

Sound Waves

Magazine

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Volume 31
Issue 8
August 2021

An
Interview
with

**JOHN
HIATT**

Plus

- BEPW
- The Cold Stares
- Charlie Worsham
- Woolly Mammoth
- Tyler, The Creator
- Lara Herscovich

Tributes to

- DUSTY HILL
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An
Interview
with

JJ GREY



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27th - **Jamie's Junk Show**

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INSIDE THE WAVE

Music Notes	Pg. 6
The Shaboo.....	Pg. 8
Band Dates	Pg. 10
Cover Story.....	Pg. 12
Gramma's Attic	Pg. 16
Local Beat.....	Pg. 17
Dusty Hill	Pg. 18
Night at the Kate...Pg.	20
Bar Fly Journals ...Pg.	22
JJ Grey	Pg.24
Hearing Aid.....	Pg. 26
Dining Out	Pg. 28
Robby Steinhardt..Pg.	30
Classified.....	Pg. 34

MAILBAG

Dear Readers,

Not much space to write this month. As you can see we have a lot of good reading this month. 2 interviews and much more.

The one thing I would like to talk about though is get your vaccine shot! If people don't act, we might be in the same situation we were in last year. And nobody wants to see that repeat. So think and care about everyone else. This is something we need to do as a community.

Remember to tell the advertisers within that you saw their ad here. They are the reason this magazine is free!

Till Next Month

David Pottie ~ Publisher

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Sound

Waves

AUGUST 2021

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12 GREG MATTSON 2pm	13 ED & MARTY Q 2pm	14 BLIND DRIVE 2pm	15 THE ZOO 2pm
19 CODY BONDRA 2pm	20 DEAN & LIL CHRIS 2pm MARTY Q Duo 7pm	21 JUST BELOW ME 2pm	22 POP ROCKS 2pm
26 MARTY Q 2pm	27 TBA 2pm	28 WILD NIGHTS 2pm	29 KICK 2pm

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13 Just The 2 of Us 6pm DJ K Frederick 10pm	14 Boston's Fast Times 6pm DJ Jay Spring 10-Close	15 Proper Villians 5pm
20 Making Waves 6pm DJ K Frederick 10pm	21 Pop Rocks 6pm DJ Jay Spring 10-Close	22 Paul Lussier Band 5pm
27 Patrons 6-10pm DJ K Frederick 10pm	28 Hott Roxx 6pm DJ Dyvine 10-Close	29 Shameless 5pm
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MUSIC NOTES

“The Not So Quiet Corner: Shaboo Memories, 50 Years Later”

By Mark T. Gould

In my accompanying article this month, legendary performer/owner/social conscious Bruce John says that he can't name a favorite artist or show that happened on his legendary Shaboo stage back in the day.

But, as one who adored the place, and has so many special memories of shows there, I think I can help him with a few.

The musical mecca that was Shaboo bore a lot of apt descriptions over the years.

“The best blues place.” “Oh, to be a fly on the wall...” were a couple of them.

Then, there was my personal favorite: “Some of the best memories I can't remember.”

I really get that one. After all, Shaboo was equal parts blues, boogie and beer.

Yet, the ultimate compliment may have come at the close of one of its legendary concerts, from one of my friends from UConn, who attended the show with my friends and me.

The exact date is left for the ages, but it had to have been in '75 or '76. Roy Buchanan had just blown the doors off the place with his seemingly not-of-this world guitar playing, and he had finished his final encores with his signature tune, “The Messiah Will Come Again.”

After the final notes and a thunderous ovation, my friends and I put down our last-call beer bottles and stumbled sat- isfyingly out into the parking lot.

We hadn't gone far when we noticed that our quartet had somehow dropped to a trio.

One of us was missing.

I was appointed to go back into the Mecca to find him.

The place was pretty cleared out by that



time, so all I had to do was move deftly around the empty bottles scattered all over the floor, all the while looking for him.

Given the sanctity of the place, I should have known.

I found him, all alone, standing in front of the stage, where we had pretty much been anchored all night, staring at the roadies who were breaking down the equipment and starting the load out.

As I walked up, I noticed his lips moving, muttering to an audience bereft of only himself.

I listened closely.

“Oh My God,” he said, over and over.

Well, that pretty much summed up many of the rocking, rolling and rollicking nights I had over the years at the Shaboo Inn, the iconic nightclub seemingly dropped by a musical God on the outskirts of Willimantic, Connecticut (truth be told, it was actually in Mansfield, but it was always known, and probably always will be known, as “Shaboo in Willimantic.”), where just about anybody who was anybody played to packed-in, beer quenched and sometimes drenched audiences from 1971 until 1982.

I've been to literally hundreds of concerts over the past almost half century, and I can truly say that many of the best took place inside that somewhat

non-descript, yet oh-so-sacred, place.

Emmylou Harris and her original Hot Band (with Rodney Crowell, Glen D. Hardin, Hank DeVito and Emory Gordy, Jr.), the Flying Burrito Brothers (almost the original band, minus only Gram Parsons), Bonnie Raitt (where there was a curiously innocuous contest of who could drink more, the audience or the performer), Muddy Waters (with one of the loudest ovations I've ever heard, when his backup band went into his signature ‘Mudcat,’ and he sauntered, Cheshire-cat grinning, onto the stage), Miles Davis (after he cancelled the first night of a multi-date gig, forcing all of us to make back-up plans that were more than worth it).

And, let's not forget Roy Buchanan. My friend certainly never will.

Among the others who graced the Shaboo stage were Aerosmith, the Police, B.B. King, Albert King, John Mayall, T-Bone Walker, Howlin' Wolf, Bob Weir, Joe Cocker, Tom Petty, Lou Reed, Elvis Costello, Cheap Trick, Count Basie, Buddy Rich, Woody Herman, Blood, Sweat & Tears....

...actually, it might make for a shorter list of who didn't play there.

The Shaboo, as we all called it, was as down to Earth as the people and the community around it, in the so-called “Quiet Corner” of the state. From the outside, it looked like a cross between a funky farmhouse (which had once been), a rural town hall and a quaint bed and breakfast (ditto), set off by a massive water tower with the club name on it that could be seen for miles around, and let you know you were in the neighborhood of some great music and a very good time.

My memories of this wondrous place have come flooding back now, because of the 50th anniversary concert being held later this month at the so aptly named, new band shell in Willimantic, called the “Shaboo Stage.”

The idea for the name was a condition of an agreement with the Lester E. and Phyllis M. Foster Foundation, which has pledged to donate \$100,000 in 10, annual \$10,000 increments for the project.

If the name “Foster” sounds familiar to Shaboo patrons and fans, it should. The genesis of the donation, and the naming, was the brainchild of David Foster,

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who co-owned the Shaboo with Bruce John and some others (details in the other article herein) and who, in addition to running his family's foundation, fronts and has kept the faith with the Shaboo All-Stars, which is pretty much the house band at the Mohegan Sun Wolf Den. He also runs Shaboo Productions, a Willimantic-based company that rents musical equipment to musicians.

Now retired, Foster will reform the All-Stars, along with James Montgomery, Christine Ohlman, Kal David, Jeff Pevar and the Uptown Horns, to play at the anniversary gig.

The ghosts and memories of a thousand and one great nights at the Shaboo will all be there to help out, drink up and cheer on at the show, which features Pure Prairie League, Tom Rush, The Founders, in addition to Foster and the All-Stars one more time.

Shaboo.

"Oh my God," indeed.



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The Chicken Farm That Rocked: Celebrating the 50th Anniversary of the Legendary Shaboo Inn

By Mark T. Gould

One was 20. The other was 19. They'd played in bands for years. They admittedly didn't know what they were doing at first, but their efforts turned a former silk and cotton mill and chicken farm into the music place to be in the 70s, the legendary Shaboo Inn, which celebrates its 50th anniversary this year with a star-studded concert this month in Willimantic.

"Shaboo started with 'Lefty' (that would be David Foster, the 19 year old) and me, and our big brothers Mark and Gary wanting to own a nightclub," recalled Bruce John (he would be the 20 year old). "We figured because we were young, and knew what young people wanted, and the fact that my brother Gary and I had taken over my dad's restaurant, Lou's, that we could be successful.

"And, Mark, Lefty and I were in bands and wanted a cool place to play."

Boy, oh, boy, did they ever find it.

Located in the old Conantville Cotton Mill in Mansfield, where the Eastbrook Mall now stands, essentially midway between the music touring strongholds of Boston and New York, the young, hungry musicians found the right place at the right time.

"The old mill was owned by Welley Gamache, and it was the only establishment in Mansfield with a liquor permit because it had a motel license," John recalled. "It also had a huge bar and ballroom. My older brother Gary, David and Mark Foster, and I were the original owners. My sister Kerry and her husband, Billy Halloran, joined about a year. Billy left soon after but my sister stayed on.

"We were the perfect combination of different personalities and perspectives that somehow were in the right place at the exact right time" he added. "It was the time of the Vietnam war, with high employment in the area.

"You could make \$75 a week, own a car, an apartment, get a bag of weed for \$15 and still have enough money to go out four nights a week," he said.

It was their connections to other musicians that started them down the road, John recalled.

"We got very lucky early on with our connection to blues artists," he remembered. "We started with Buddy Guy and Junior Wells, and the word spread.

"John Lee Hooker, Hound Dog Taylor, Willie Dixon, Howlin' Wolf, T-Bone Walker and the legendary Muddy Waters soon followed," he added. "We also had an early, and to this day, very strong bond with James Montgomery, who led us to the jewel in our crown, Bonnie Raitt.

