surface began to flow and a new album, slated for early 2022 release, began to take shape. "It was a year of awareness", Kerri imparted, "I had also been dealing with the loss of my Dad less than a year before". It is clear from the closeness father and daughter shared that her Dad's passing was a seismic event that shook Kerri to her core. Being a retired lineman, music lover and Kerri's biggest fan, he had been her driver as the two traveled up and down the East Coast touring. Creating the new album was cathartic in a way as Kerri wrote songs to deal with the huge loss. You will also find songs that are observational, as there was A LOT to take in over the prior 4 years. In addition to playing guitar and singing we will get to hear Kerri on piano as this

offering will include her first time playing on recorded material. Also playing on this much anticipated release, Marco Giovino, former member of Robert Plant's Band of Joy and drummer on their highly acclaimed album of the same name. Gratitude is a running theme with Kerri as our conversation continues, "It feels like a dream come true in a lot of ways, getting to play with these heavy hitters that I very much admire and appreciate". Marco will be with her on August 13th when Kerri Powers Band plays in Niantic at McCook's Bandshell.

The well of Kerri's creativity runs deep, and it seems that along with her intuitive style of working, she has a super power that only 2% to 4% of the population share. Synesthesia, has been part of Kerri's life for as long as she can remember, as a child she just assumed everyone saw colors associated with things like, days of the week. A fortuitous dinner conversation with a family friend who happened to be a psychiatrist brought the subject up and Kerri saw herself in what was being discussed, this led to a battery of tests in which the young artist scored a 92%. Powers is in very good company, Billy Joel, Pharrell Williams and Duke Ellington all share(d) this gift as well. This unique quality adds to the feeling of magic that IS being an artist, and further convinces Kerri that the technical route to creating art is not for her, she is an intuitive artist all the way around. This also encompasses her other form of expression, painting and visual art pieces like assemblage, "Trust in the magic, it's not always easy but it's the way I create and I am becoming more respectful of the process as I get older", Powers tells me. Her paintings are abstract and while you will find smaller pieces on her art website it is her large scale works she has been gravitating to-

www.swaves.com

wards, "I've never been afraid to approach a canvas, if I screw up I'll just paint over it!", this is a great philosophy and has resulted in beautiful, bright works of art that leave it to the viewer for interpretation. There is a symbiosis about the music and art in Kerri's world, she will put on the tunes, colors start flying and while there is a specific technique to abstract art, the whole process becomes a dance that Kerri never takes for granted.

The return to playing live music has been emotional as there is a gravity to it now, "I have a new found appreciation for the music and the people that come out hear it. It is beyond a blessing to be able to play out for people. It feels like we are soul doctors", I couldn't agree more with her sentiment. Powers admits that not everyone will like what you do but the ones that do share a euphoric connection at her shows. Songs like "Old Shirt" off her self titled 2014 album will crack open the heart of anyone that has gone through a divorce or big breakup, while the bluesy "Bicycle Man" off 2018s Starseeds showcases another of Kerri's many sides and makes me long for a pecan beer and porch sittin' in Clarksdale. Starseeds was produced by Eric Michael Lichter at Dirt Floor Studios and worth noting that they have a working relationship that is truly a mutual admiration society. They both share an incredible respect for each other's talent and are able to create material that has an organic feel to it, Kerri puts it this way, "it's like we painted the songs". Not to miss on Starseeds, Kerri covering Steve Winwood's "Can't Find My Way Back Home", a classic that she makes her own.

It is impossible not to gravitate toward a person that is so rooted in gratitude for the life she leads and the abilities she possesses. It is especially appealing that it is not the fame and trappings of success that she seeks but the soul to soul connection and the knowledge that she, "Gets to grow old knowing I had the opportunity to do this. I get so much back from giving to others through music, this nothing else like it.". Powers is a woman that is truly owing her own creativity and celebrating the process as a way of life, how could anyone not want some of that?!?!

Please visit Kerripowers.com for tour dates, news, music, link to art page and more!

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SOUND WAVES 25

Music Notes Continued

thing.....). That same year, the Guinness Book of World Records recognized that Alpert set a new record (pun intended) by placing five albums simultaneously in the Top 20 on the Billboard Pop Album chart, an accomplishment that has never been repeated. In the first week of April of that year, four of those albums were in the Top 10 simultaneously—matching a mark first set by The Kingston Trio in late 1959.

Following the success of his solo vocal recording, “This Guy’s In Love With You,” in 1969, Alpert disbanded the Brass. In the 1970s, 1980s, and 1990s, he enjoyed a successful solo career. In 1979, he had his biggest instrumental hit, “Rise,” (from the album of the same name) which went to No. 1 in October 1979, and won a Grammy Award.

“Rise” made Alpert the only artist ever to hit No. 1 on the Billboard Pop Singles chart with both a vocal piece and an instrumental piece. In 1983, Alpert traveled to the world of James Bond film music, co-producing (with Sérgio Mendes) his wife Lani Hall’s rendition of the theme to “Never Say Never Again.”

In 2007, Alpert and his wife began performing and recording together with a new band, which they has toured on and off with since that time.

Despite all of his performing and recording success, Alpert may have made an even bigger mark in music as a music industry businessman.

In 1962, Alpert, and his partner Jerry Moss, started A&M records. In business for the next three decades, Alpert signed such well-known artists such as The Carpenters, Gin Blossoms, Joe Cocker, Procol Harum, Captain & Tennille, Sting, Sergio Mendes, Ozark Mountain Daredevils, Supertramp, Bryan Adams, Burt Bacharach, Liza Minnelli, Janet Jackson, Cat Stevens, Peter Dinklage, Styx, Amy Grant, The Police, Blues Traveler, Soundgarden, and Sheryl Crow.