The word got around quickly, which led to an incredible array of different artists and styles on the dark, low Shaboo stage.

"We were open to all genres," John recalled. "We had Count Basie, Emmylou Harris, Earl Scruggs, Ravi Shankar, Weather

Report, Tower of Power, Tom Rush and Odetta, just to give you an idea of the diversity of artists who performed for us.

"The bands all loved us because we treated them like royalty," he added. "And, were able to pay a lot more than the city clubs that held 200 people, because we held a thousand."

And, the name "Shaboo"? One interpretation is a blessing or wishing of good health to another. As for John, he's not telling at this time.

"You'll have to wait for my book to find out about the name," he joked.

"John Lee Hooker, Hound Dog Taylor, Willie Dixon, Howlin' Wolf, T-Bone Walker and the legendary Muddy Waters soon followed," he added. "We also had an early, and to this day, very strong bond with James Montgomery, who led us to the jewel in our crown, Bonnie Raitt."

John can't name a favorite or best act to grace the Shaboo stage, but is emphatic about one.

"I will say James Montgomery was, and is, the best entertainer who ever graced our stage," he said.

Nonetheless, Shaboo remained a blessing to Connecticut music fans until 1982, when the owners made the decision to close it. Shortly after, the building was gutted by a fire. John had left the business a couple of years earlier.

"The club had just run its course, and the music industry and society had changed," he said.

Even though Shaboo closed its doors, John, as well as the others, have not forgotten where they came from, and what the club stood for, remaining at the forefront as community leaders and volunteers.

"David and I have carried on our old 'hippie' tradition from Shaboo of helping the needy and caring about social justice," John emphasized. "David runs a charitable foundation that is extremely generous to local and Connecticut charities, while I, along with my wife Therese, have run the Bread Box Folk Theater in Willimantic. We have raised and donated \$235,000 to Covenant Soup Kitchen, and have continued to bring quality national and regional musical acts back to the Willimantic/ Mansfield area."

John also performs a steady number of gigs as a guitarist and singer, including many for charity.

"David and I share an empathy gene, and we can't stand by and watch people be homeless or hungry without using our talents to help them," he said.

The legacy of the Shaboo Inn has also continued, with the construction of the Shaboo Stage, which was constructed and opened in Willimantic a few years ago. Ghosts of the

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original stage notwithstanding, the new facility has booked local, regional and national acts, and this month it will host the 50th Anniversary Shaboo Concert, featuring Pure Prairie League, Tom Rush, the Founders (the original members of Roomful of Blues), and, coming out of his retirement for the gig, David Foster and the Shaboo All-Stars, featuring Montgomery, Christine Ohlman, Jeff Pevar, Kal David, and the Uptown Horns.

"The Anniversary Concert is just a natural occurrence," John said. "Covid is subsiding, the Soup Kitchen has served 1.3 million individual meals in 16 months, and desperately needs money.

"Plus, we love doing big productions on the Shaboo Stage. It's only fitting to keep rocking as long as we can to keep the legacy alive," he added.

The new project stands as a vibrant reminder of the original Shaboo, run by great, caring, committed people, with a musical roster that was second to none.

And, John admits, possibly for a combination of those factors, it will never happen again.

"Shaboo was a phenomenon that is not repeatable," John said. "It happened, and it stays in the hearts and minds of all who experienced it.

"It was much bigger than just the owners, as you can tell by the deep emotions it still invokes today by the mere mention of the name," he said.

And, as such, the legend of a cotton mill and chicken farm turned musical institution will last in perpetuity.

Shaboo lives, as it always has.



James Montgomery

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4 - Sneekers Cafe, Groton, CT 7pm
5 - Andrea, Misquamicut, RI 6pm
26 - Breachway Grill, Charlestown, RI 7pm
29 - Steakloft, Mystic, CT 5pm

ANDY CHANEY & FRIENDS

10,24 - Daniel Packer Inn, Mystic, CT 9pm
13 - Angies Pizza, Mystic, CT 7pm
15 - Shipyard Tavern, Mystic CT 4pm
17 - Pizzetta, Mystic, CT 6pm
22 - Angies Pizza, Mystic, CT 6pm

AZALEA DRIVE

6 - On The Waterfront, New London, CT 7pm
11 - Beach Park, Waterford, CT 6pm

BIG LUX

4 - WaterFire, Providence, RI 7pm
5 - Needle & Thread, Providence, RI 7pm
6 - At the Deck, Newport, RI
6 - Kai Bar, E. Greenwich, RI 9pm
7 - La Masseria, E. Greenwich, RI 6pm
7 - 39 West, Cranston, RI 9pm
8 - Fisherman, Groton, CT 5pm
12 - 86'd, Norwich, CT 6pm
13 - At the Deck, Newport, RI 4pm
13 - On the Waterfront, New London, CT 8pm
14 - Ale House, Providence, RI 9pm
19 - WaterFire, Providence, RI 5pm
19 - Plaza Bar, Providence, RI 7:30pm
20 - Aquarium, Mystic, CT 6:30pm
26 - All Stars, Warwick, RI 9pm
27 - Angie's, Mystic, CT 5pm
28 - Novelle, Uncasville, CT 7:30pm
31 - Springhouse, Block Island, RI 5pm

BOWEN

14 - Sunfox, Lisbon, CT
15 - Strawberry Park, Preston, CT
21 - New York Pizza Co., Danielson, CT
27 - Friar Tucks, Mystic, CT
28 - Tamarack Lodge, Voluntow, CT

THE CARTELLS

29,16,23,30 - Fresh Salt, Old Saybrook, CT 6-9pm
7 - Maugle Sierra, Ledyard, CT 3-6pm

10 SOUND WAVES

14 - Norwich Inn, Norwich, CT 6-9pm

DARIK & THE FUNBAGS

8 - Mezzo, Middletown, CT 5:30p
13,14 - Capt Nicks, Block Island, RI
20 - Fair, Wolcott, CT 7:30p
21 - Sheas, Manchester, CT 9:30p
27 - MGM, Springfield, MA 7p

Dr. G & THE BELIEVERS

8 - Waters Edge Resort, Westbrook, CT 6-10pm
14 - American Legion, Montville, CT 6-9pm
22 - Waters Edge, Westbrook, CT 6-10pm
27 - Filomena's, Waterford, CT 7-10pm

EIGHT TO THE BAR

5 - CT River Museum, Essex, CT 5:30-7:30
6 - Moseley's, Dedham, MA 8-9
8 - Ninigret Park, Charlestown, RI 2:30-4
14 - Sunset Bar, Westbrook, CT 6-10
15 - Stanley Park, Westfield, MA 6-8pm
18 - Elizabeth Park, W. Hartford, CT

THE FAKE EXPERIENCE

6 - Vineyard, Stonington, CT 6-9pm
12 - Provisions, Mystic, CT 6:30-8pm

F & BLUES BAND

7 - Wolf Den, Uncasville, CT 8-9:30pm
20 - Tamarack, Voluntown, CT 6pm-8pm
21 - Ocean Beach, New London, CT 8pm
25 - Community Park, Salem, CT 6-8pm

GLAUCOMA SUSPECT

29 - Engine Room, Mystic, CT 4mp-7pm

GREEN TEA

25 - Drive-In, Misquamicut Beach, RI 8pm

JOSI DAVIS

12 - Buon Appetito, Stonington, CT 7-9p

KEN SERIO JAZZ TRIO

6 - Aquarium, Mystic, CT
14 - The Stand, Branford, CT
20 - Grey Sail Brewery, Westerly, RI

NICK BOSSE

3 - Tavern On The Hill, W. Greenwich, RI 7:30-9:30pm
5 - Little Rhody, Hopkinton, RI 5-8pm
6 - Windjammer, Westerly, RI 8-11pm
11 - County Fair, Richmond, RI 4-8pm
12 - Filomena's, Waterford, CT 6-8pm
13 - Rock the Docks, Norwich, CT 6-8pm
14 - Flood Fest, Foster, RI 4-5pm
14 - Rathskeller, Charlestown, RI 8-11pm
18 - Mystic Pizza 2, N. Stonington, CT 7-10pm
19 - Friar Tucks, Mystic, CT 7-10pm
20 - Phoenix, Pawcatuck, CT 7:30-10:30pm
21 - Sun Dog Farm, N. Stonington, CT 6-9pm
22 - Pizzetta, Mystic, CT 6-9pm

NIGHT SHAKERS

9 - Mooring, Guilford, CT 1-4pm
15 - Avant Garde, Branford CT, 1-2pm

18 - McCook's, Niantic, CT, 6-8pm
27 - Fair, Chester, CT 6:45-10:45pm

RAMBLIN' DAN STEVENS

5 - Shunock River Brewery, N. Stonington, CT, 6pm
6 - Daniel Packer Inn, Mystic, CT 9:30
7 - Art Association, Old Lyme, CT 1pm
8 - Note, Bethel, CT noon
11 - Sarah's, Ridgefield, CT 6:30pm
12 - Museum of American Art, New Britain, CT 5:30pm
13 - Phantom Brewing, Hartford, CT 7pm
14 - Joe's, Cromwell, CT 7pm
15 - High Nine, Deep River, CT 3pm
17 - Crittenden, Coudersport, PA
18,19 - Sons of Italy, Lock Haven, PA
26 - The Stand, Branford, CT 6pm
29 - Brady's, Boothbay Harbor, ME
30,31 - Schooner Landing, Damariscotta, ME

RIVERGODS

4 - Beach Park, Waterford, CT 6-8 pm
29 - Mistick Village, Mystic, CT 2-4 pm

SHAME DAN SCANDAL

7 - Camp Oakdale, Oakdale, CT
11 - Fisherman, Groton, CT 7pm
12,24 - Andrea, Misquamicut Beach, RI 6p-9p

SUGAR

20,21 - Gaffneys, Saratoga, NY
27 - Rocks 21, Mystic, CT 7pm

TSC ACOUSTIC

8 - Back East Brewing, Bloomfield, CT 3-6pm

WILD NIGHTS

6 - Black Dog, Putnam, CT 7-10p
8 - Sunset Ribs, Waterford, CT 5-9p
13 - Rocks 21, Mystic, CT 7-10p
14 - Odetah campground, Bozrah, CT 6:30-10:30p
15 - Heart Run, Groton, CT 10:30-12p
15 - Wolf Den, Uncasville, CT 7-8:30p
20 - Washington Park, Groton, CT 6-8:30p
27 - Rooftop 120, Glastonbury, CT 8-11p
28 - Pavillion, Old Lyme, CT 2-6p
29 - City Dock, New London, CT 4-8p

WOOLY MAMMOTH

22 - Ballard's, Block Island, RI Noon
27 - Knickerbocker, Westerly, RI

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JOHN HIATT

By Bill Harriman

Imagine being such a great songwriter that guys like Bob Dylan, Willie Nelson, BB King, Buddy Guy, Eric Clapton and even Iggy Pop have covered your work. With women musicians the list is even more impressive with Bonnie Raitt, Linda Ronstadt, Maria Muldaur, Jewel, Emmylou Harris, Rosanne Cash, Mandy Moore, Suzy Bogguss, Patty Larkin, Odetta, Irma Thomas, Chaka Kahn, Paula Abdul, his daughter Lilly, and countless others singing your songs. That's how respected John Hiatt is with his peers. A member of the songwriters Hall of Fame and a multiple Grammy winner, his folk, blues, rootsy style of music fits nicely into that undefined category of music called Americana.

There are some good things happening these days with John Hiatt. He recently teamed up with Dobro virtuoso Jerry Douglas on a new album called "Leftover Feelings." This is his 25th studio album and the follow up to his 2018 release called "The Eclipse Sessions." John got together with Jerry and his band at the legendary RCA Studio B in Nashville during the height of the pandemic and in just four short days cut this brilliant set of original music. Jerry produced the record and John, as is usually the case, wrote all the songs.

Just as you would expect, "Leftover Feelings" is a masterclass in songwriting with each track a story unto itself. There are road songs, love songs, break-up songs, and songs of remembrance. There is also a heart wrenching song called "Light of the Burning Sun" where John tells the story of his older brother's suicide which happened when he was only a child. Of course, the entire set of music is accompanied by the brilliant musicians who make up the Jerry Douglas Band.

The other good news for those of us in this area is that John Hiatt will be one of the headliners for the 23rd annual Rhythm and Roots Festival to be held over the Labor Day weekend at Ninigret Park in Charlestown, Rhode Island. Other artists include Rhiannon Giddens with Francesco Turrisi, Keller Williams, Richard Thompson, Donna the Buffa-

lo, The Pine Leaf Boys, and The Revelers just to name a few. John will take the stage on Saturday evening September 4th for his first ever Rhythm and Roots appearance. After having to cancel the event a year ago because of the pandemic, this year's festival will undoubtedly be a joyous and celebratory occasion.

This phone interview with John took place on the afternoon of June 30th, 2021.

BH - During the pandemic were you enjoying the time off or itching to get out there and play again?

JH - "I think I was like a lot of people who tour for a living. I was a little anxious about when and if. I've done it for forty years and it's been such a large part of my life. But at the time at home was the longest period of uninterrupted time that my wife and I had ever shared in our 35 years of marriage, to give you some idea of how long I've been working on the road. So, to be at home for a year, it was the simple things as is usually the case, that turned out to be ka Kahn most wonderful and valuable. These were things that I couldn't experience because of my touring lifestyle. It's been pretty great. So, I was grateful for the time. I felt like it was a great time to learn some things and some personal insights and insights with my family and now it's time to go back to play for the folks which I'm looking forward to."

BH - You and Jerry Douglas must be happy with all the positive reviews of the "Leftover Feelings" record.

JH - "We were pretty tickled, really from the first song we recorded which I'm pretty sure was 'All the Lilacs in Ohio.' And from that, right out of the gate we were delighted with what happened with this group of players and this batch of songs I had. So, it was really a joyful occasion just to record the darn thing. We did it in four days and subsequently, to answer your question, yeah we're delighted that so far it's been pretty well received."

BH – I really enjoyed the “Long Black Electric Cadillac” video. You guys looked like you had a lot of fun making it.

JH – “We did indeed. That’s a great 1970 Cadillac, I can’t remember the gentleman’s name who owns the car but man it was a thrill. I had just had shoulder surgery so I couldn’t drive so Jerry had to chauffeur me. I was a little bit bummed that I couldn’t drive the thing because it’s such a beautiful beast but yeah, we had fun.”

BH – I enjoyed the other videos of “Mississippi Phone Booth” and “I’m in Asheville” where it was just the band in the studio jamming.

JH – “It was pretty special being in that RJ Studio B. We felt really fortunate to be able to get four days uninterrupted to be able to record in there. You know they run tours through the thing to help support the country music foundation. It’s still a functioning studio and you can record there in the evening if you wish but you have to pare down every night after recording. So that doesn’t make it real conducive to making an album’s worth of songs. So, we were fortunate that the tours had slowed down because of the pandemic, which is not fortunate. But good things from bad things come sometimes. And we were only getting four days straight. We went in and made the kind of record you want to make in four days. Pretty much live, off the floor. The overdubs on the record are very minimal, there’s a string quartet on two songs. I think Jerry added a lap steel on one or two tunes. All the performances, my vocals, guitar, fiddles, and Jerry’s stuff, it’s all live off the floor.”

BH – There’s a song on the album called “Buddy Boy” that reminds me of the Rodriguez song “Street Boy.” In both songs an older man is giving sound advice to a younger man.

JH – “That’s fantastic. Well, you know the idea of an older male talking to a younger male, the tenderness that that can imply is a beautiful thing and that’s kind of what I was trying to capture. Quit fucking up! It’s all right there in front of you buddy. Just get your shit together. And I was as much talking to myself. We all need those self-pep talks from time to time as well.”

BH – Can you talk about “Light of the Burning Sun” please?

JH – “Well it was such a good, cathartic exercise for me and that’s what songwriting affords me. It never fails to be therapeutic for me. It has been my whole life. And to tell that story finally in three verses and a couple of choruses, that meant a lot to me. I was a little reluctant once we recorded it. Jerry said, ‘we got to do that song.’ I said, ‘it’s kind of dark.’ He said ‘but people need to hear it. People go through this.’ And I said, ‘yeah, you’re right. I’ve known many people who had to deal with somebody taking their own life whether it’s a loved one or a friend.’ It’s part of the western culture probably more so than other cultures and it’s tragic.”

BH – I felt like you touched on this in the song “Robber’s Highway” from your last record “The Eclipse Sessions.”

JH – “With ‘Robber’s Highway’ I was trying to write a song about these guys, and I consider myself one of them from time to time. But so many guys, we crisscross on the trail, and they’ve been at this for years and this life will beat you up. I know people think it’s glamorous and we are very fortunate. I feel blessed and fortunate to be able to do what I love for a living. But the rigors of the road can kill you. We

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have all kinds of evidence of that from killing young artists from Jimi and Janis on through to somebody like Tom Petty who did a tour with something broken and for God's sake it wound up getting him in the end. It's a rough life and I try to tell a little bit of that story in 'Robber's Highway.' Not in a complaining way but like this is the stark and naked truth about the life of a troubadour which I wouldn't trade for the world. As with all things it has its plusses and minuses."

BH – Did you feel like you had enough time to tour "The Eclipse Sessions" record before the pandemic hit?

JH – "We could have gone on into 2020. Although I was talking to Jerry. We were officially going to make this record in April of last year. I had the idea. I didn't have all the songs. I wrote some in the spring and the summer of last year while we were waiting to do this record. We had the idea at the tail end of 2019. I think our last tour dates were with Lyle Lovett in November of 2019. So, it's been a while and we're pretty anxious to go."

BH – There's been lots of covers of your songs and tribute records as well. I've had the record "Rolling Into Memphis" on Telarc for over twenty years. Do you remember that one?

JH – "I do a little bit. Was Chris Smither on that record?"

BH – Yes, he did "Real Fine Love."

JH – "That's right. He did a great version of that. I am such a huge fan of his. I just think he's a businessman from his song-writing to his singing and playing. He's the whole package. He's something."

BH – Have you noticed how often your songs have been covered by women? Why is that?

JH – "I have yes. Well, I was six of seven kids and the last boy left at home. My three older brothers were up and out. I was the last one left at home with three sisters. Maybe I learned to speak the language a little bit. I don't know."

BH – One of my favorites is Maria Muldaur's cover of "Feels Like Rain."

JH – "Yeah, she's something. I always thought she was great. The records she did with her husband Geoff back in the day were beautiful records too."

BH – When you come to the Rhythm & Roots Festival will you be solo or with a band?

JH – "It will be solo. I'm doing a few just to get started. Well actually, I'm doing a couple with Jerry and then there's a little break because Jerry already had some shows that he was committed to, that's what happened. So yeah, I'll be solo."