In 1987, the two partners sold A&M to PolyGram Records for a reported \$500 million.

The new, lavish box set, so aptly-titled “Herb Alpert is.....,” contains a smorgasbord of his career hits, starting with “The Lonely Bull,” through the Brass’ final ensemble hit, “Casino Royale,” and, most importantly to his legacy, packs a retrospective of Alpert’s solo work, from before the success of “Rise” right up to and including his present day work, into almost two complete discs, giving that work the righteous place of honor and perspective it deserves, when it could have been overshadowed by the enormous recorded success of the TJB.

The documentary, directed by John Schienfeld, featuring extensive commentary by a clearly nowhere-near-slowing down Alpert, revealing a story, and a life, that is remarkably free of the often self-made drama and tragedy that surrounded so many other musicians of his generation.

Although, for Alpert, the ride wasn’t all, well, lollipops and roses. At one time, he suffered from depression, admitting in the film that he was realized, at one point, “I’m famous, I’m rich, but I’m miserable.”

And, from 1969 to 1971, he was unable, much like his contemporary Miles Davis (who is quoted as saying “You hear three notes, you know it’s Herb Alpert”) a few years later, to produce any sounds on his trumpet.

26 SOUND WAVES

But, he overcame all that, and he’s enjoyed, and is still enjoying, a great run, reflected in the documentary by a visit to his old elementary school and childhood home, reminiscing about how he started on the trumpet in school and was immediately showing his talent; how he and two friends formed a trio, won a TV talent competition and were soon playing weddings and bar-mitzvahs; and how, once he began his professional musical career, he found almost instant success, including writing the classic hit song “(What A) Wonderful World,” with his first partner, Lou Adler, and singer Sam Cooke.

So, there it is. My guilty musical pleasure, Herb Alpert and his magic trumpet. For me, over more than half a decade, it’s been almost enough to make me forget the Beatles and the Stones, and rock ‘n’ roll.

Not to worry, though. I said ‘almost.’



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about.

That's what I thought. Because you can't shy away from it, can you?

No, and I never have wanted to. It's never been that kind of situation. The issue I didn't like when I was starting out a lot - and it can still happen - I don't think it'll happen with you, but it's going to happen a handful of times on this record is that I'm going to do an hour interview with people, I'll get in my car or I'll get up early and I go talk to somebody for an hour, and I'll be as thoughtful as I can, and we'll do an interview together, and we'll talk about all kinds of things. And then they'll pull one quote, they'll pull the one quote about that. And my thing is: "That's fine man. Let's not waste it all, just do a phoner then." Let's just not make it a big deal, but it wastes a lot of time, you know. There's only so much time in the day, I want to talk to a lot of people. If that's all some people want to do, I wish they'd just kind of make that clear early on. We can make it a five minute interview. We don't have to do the full hour, just do the five minutes, ask the one question, we can all go. Much easier.

May I ask you why you've never shared a stage with your father or recorded anything with him? And is that why everybody thinks there might be some sort of tension?

I don't know, I haven't shared the stage with Bonnie Raitt. I haven't shared the stage with Beck. I haven't shared the stage with Lindsey Buckingham. Nobody seems to care, they're not making any issue out of it. (chuckles) But there's really no grand reason that, you know, if there was a time and purpose for it I don't see why not. But the people's interest and their curiosity is from a freak show perspective. And I just don't have any interest in, you know, being a part of anything that is just to be gawked at or to be strange for other people. It just doesn't do anything for me. But if there was a great purpose for it and there was a great moment, I'll play with anybody. And he's certainly qualifies, he's certainly a strong enough artist that, you know, I played with Bruce Springsteen and I'll probably play with him, too.

What's funny is that probably all the people you are being star struck by, go through the same thing with your dad...

Yeah, that's always been true, you know. But if we're all in the same line of work it all, they are the top of the pyramid always leads back to him, you know. And anybody who's really digging in and playing music and writing songs - even if they're not writing songs, even if they're entertaining at this point - they got to take a clue from how he's run his career and his music that if they say they don't have any interest, well there's probably a problem with themselves. They're missing something, you know. Otherwise it's a textbook.

28 SOUND WAVES

True. But one thing your father has achieved over the years is to become like this mysterious figure that keeps his private life under wraps. That leads to the wildest rumors and speculations. Should people respect that more?

I think they do, you know. I grew up in the 80s where the respect wasn't necessarily the same for him. It was different for a lot of those artists. They were all in their early 40s. And no one knew what was going to happen to these guys. You had the first wave of Rock 'n' Rollers like Little Richard and those guys who were in their 50s. But they were for the most part doing revue shows and going through Vegas. It was kind of uncharted territory for The Rolling Stones and those people to do that music in the mid-80s, how you become a Rock 'n' Roller, go through your 40s. A lot of them were kind of disregarded. And it's nice to see it come back to most people that you can do great stuff and you can be great artists and you can be great entertainer without any... there's no lid on it, it can go forever. And a few of them are showing everybody that you can do it all the way to the end. And the mystery, that's part of the issue that I had being younger and starting when talking about things, like that's his trip. If he wants to be mysterious I'm not going to get in the way and tell anybody it's not true, or that it is true. Or that he is like this or he's really like that. And it's none of my business to tell anybody that. He's in charge of casting whatever spell he wants to cast on people. He's been doing it for 50 years or more. He's just keep doing that.

Thank you. It's been a pleasure talking to you.

Yeah, alright man, you take care. We'll catch up soon.

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		21 Russell Partridge 12pm	22 Boat Cake 12pm	23 DJ Caswell 12pm Back Roads band 12pm	24 Al & Steve's Acoustic Duo 12pm Never Enuff 8pm	25 Brian Cabral 12pm
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