BH – After the Rhythm & Roots Festival there will be an extensive tour all over the northeast with Jerry.

JH – "Yes, with Jerry and his band. But I'm definitely doing some of these songs on these solo dates coming up too. I felt my scrotum tighten slightly at the prospect of, I forgot I've got a couple of shows without Jerry and the band to lean on oh my God! (laughs) No, I love playing solo. I usually do kind of a fifty/fifty in the course of a year. Half of them will be solo and half with a band. It's kind of my m.o."

BH – Tell me about the John Hiatt Reverb Shop.

JH – "Oh well, we went down to where I keep all my gear by the river (in Nashville) for about thirty years maybe. And I had grown from one locker of stuff to three. I'll be sixty-nine in August and it's like cleaning out your closet. You look at stuff and think 'if I hadn't picked up that guitar in ten years

the chances are probably pretty good I'm not going to in another ten.' So, it was just time to get rid of some stuff. You know, let's keep them playing. I still had a lot of great Siver-tones and Kays and those kind of guitars that I spent the late eighties and early nineties buying around the country. I played a lot to them on records, but it was just time to get rid of them. I had fifty different amplifiers and it is time to let go of those too. So now we're trying to get down to one locker if we can."

BH – Have you considered writing an autobiography or memoir some day?

JH – "I don't know about that. I don't know if I can write the type of writing that is required of an autobiography. Apparently, there's a biography coming out on me in the fall. I know the gentleman who wrote it. He interviewed me a few times and he's a delightful man and a good writer. So yeah, that was a little nerve wracking, just the thought of somebody bothering to write a book about you."

BH – This biography is coming out in the fall?

JH – "Yes, I believe it's called 'Have a little faith in me.' I think it's more just about my music career. My private life is about as dull as it can possibly be."

BH – Thanks again. We'll see you Labor Day weekend in Charlestown.

JH – "Let everyone know that I'm looking forward to doing some folk singing outdoors."

The biography that John was referring to is "Have a little faith in me: The John Hiatt story" by Michael Elliott with a forward by Elvis Costello. Chicago Review Press is the publisher, and the release date is September 14th. One of the many things that this book will touch on will be the release of the "Bring the Family" record from 1987. The significance of this record is that it came after a stint in rehab and a new marriage to his wife of 35 years now (as John talked about earlier). "Bring the Family" featured Ry Cooder on guitar, Nick Lowe on bass, and Jim Keltner on drums. It is the seminal moment of his musical career. Just a few short years later tribute albums to John Hiatt were being released. John will certainly be singing some of these old songs from "Bring the Family" along with most of his new songs from "Leftover Feelings" when he takes the stage at the Rhythm and Roots Festival. It can't come soon enough!





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Dave Fields is well respected for his extensive body of work on Broadway, in film, television, and radio as well as having various artists record his songs including John Mayall who recorded "Train to my Heart." Dave has performed with an eclectic mix of artists including U2, Aretha Franklin, Lenny Kravitz, Sean Lennon, and Hubert Sumlin to name a few.

Switching from piano to guitar at age 13, Dave Fields' influences include Jimi Hendrix, Albert King, Howlin' Wolf, and Rory Gallagher.

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GRAMMA'S ATTIC REVUE

"Ben & Nancy Parent of THE RIVERGODS"

By Gramma

Back in 1997 a new band emerged on the scene. They were a folk americana rootsy band with a sweet touch of good old rock and roll. The band did mostly originals but occasionally, they would throw in a well-done cover. The band is fronted and led by the incredible and down to earth couple Ben and Nancy Parent. The Parents were introduced to each other by a friend and claim that it was Love at second sight. Music was a very large part of what gave them a connection.

Although the Parents are both native to Connecticut they are not from New London as one would think. Nancy was born in New Jersey and grew up in Darian Ct. until she was 13, at which time she moved to Lyme.. She graduated from Lyme/Old Lyme Highschool where she had some vocal training. She started college as a music major, switched majors and went on to earn her PhD. She is currently an Assistant Professor in the Department of Behavioral Sciences. Nancy teaches social science courses, and her research is on the anthropology of education.

Ben was born and raised in North Stonington and is at this time working full time as the Art Director/Senior Designer for Connecticut College. He is also pursuing a graduate degree at Eastern Connecticut State University.

Music is a passion and a way of life for both of this talented team. Nancy was first on stage at the age of six performing in musical theater. She also received vocal training during her time in High School. Ben played in bands in the high school and has continued with music ever since. Ben says that he believes that he wrote his first song around the age of 13-14 but did not record anything un-

16 SOUND WAVES



til 1998 which was not produced until March 2000. That album was entitled Capsule and can be found on Bandcamp along with all the other recordings of the Rivergods.

Nancy states that she wanted to write in college but never put her words and music onto a recording until October of 2011 when her first solo album, Vision Of Angles was released. Her release party for that album was held at the United Universalist Church on Jay St in New London Ct. I remember that night like it was yesterday. Nancy's album was amazing and caught a lot of local attention including a writeup in the Day Paper.

Song writing is a large part of what make the Rivergods a special band. When questioned about their writing styles both Ben and Nancy had a lot to say. First, this amazing duo do not write music together. Both have their own very individualistic writing styles. Ben writes a song usually based on some phrase he sees or hears. He then develops the words to the song and follows it by coming up with a melody. Nancy says that she really must focus on what she is writing and usually comes up with a chorus first, using metaphors such as "Trees like giants". Although they write separately and their styles are very different, when they come together on

stage it is nothing short of magical.

When asked, the Parents are hard pressed to choose which is their favorite way to play. There is a different vibe when playing in a full band setting that fills their souls, as opposed to when the two of them play as a duo which gives them more freedom to play around with the different songs that they like to cover and songs that they are just developing as writers.

Their favorite gig ever was not answered specifically. Their honest and heartfelt answer was "Any gig where the whole band is in the flow together. Their major musical influences are Bob Dylan and Neil Young. I would have to say after hearing them play a tribute to him that they also have great regard for Tom Petty. The Rivergods and Ben and Nancy Parent can be found on Facebook.com/rivergods, Facebook.com/Nancyparent singer songwriter. Their music can also be found at rivergods.bandcamp.com. Their newest album is out in digital form and is called Passages. I was lucky enough to score one of the hard copies and it is a great album to have in my collection of local iconic musicians.



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LOCAL BEAT

“The Ongoing Importance of Good Sounding Albums to Local Music Scenes”

By Andrew Kerbs

I was just reminiscing with my friend Dorian about some classic albums, such as Depeche Mode Violator, Aerosmith Rocks, Nirvana's Nevermind, Zeppelin's Presence, and the first Van Halen album. Alas, the times they are changing. On main streets all over the country, small stores are displaced by large chain wholesalers and restaurants that are eager to deliver to housebound customers everywhere. And few people are venturing out to the streets. This is no less the case for towns in a post-pandemic New England in which various businesses have suffered. From the neighborhood hardware and appliances stores, local grocers, independent drug-stores, Mom and Pop sporting goods and (especially) music stores. On an optimistic note, accessing music with friends is easier than ever before with a swipe of your phone. Yet a piece of the local music scene is missing without more physical album sales that anchor arts communities.

Music and community go hand in hand for South-Eastern CT. Towns like Niantic, New London and Mystic have music stores to connect musicians to their community in particular neighborhoods. In Niantic it's at Tumbleweeds next to the diner, book store and theater. In Mystic it's at Peacock Alley, once home to a posse of skaters and hipsters of all stripes eager to buy from Dan “the Dog” at the elbow between Water and Main St. Perhaps the best example of a hip arts community is the Golden St. and Bank St Intersection where the Hygenic Gallery Arena and the Telegraph music store can be found in New London. And this intersection is just a couple blocks from the Dutch Tavern which Peter D. (of Reducers

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fame) owns. Such stores supply not just music (anyone can get that anywhere anytime) but a music scene. Back in the early 2000s, cheap CDs was how local bands got noticed and created publicity for gigs...thru music stores. Local music scenes were limited by what you bought at the store which drew more attention from area listeners; CDs are cheaper to recording on than thumb drives (hence a more efficient effective way of recording and reaching listeners). Most music recorded today gets lost in cyberspace, listened to maybe once by fans with ever-shorter attention spans stretched ever thinner online. (cue the mini-tunes / commercial scene from 1993's Demolition Man movie). Spaces for physical music stores are important for the vital diversity of downtowns for musicians and their fans alike.

And yet here we are, with digital streaming accounting for over 75% of listeners unknowingly uprooting the link between the music and the community that performs and sells it. How far can a local scene sustain itself around the music store vibe if cars don't take tapes or even CDs anymore? Yet there's more to physical album sales than just profit and community. There's sound quality as well - discs and even cassette tapes are worth it for the quality of their sound.

Why are tapes better than records or digital music? Dorian replies “The

advantage of tape is the sound it gives which is a similar effect as vinyl. You have what's commonly referred to as tape compression and signal-to-noise ratio. You're still getting an analogue signal which improves the quality of the sound, if the signal to noise ratio is high. There is also more room for signal-to-noise error in an analogue recording and tapes less prone to scratching like CDs or vinyl discs (although players have been known to eat tapes). The downside is you have to wait for the tape which is not as convenient as digital listening where you can immediately skip ahead to your favorite track or song” Dorian reasons. I would add that cassettes, like records, force you to listen to the entire album which is easy to skip through on digital formats. (How many great songs are being missed entirely when you skip ahead? How many B-Sides turned out to be amazing, once we heard them?) Cassette tapes are also more durable and portable to play in your car since records are impractical to play while driving.

Why are CDs still better than digital streaming and downloading? Again, ask Dorian: “CDs add clarity and convenience (what alliteration :) that you can't get from records or tapes. They have a bad rap among audiophiles for being digital and lacking the warm full sound of a new analog record. Yet the superior sound of vinyl records starts to degrade (with pops and crackles) after many plays while CDs still offer a lifetime of listening enjoyment. CDs, like tapes, are also more portable and practical than records.” I would add that CDs offer crystal clear sound without any background buzzing or tape hiss. However, digital formats of any kind, whether CD or downloads sound a little thin compared to records. They lack rich bass sounds and cut out the high end otherwise heard on cassette tapes (which make them perfect for listening to steely cohesive metal solos or even U2's knife edged guitar notes).

So, get out of the house, buy some music and support your hood. Not only does album shopping bring neighbors and fellow music fans together, but albums sound great too! Regardless of whether you're spinning discs or cramming cassettes into a boom box - and don't forget those D batteries (har har)!

REMEMBERING DUSTY HILL: HE ASKS HIS MATES TO ROCK ON WITHOUT HIM

By Rex Rutkoski

Bassist extraordinaire Dusty Hill once said that while they didn't take themselves that seriously, he, Frank Beard and Billy Gibbons were serious about what they did.

And to be sure, this trio, otherwise known as ZZ Top, continued to enjoy playing serious blues-influenced rock, said Hill, who died in his sleep July 27.

(Beard and Gibbons plan to honor Hill's request that ZZ Top continue performing with their guitar technician Elwood Francis playing bass in his absence. Francis had already been filling in as needed for Hill.)

"Blues is honest," Hill told me in one of the interviews I was fortunate to have with band members through the years. "Every 10 or 12 years people rediscover the blues. It responds to a new generation of musicians, too. We are not a blues band, but we are influenced by it, and then we do our thing from those influences."

Their longtime publicist, Bob Merlis, said Hill and Beard backed up Lightnin' Hopkins in their pre-ZZ days "which, in blues circles, is akin to touching the hem of the Lord's garment."

Musicians of all levels found their own inspiration in Hill.

"I have played so many of his bass lines throughout my life and currently still do in several bands," says freelance bassist Keith Gamble who performs in the tri-state region of Pennsylvania, Ohio and West Virginia.

"Dusty's bassline are mini-studies in restraint while remaining powerful. He's such a hero of mine, an inspiration."

Hill said the strength of the band (inducted into the Rock Hall of Fame in 2004 by Keith Richards) remained the three members and their offering of material to which people can relate. "We certainly are not that mysterious," he insisted.

INVITING PRESENCE

"People see us on the street and can say 'Hey Dusty, how you doing?' I don't think we are intimidating. I think we are inviting."

He said he sensed that some people might view ZZ as being "cartoon-like" or "backward looking or something like that," which surprised him. "Image is not a big thing for me. Wearing sunglasses just happened. My eyes are sensitive to the sun and I grew a beard because I don't like to shave (he laughed). It's no big thing to me."

He thought that people sometimes may underestimate some of the lyrics the group wrote. "We are not doing Bob Dylan songs here, but they are fairly clever, kind of like in that old

blues way. The old blues guys didn't say it upfront."

When you are together for a long time, as ZZ Top had been, it's not about being a job, Hill assured. "It's never been a job. If you don't really dig doing it, somewhere along the line you are going to stop. Most musicians don't reach the amount of success we've been lucky enough to do," he said. "If I hadn't had a record deal, I would be playing in clubs. That's what I did do and do now. If you don't have that feeling, you ought not to do it, at least professionally."

HISTORIC STABILITY

Rolling Stone hailed the trio as "one of the most stable acts in rock history," with all three having been together since before release of their first album in 1971.

The creative process and more kept it all fun, Hill said. "We love writing and recording and creating new work. But we really love to put it across live on stage and see the faces

out there. But there are a lot of aspects. I enjoy doing the video work. Some people don't. I find it intriguing and fun goofing around there. And there's the anticipation and the show."

Hill's favorite time of day was the two or three hours after a show. "Unless something happened, unless it was a bad show, the after glow is exciting," he explained.

A GATHERING OF FRIENDS

The group played a stadium like it would play a club, he added. "I just hope we have an intimacy with the audience. It's more like friends who just happened to pay money to come in," he said.

He said the audience had and had not changed.

"Somewhere along with the 'Eliminator' album we noticed more women. Our audience grew hopefully and that's still happening," he said. "I can still look out in the audience and see someone who obviously has an office job standing beside a headbanger – two people who probably wouldn't be in the same room for any other reason but they like different parts of our show. It's harder to describe our audience than it used to be. That's a great thing I love."

Hill defined personal success as being happy with what you are doing, "and being able to hold your head up about it."

"You are proud of what you do and enjoy it when you go to work everyday. I don't think other people can judge your success unless you want to talk about facts and figures. If you ain't happy, it really doesn't make that much difference how much dough you've got stashed away."

Bob Merlis praises Hill as "a sweet man who really had no agenda beyond playing music to the best of his considerable ability, and to put on a great show for the throngs who came to see him and the group over the years."

"For want of another way to put it, Dusty's aim was to please — not in an obsequious way, but in an honest, human-to-human way."

Surviving members Billy Gibbons and Frank Beard offered these thoughts in a statement:



"We are saddened by the news that our Compadre, Dusty Hill, has passed away in his sleep at home in Houston, Texas. We, along with legions of ZZ Top fans around the world, will miss your steadfast presence, your good nature, and enduring commitment to providing that monumental bottom to the 'Top'. We will forever be connected to that 'Blues Shuffle in C.' You will be missed greatly, amigo."

(Rex Rutkoski is a veteran regional, national and international freelance writer. He can be reached at rexrutkoski@gmail.com)



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"Night At The Kate"

by Adrian Webb

When I heard that Lara Herscovich was playing at The Kate Theater I suggested to our editor that I cover the concert especially since I've never been there before and allowing me to offer my readers a first hand experience with fresh eyes. My gal pal and co-pilot on this journey was my wife MaryGrace and she was delighted to go. From Mystic we got there in 30 min and although we arrived 20 min early the parking lot was almost full. From what I gather The Kate theater located at 300 Main St.

in Old Saybrook was actually the former Old Saybrook town hall. As we approached the building and not knowing what to expect we found an elegant, stately building filled with friendly Kate-Goers and a theater staff that was equally welcoming. In 2007 The Kate was entered into the National Registry of Historic Properties (NRHP). At its inception, the founders of The Kate Theater envisioned a Colonial Revival architecture which in 2009 was completed and executed beautifully. The result was a charming, boutique size 250 seat theater with great acoustics and not a bad seat in the house. Performing that night was Connecticut's own "Lara Herscovich" and the atmosphere was very comfortable and friendly. Due to the fact that I interviewed Lara and also reviewed Lara's album "Highway Philosophers" for Sound Waves Magazine, I am very familiar with her work but nothing can compare with going to one of her shows. This was my first time seeing her perform live and it was clear from the moment she stepped onto the stage that I was in "Lara Country" and surrounded by undying "Lara Fans" as everyone cheered. You could feel the anticipation in the room and the audience looking forward to an enjoyable evening of music and story telling.

I have been to many concerts in my life time from Big Band Swing and several of the Jazz greats to contemporary high profile bands like the original Allman Brother's Band, The Stones, Billy Joel, Santana, and too many more to list. The one thing that sets Lara Herscovich apart from the rest is that she is not only a musical performer but a true "Troubadour" with the gift of musical talents combined with a sprinkling of story telling between songs. One moment she may be giving a little background on how she got an idea for a song, and the next she may share a personal experience that happened to her the other day. Lara has the gift of making her audience feel comfortable as if she was playing just for them and everyone was eating it up. Lara has yet another musical gift and that is to take an already famous song that means some-

20 SOUND WAVES



thing special to her and rearrange it to her own style.

I bring this up because she rearranged and performed the Maren Morris song "My Church" and the crowd went wild. No doubt this will be on her next album. Lara initially came on the stage as a solo entertainer but shortly after she introduced two excellent musicians, Jim Henry (electric guitar) and Henry Lugo (upright bass) who played with her for most of the night. The trio played together as if they were old friends playing together for years and added greatly to her performance.

In conclusion, my first "Night At The Kate" was an overwhelmingly positive experience and I highly recommend it. Very entertaining and the perfect venue for Connecticut's own Lara Herscovich. After the Covid situation has gone on for more than a year and millions lost in revenue, we need to support our local venues and live entertainment. Let my publishers know that you enjoyed this concert review so we can bring you many more. Last but not least I offer special thanks to professional photographer Katie Settel for the excellent concert photos, and thanks to my readers for your support.



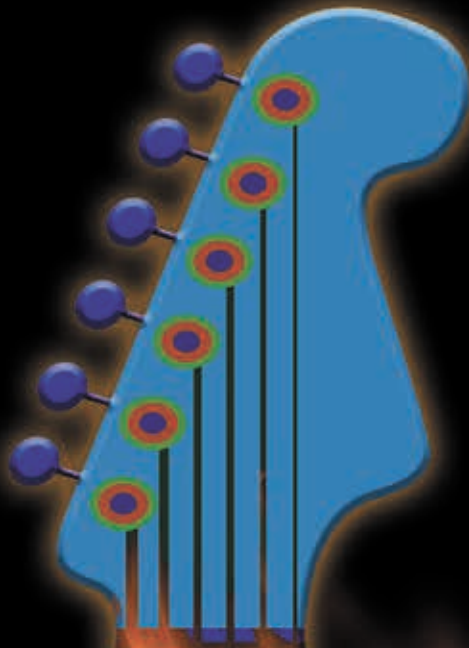
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BAR FLY JOURNALS

By Stephanie Shawn

Hello, my sweet Bar Flies. Things are slowly getting back to normal in my life, even though as I write this they are reconsidering the mask mandate. I can't. Giant frowny face.

As many of you know, I am the ISLAND OFFICIANT on Block Island. I sometimes do 2 weddings a weekend! Every wedding has a story, but here's a good one about a small elopement I did with a change of beach side locations!

I feel after so many years traveling to the Island, I should pretty well know where everything is. Wrong! The last 2 wedding are on remote roads, the Islanders apparently can pick there own house numbers? I don't know!? You're on a road..its says #563, next house 1282, next house 312. What? How is that even possible?

Anyways, I'm careening along in a wore out jeep, my husband scouting ahead on his moped for any signs of a wedding party. The wedding is supposed to be at 4:30. It's now 4:45. I'm in tears. How unprofessional.

Well, we finally find two people sitting on a bench in DORRY COVE, down a long ass Beach road. The parents of the groom. No bride or groom in sight. He eventually comes with the kids at 5ish. One is shrieking, one is making sand angels in the surf, one is eating seaweed.

The beautiful bride arrives at 5:15 with her mom, she walks toward her expectant family teary eyed and happy. Did I mention it was quite a trek and we've been standing their for a hot minute now?

Anyways, we get everyone situated, one child still shreiking and the Bride sheepishly admits she's forgotten the rings in the car. Yikes! Off her mother goes to get them. Ten long, child screaming minutes later, mom walks back and the Bride drops the Groom's ring in the sand. Can anyone say metal detector? Oh, the glamorous life!

Had a great time at my niece, Sarah's Baby Shower at the PORTUGUESE



CLUB in Stonington Boro. KEVIN EVERETT was manning the Bar, while lifelong Stonington resident SUE CORDEIRO and I shared a quick icy beverage to escape the Sunshine..

Met BAR FLY reader, Nora and future G r a m m a Sally there. Welcome all to our family! Oh! And Sarah was absolutely glowing!

And I want to thank everyone who showed their support at my recent YARD SALE at COCO'S SALON. Just happened to have a Bike Run go thru at the same time! Fun! JOHNNY NICHOLAS and his beautiful wife PAULA brought some cool stuff as well as a classic truck, VICKY CHAPMAN ESTY brought her fabulous jams, BONNIE PIZZA and her sister SARA LEE had some awesome items for sale! MISSY MEYERS was in charge with some



cool HARLEY wear. And JOHN RILEY showed his support by getting a FACEBOOK LIVE TAROT CARD reading! It was pretty freakin' spot on! Thank you to everyone for their support!

Speaking of MISSY MEYERS, I can't thank you enough for your help that day, as well handling the HANDLEBAR CAFE clientele as I shouted out the questions at the first TUESDAY TRIVIA in a couple years. KARIN and DERRIK won the Pot and were crowned TRIVIA MASTERS! Next one? August 24!

And it was nice to finally get that pic with JAKE, manager at T A Q U E - RIO! Missed the last one because my UBER had arrived. :) See ya soon for another tasty Taco and margarita!

And always good to see Miss TRISH YAKOOB and her beautiful daughter GIANNA who's getting married next month! Congrats!

Happy Birthday, NICOLE! Hope you had fun on our Island trip, with beautiful AMANDA, new friend and Rock Star bartender at VINTAGE CIGAR LOUNGE in Westerly.

And speaking of Birthdays, Romper Stomper time, Baby! Happy Birthday to BARBARA LINCOLN, JEFF MURPHY, ANN BUONOCORE, RUSSELL ARRUDA, Sweet RACHEL LAMPHERE, JEFF SCOTT, COURTNEY GARCIA, DOUG YORK, ADAM JAMES, DAVE POTTIE, SALINA MARIE, MARK JALBERT, JIM HENSLEY (and Congrats on his marriage to life long friend KAREN MATHEWSON), beautiful couple, TAMMY CARON, SAL RITACCO, JAMIE QUATTROMANI, ALISON SPIRIT, DOT SANDERS (thank you for the invite to CHRIS STAPLETON show, sorry I couldn't make It but I heard it was amazing) and one of my bestie sidekicks..MICHELLE BABCOCK! Whoot!! HAPPY BIRTHDAY!

And who knew my favorite medium

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iced mocha latte with oat milk and extra mocha on the bottom coffee guy from BESS EATON in Pawcatuck was ROB, the former owner of MOBY DICK'S in Waterford! Small world! Thanks for always making my morning Joe extra special!



On my way to see DIRTY DEEDS at the CHARLESTOWN SEAFOOD FEST and don't forget! RHYTHM AND ROOTS is back at NINIGRET PARK! LABOR DAY Weekend! I will be there on Sunday to see RHIANNON GIDDENS. Amazing performer! Check her out on YOUTUBE or see you at the Show! What a line up they have this year!

With multiple stages and tons of vendors, camping and fun things for the kiddies, it's an area must see!

I'll be there watching them all! JOHN HIATT, TRIGGER HIPPIE, RICHARD THOMPSON, RUSTED ROOT, DONNA THE BUFFALO, CHRISTINA OHLMAN and REBEL MONTEZ w SIN SISTERS & FRANK VIELE, THE REVELERS, and many more! Well, as you can see I'm back! Thanks for the Shout Out and the opportunity to have a voice, editor DAVE!

Ciao for now, Sweet Flies!

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JJ GREY WANTS TO SHARE “A REAL MOMENT” WITH HIS NEW ENGLAND FANS

By Rex Rutkoski

It can be challenging to describe the sound that veteran Florida artist JJ Grey and his band Mofro bring to a stage or a recording.

That hasn't stopped reviewers from colorful attempts at trying.

Consider this from writer Matthew A. Moore, who likened it to “a delightful amalgam of Lynyrd Skynyrd's southern rock, the soulful funk of James Brown, the rhythmic blues of Otis Redding, the gospel spirituality of Brother Dave Gardner, the songwriting skills of Neil Young and the yarn-spinning prowess and stage presence of Grand Ole Opry great Jerry Clower – all wrapped into one electric package.”

Grey's stage performances, Moore added, are no less than “incendiary” and always worth the price of admission.

Adds writer Rogers Williams of Florida Weekly: “JJ is one of the most prolific singer-songwriters of his generation. Style, depth, cool, sexy, moving, are a handful of words that come to mind. They still do not come close to expressing the sheer power of his takes on life, on Florida, and on the things that make us human, including our flaws. The world is a better place with his incredible, one-of-a-kind magic.”

Grey, who possesses a string of acclaimed albums and has received praise for being one of this generation's most soulful entertainers, brings that magic back to New England in several shows through August. They include Aug 8, Ridgefield Playhouse, Ridgefield, CT; Aug. 12, Lowell Summer Music Series, Lowell, MA; Aug 13, South Shore Music Circus, Cohasset, MA; Aug 14, Casino Ballroom, Hampton Beach, NH; Aug 15, Cape Cod Melody Tent, Hyannis, MA.

I would love for people to experience what all of us want to experience: get to a place where you lose your sense of time and share this live, this real moment together,” Grey explains in a mid-afternoon conversation from his home. “You can't make that happen or plan it, but that's what I hope happens.”

He has been successful at accomplishing that with audiences throughout the world.

As we emerge from the pandemic, this son of a policeman is hopeful there will be a new sense of freedom at concerts and a new appreciation for the value of live music.

“Don't see why there wouldn't be for a lot of reasons,” Grey says. “Some people are mortally petrified about Covid, maybe for good reason, but it doesn't do any good to live in fear. Once we get past all that we can sort of drop that and let our guard down a little bit and open up a lot more. I try not to live too guarded in any way, shape or form. I don't mean reckless, just live.”

24 SOUND WAVES

MAGIC CAN HAPPEN

That's when the magic can happen at a concert.

“It all comes to being in the same moment, to get lost in it and kind of get lost in the beauty and suddenly all your problems melt away and you take a vacation from reality,”

Grey explains. “I play music with people who let it go and do it and we get the audience doing that. Sometimes the audience takes you there. The audience is so into the moment and the show and they take me there. You never know how you get there. I enjoy that. It's the most honest moment, no strings attached.”

What does he hope to bring to the music?

“The strength isn't in me,” he insists, “it's in the thing

the music and lyrics come from. It's like your best writing, you know, with streams of consciousness, it's just coming and you are writing it down. At times like that you use your intellect and get out of the way and let it do its thing.”

The songs of his with which people most identify happen to be the songs he identifies with, he explains, “because they wrote themselves.”

There's not a lot of thinking in the creative process, he suggests. “I'm trying to create things a lot of people want to hear. I'm just like a radio signal. It comes from somewhere else.”

Writer Roger Williams says Grey, in his songs, delivers, “The South, where storytelling in music can be so sweet it drips like honey and can be so lean you see bone through the muscle and sinew of guitars, harmonicas, keyboards and words that cut like razors.”

His introspective “This River,” for example “is about the real world out there, not the world that men make up. The world that men make up, it comes and it goes,” Grey has explained in a previous interview. “If you lived in Colorado, just sitting and looking at that mountain for five minutes, you feel small and it feels wonderful. That's my tie to Florida with so much of the songs – it's about feeling small and loving it.”

A THUNDERING FORCE

Jamie Rich of Florida's Flamingo Magazine says that Grey's expression arrives “with the thundering force of a freight train and the quiet power of a poet,” and that “the humble artist celebrates the land, culture and people of his home state like few before him.”

Its soundtrack has been referred to as a signature funk-blues-swamp-rock sound, a “Southern-fried foundation of funk, soul, blues and outlaw country of the 1960s and 1970s.”

Grey says he can't say for sure why his music resonates for people, why they relate to it.

“People say to me a lot that a song like ” ‘ The Sun Shines

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Down On Me' got me through bad spots," and I say, 'Dude, that's what this song did for me.' It was being present when the songs write themselves. One day a light bulb goes off and all these lyrics are trying to tell me what I needed to do. I was preaching to myself and didn't know it.

"The songs are messages to me to hold on, but don't hold on too tight. It speaks to me as if someone outside of me was speaking to me to wake up and enjoy this. I'm not spokesperson for God or anything. It just came through. It has nothing to do with talent. I think everybody has songs in them. If you can talk and carry on a conversation, you can write a song."

PANDEMIC IMPACT

Grey is asked how, besides not being able to play live to the extent that he might have wanted to, if at all, the pandemic has impacted his music and perhaps his artistic choices as he moves forward.

"Directly it doesn't do anything," he replies. "Indirectly, it's the same thing it has done to a lot of people, no matter what they do, by taking some time off, almost forced time off.

"As an example, (pre-Covid) I threatened for a while to take a year off from touring, saying, 'One of these days I'm going to remodel the kitchen,' but 'one of these days' never comes. I was never going to take a year off.

"Covid, probably more than year off in a way, has definitely got me out of the whole touring cycle type thing. (Previously) I could never get comfortable at home because I knew I was going to leave again in two weeks."

Before Covid, he already had spread out his touring because he did not want to be away from his family, including

a young son, for too long. "I'd go away and come back and he would be two inches taller," he recalls. His band members also have families. So, they started to go out for two to three weeks and return home.

"You get home and decompress and get caught up with day-to-day stuff there. It's good to actually be home for a minute and I think that it has really helped me in ways I won't even know," he says. "There's always a silver lining. It also hurts in ways you don't know. At the same time, it will help, there's a gift in there somewhere. I just keep looking for gifts."

He says he is "absolutely surprised" at where his interesting journey of a career has taken him and the opportunities it has provided.

"At the same time I am enjoying it," he assures. "Early on, I fell into that trap, thinking I need to be bigger or whatever you want to call it, sell more records. That's all good. I don't have problem with that. Lots of people are doing great and good for them. I've got to go my way and enjoy it. I guess success for me is to let it go and let it happen. When you do that, I guess it produces a byproduct we call success."

Success, he adds, also is being able to sustain yourself and take care of your family.

"It's listening to the little quiet voice in you and shying away from the loud megaphone voice always trying to sell or not sell you something. Learn to enjoy it all the way through, even the bad stuff."

(Rex Rutkoski can be reached at rexrutkoski@gmail.com)

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HEARING AID



Wooly Mammoth

"Evolutionary Rejects"

Wooly Mammoth debuted as a band in 2013, at a festival in Mystic, Ct.; since then they have brought their bright and energized version of blues, rock, a bit of Southern, and occasionally mellowed down music to the Rhode Island/Connecticut border area, which naturally includes gigs on Block Island. With the release of their debut album, *Evolutionary Rejects*, the band has taken a solid step forward with a collection of original and wholly signature songs.

Working with a classic lineup of guitars, bass, keyboards, and percussion, with added flavors of sax and trombone, Wooly Mammoth delivers a variety of sounds as they move across their collective of group and personal styles; the band members bringing a wide range of musical backgrounds to the group, with formal and mentored training in blues to classical musicianship. The lead vocals are brightened throughout by well-placed harmonizing.

Opening with Black Jack Betty, a Grateful Dead-invoking number, the band gets right into the tight and flowing sounds that arise from many years of playing together. This continues on Wrong Woman and Eugene the Jeep, but with a variety to the sound which keeps the album fresh throughout. Bajan Mule carries a warning for wayward voyagers, while Lost In Space finishes with an extended, slowed down, sliding guitar solo that is melodic as it drifts and crescendos across the great void. On other songs, the guitar solos soar with speed and dexterity, in short and extended bursts. The final song, Delivery Man, is, one must think, a pandemic-era take on delivery man songs

of past times.

For a thorough rundown on the band, upcoming gigs, playlists, and more, visit www.woolymammothband.com, or check out their Facebook page.

- Jon Persson



Charlie Worsham

"Sugarcane"

Warner Music Nashville

Acclaimed singer, songwriter and musician Charlie Worsham's anticipated new EP, *Sugarcane*, is out via Warner Music Nashville. Produced by Grammy Award-winning producer Jay Joyce (Eric Church, Miranda Lambert, Little Big Town), *Sugarcane* is an emotional homecoming for Worsham. His six new songs celebrate the love, perseverance, struggle and joy experienced through life and the people who are there through it all. *Sugarcane* follows Worsham's 2017 album, *Beginning of Things*, and furthers his reputation as an artist with "undeniable musical talent" (NPR Music). Released to overwhelming critical acclaim, In addition to his own music, he's a frequent studio musician and collaborator including work with Dierks Bentley, Eric Church, Luke Combs, Vince Gill, Kacey Musgraves, Carrie Underwood and Keith Urban among several others. He also earned a nomination for Specialty Instrument Player of the Year at the 55th ACM Awards and has toured extensively across the world. I thank my friends in Nashville for introducing me to him.

Many of the tracks on Worsham's latest project are regularly played on Connecticut Country radio. I didn't realize that until I listened to it and said "Hey, I heard these songs before"... The opening song and title

track "Sugarcane" of his latest 6 track "EP" is a comfortable, easy going tune that bring me back to my years living down south enjoying a breezy summer afternoon. Hats off Jason Hall at Neon Cross Studios in Nashville for creating a smooth yet vibrant recording which is noticed throughout the album from beginning to end. "For The Love" is a get up and go country tune that wakes you up with great guitar licks and vocals not to mention meaningful lyrics that say something.

"Half Drunk" is another Worsham song that when you hear it, you'll recognize it and like most of his work has great lyrics. In "Fist through This Town" the first thing that stands out is how the vocals almost have a 3D effect as if he was in the room singing next to you. Another example of excellent sound engineering combined with Worsham's creativity. As this song builds you hear Worsham's not only his great vocals but also his talents as a very respectable guitarist. "Believe In Love" was probably written when Worsham was on tour and missing his wife. A truly beautiful country ballad. I want you to really listen to the lyrics on this one. A little sappy?, Maybe. A heartfelt ode to his lady? Definitely, and nicely done too. In "Hang On To That" is a departure from the full band, studio sound to a more simplified, organic sound where Worsham makes you feel like your sitting on the front porch with a couple of friends. It's another Worsham easy going country song with memorable lyrics. In closing, to all you country fans out there "Sugarcane" with it's great guitar playing and vocals is worth the price of admission and I definitely recommend it. Available at CharlieWorsham.com, Amazon Music, and the Warner Music Store.

Until Next Time – Adrian Webb



Tyler, the Creator

"Call Me If You Get Lost"

Columbia

Contrast defines Tyler, the Creator and this album is no different. Vulnerability with aggression, smooth jazz with harsh lyrics, a relaxed postured beat with carefully crafted rhythms. *Call Me If You Get Lost* carries with it all the classic Tyler tropes but

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shows his maturity and his ability to engineer a sound as unique as he is.

On the opening track we are introduced to Tyler Baudelaire, the new alter ego of Tyler, the Creator. The name references the French poet famous for his rhythm and rhyme, his poignant observations of life, and obsession with decadence. Tyler emulates these traits in the character by casually presenting a lavish lifestyle of a thick passport, a Rolls Royce, and a swim in Lake Geneva. Tyler Baudelaire feels lackadaisical and unimpressed with opulence all the while being hyped up in the background by the DJ. On the next track, 'Corso', Tyler trades in his halfhearted listing of luxury for an all-out boastful brag-fest which is matched by an elevated change in beat.

"Lumberjack," the lead single off the album, is an erratic but beautifully put together piece. Stopping himself mid-sentence in the first verse, Tyler collects his thoughts and talks quickly about his mother before restarting the verse with a forceful California swing that grooves along with record scratches and a heavy, bopping rhythm. In a sudden change of pace, the album switches towards smooth jazz and Lil Wayne, a combination for the ages. Tyler's self-assured, forceful lyrics contrast the airport lounge esque jazz before being met by Weezy's speedy flow.

This album has been hotly anticipated as Tyler, the Creator comes off of his Best Rap Album Grammy awarded 2019 album *Igor*; the absolute centerpiece of the album comes in the form of the nine-minute long 'Sweet / I Thought You Wanted to Dance.' Sounding like exactly what you would expect from the always sweet and forever bitter Tyler, the song starts with simple reassurances of a love, full of care and romance. Sung on top of vaporwave inspired sound, Tyler reassures his lover "God gotta know he might have peaked when he made you" and "they should call you sugar, you're so sweet." This leads into a certain romantic bitterness as the music changes to a sort of California-style marimba as the lyrics lament "why am I here standing alone?"

Tyler, the Creator, accompanied with the likes of Lil Wayne, Pharrell Williams, and Lil Uzi Vert, packs a punch as his album twists and turns through the various avenues of his mind and alter egos. Similar to *Igor*, Tyler's latest studio album is full of luxury and romance while possessing moments of aggression and simplicity. Tyler's creation of confusion and contrast is best summed up by Baudelaire's own quote: "the world only goes round by misunderstanding."

- Nic Hall



The Cold Stares

"Heavy Shoes"

Mascot Records

There's something rare about The Cold Stares - I'm not talking about their pounding rhythms, their riff-based fuzz-driven blues or the powerful vocals of their frontman Chris Tapp. It's when you realize they're cranking out all that sound and energy as a duo with no bass or keys on the bottom end.

Tapp has some electronic chicanery to provide a lot of low-end boom to his electric guitar and fills up lots of sonic space with his long-time cohort on the drums Brian Mullins. Like the Black Keys, they use the punchiness of their rhythm and edginess of their riffs to capture your attention.

This duo from Kentucky / Indiana is releasing a new album entitled "Heavy Shoes" on August 13th, and it's a banger. They've released the title track as a music video and really demonstrates what they're going to bring with the rest of the album. Heavy riffs with a good share of fuzz harken back to the hard rock days of the 70's, when bands like Black Sabbath and Led Zeppelin were using the blues as a launching pad to new depths in the sonic world.

Though "Heavy Shoes" has a good share of hard rockers on here, that's definitely not all they bring to the table. There are songs like "In The Night Time" that have a more traditional blues/rock feel, and ones like "It's A Game" and "Election Blues" almost feel like a tribute to Stevie Ray Vaughn. The Cold Stares definitely show off their roots in the blues and demonstrate an understanding of how to leverage emotion through their music.

One of my favorite tracks on here is the closing number "Dust In My Hands". It has somewhat of a western vibe and story of making a stand against those who would take what's rightfully yours. There's lot of passion and the riffs are real catchy.

I always find it interesting when good mu-

sicians can take a novel idea and turn it into something with real musical merit. There's some new ground to be broken here in this modern musical landscape and The Cold Stares prove it with their newest album "Heavy Shoes". Check it out when it releases August 13 for some edgy blues/rock goodness, if you can handle it.

- Tom Matthew

Two Ton Music



BEPW

Thin Man Music

This album, the credits for songwriting, vocals, and guitars, are identified by the simple and subtly mysterious and so intriguing title, BEPW; the five songs feature a wide ranging display of electric and acoustic guitar that is creative, illuminating, and entertaining. A quick search online clarifies the force and reason behind this, the initials BEPW being for Brian Elbin Parker Wolfe, one of the more intriguing and talented musicians in our region. Among his musical personas are: one half of the Wyrld Brothers, in which Brian plays an often thrashing guitar while Peter Mitchell, dressed in a prisoner's bright orange jumpsuit, delivers an often thrashing social and political dialogue; and, in sharp contrast, as one third of the Elbin-Rose Trio, a thoughtful and acoustic folk band.

BEPW is self-described as a rare foray into solo performance, an outcome in part of the pandemic lockdown we have all shared in. As we emerge from that historic episode, BEPW shares his newest music, opening with the aptly titled Passage (Out Of The Darkness), if not intended then certainly open to interpretation as a coming out song for the long night of Covid. The album opens with a fuzzed, grating electric guitar intro, moving on to a rhythmic and brighter song and vocal, with harmonies by Rose Wolfe. Station Man features some intricate guitar work, while the closing piece, an acoustic instrumental, brings the album

Continued Page 31

SOUND WAVES 27

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SOUND WAVES 29

ROBBY STEINHARDT, THE CIRCLE IS SADLY UNBROKEN

By Rex Rutkoski

The circle of "Dust in the Wind" has been completed for Robby Steinhardt.

The riveting composition from Kansas about appreciating life in the moment, perhaps their best-known work, has been ushering people throughout the world into the afterlife since it first hit the national charts in 1978.

And, sadly on July 17 this year, it also became the exit music for Steinhardt, 71, a founding member, original violinist, second vocalist and MC for the progressive rock group.

He died from acute pancreatitis and sepsis.

So many times, his one-of-a-kind violin artistry gave deep resonance to the words penned by bandmate Kerry Livgren;

*"I close my eyes
Only for a moment, and the moment's gone
All my dreams
Pass before my eyes, a curiosity*

*Dust in the wind
All they are is dust in the wind"*

Steinhardt once remarked, "'Dust' is a pleasure to play because the crowds get off on it so much. It helps me a whole lot in my performance. I need feedback from the crowd for me to perform to the best of my ability."

And perform he did, not only on "Dust," but with passion on the band's body of work.

Writer Bryan Morey makes the case in Progressive Rock that he is "a far more important figure in progressive rock than he is given credit for."

More so than any other band member, Morey suggests, Steinhardt is arguably the one person who set Kansas apart from any other rock band in the 1970s.

"His violin created an entirely new sound and, if being a whiz on the violin wasn't enough, Steinhardt also had a golden voice that elevated Kansas' sound," he writes. "'Dust in the Wind' is a wonderful song that tells a timeless truth. Steinhardt's vocal harmony also adds much to the piece. His fingerprints on that song will last through the ages."

Morey believes that Steinhardt changed what was possible in a progressive rock band, demonstrating that a traditional instrument could be used in innovative ways.

"He brought an extra layer of complexity to Kansas' vocal passages. He brought millions of fans joy," the writer says.

Robby's wife Cindy Steinhardt wrote on Facebook: "It is with an extremely heavy broken heart that I have to announce to the world that we have lost one of the most incredible people of our time. Robby Steinhardt has passed away."

We are beyond devastated as our lives were about to start a new adventure. Robby just recorded his first solo album with the talented music producer Michael Franklin. A tour was to start in August. Robby was so looking forward to being back on stage doing what he loved."

The band shared this tribute online:

"The members of the band KANSAS, past and present, wish
30 SOUND WAVES

to express our deepest sorrow over the death of our bandmate and friend, Robby Steinhardt.

"Robby will always be in our souls, in our minds and in our music. What he brought to us as bandmates, to the fans who attended our concerts, and to the sound of KANSAS, will always be heartfelt. We love him and will miss him always."

In a conversation with The Capital-Journal of Kansas after his death, Livgren praised Steinhardt as "the voice" of the band and "a theatrical and charismatic presence whose massive mane of hair whipped through the air as he performed."

"From the moment I met him until the day he died, he was an absolutely unique person," Livgren said. "It was an extreme privilege to have known him."

Livgren recalled that at the time he wrote it, he didn't think "Dust in the Wind" was right for Kansas. But fellow band members, including Steinhardt, convinced him otherwise.

Steinhardt was the only member of Kansas who read music Livgren said.

"Robby had a totally unique function as a violinist, second vocalist, and MC in a live situation. Robby was the link between the band on the stage and the audience," Livgren explained in 1992.

"No one in the band ever had the charisma, the stage presence and the character of Robby," says Rich Engler, one of the nation's leading promoters and an early supporter of Kansas. "Robby was definitely the most animated one in the group and the most vocal."

Promoter-musician Ed Traversari, a professor in Sports, Arts and Entertainment Management at Point Park University, Pittsburgh, Pa., worked with Engler in those early years of introducing Kansas to a wide audience.

"Robby was such an integral part of the band," Traversari recalls. "He will truly be missed by all the Kansas fans and I'm just glad that I had a small part to play when we presented them in Pennsylvania."

Another Livgren song seems an appropriate coda for a life and career well lived:

*"Carry on, my wayward son
There'll be peace when you are done
Lay your weary head to rest
Don't you cry no more."
RIP Robby Steinhardt*

(Rex Rutkoski, a regional, national and international freelance writer, has covered Kansas since the 1970s. He can be reached at rexrutkoski@gmail.com)



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- Jon Persson



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Ken is the award winning author of The Code Name Series of books. The series is based on his father's experiences behind enemy lines in World War II. He has won awards in the Readers' Favorite contest, The NABE Pinnacle Awards in Military Fiction, and Hollywood, Paris, and New York Book Festivals.

Author Kenneth Pottie

New England Music Hall of Fame Will Induct Muddy Waters at The Kate on Aug 19, 2021

Music legend Muddy Waters will be the first to officially be inducted into the New England Music Hall of Fame Class of 2021 www.nemhof.com. The event will take place during his son Mud Morganfield's concert at The Katharine Hepburn Cultural Arts Center August 19, 2021 in Old Saybrook, Ct. <https://www.katharinehepburntheater.org/events/mud-morganfield/>

Muddy Waters was one of the most important people in modern music history. He has inspired artists such as The Rolling Stones, Jimi Hendrix, and The Beatles to name a few. His son Mud Morganfield has had his own success and has properly followed in his father's footsteps.

Both father and son will be inducted as they have kept the blues spirit alive in New England while touring throughout the years. Also that evening The Katharine Hepburn Cultural Arts Center will be recognized as a NEMHOF cultural landmark. This category is reserved for influential performance venue's less than 20 years old.

The inductees will receive the coveted Wailer Award. This award is given to inductees for musical dedication or influence to the New England scene and community. With this award, they represent and embody our mission which is to "Unite, Educate, Promote and Preserve" the integrity of New England's music history and the people who are in it.

The 2021 inductees for the New England Music Hall of Fame bill are Blues legend's James Cotton, James Montgomery, Duke Robillard, Emmy Award winning Composer Brian Keane, John Cafferty and the Beaver Brown Band and sax player Michael Antunes. These individuals will be inducted at a later date.

For all serious press inquiries please contact nemhofnews@gmail.com



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