

Sound Waves

Magazine

www.swaves.com

Volume 31
Issue 9
September 2021

CHARLIE WATTS

Tributes to

- Paul Cotton
- Tom T. Hall
- Nanci Griffith
- Don Everly

Plus

- Meadow Brothers
- Big Red Machine
- Hughes Taylor

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



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND



ROCKS21.COM

OUTDOOR DINING WITH THE MOST BEAUTIFUL VIEWS IN MYSTIC

860.536.9604 • 3 Williams Avenue • Mystic, CT

FREE & EASY PARKING

LIVE MUSIC

ROCKS21.COM FOR ALL LISTINGS

9/02/Thr/CERESI & GRAMOLINI

9/04/Sat/KATIE PERKINS

9/09/Wed/RIKKI MILLER

9/16/Thr/CERESI & GRAMOLINI

9/17/Fri/BOWEN BAND

9/18/Sat/DAN WATSON

9/19/Sun/ANDY CHANEY

9/23/Thr/CHRIS JOHN

9/24/Fri/2 CAT ZOO

9/25/Sat/KATIE PERKINS

9/30/Thr/CERESI & GRAMOLINI

LABOR DAY

LABOR DAY WEEKEND

FRI, SEPT. 3 - MON, SEPT. 6

DRINK SPECIALS

KATIE PERKINS SEPT. 4

Fire Pits, Spike Ball,
Darts, Corn Hole,
Pool Table, Giant Jenga

ROCKS21.COM FOR SPECIALS

SUMMER MENU

**FRESH LOCAL
SEAFOOD &
DAILY SPECIALS**

ROCKS21.COM FOR MENUS

WEEKDAYS

Happier Hour

3:30-6pm

In The Tavern



Food + Drink
Specials

LIVE MUSIC

\$6 DEEP EDDY DRINKS

\$3 GUINNESS PINTS

\$7 HOUSE WINE-HEAVY POUR

\$5 CRAFTS

\$7 MARTINIS

\$6 DAILY SANGRIA

THE END ZONE

EVERY GAME. EVERY WEEK.



Weekly \$100 Prize
For Pick Six

**WATCH THE
GAME OUTSIDE!**

BETTER THAN
TAILGATING!

LAWN GAMES

\$12 Select
Pitchers*

\$20 Combo Wing
Platter & Pitcher*

\$10 Nacho Platter

20 High Def TVs

*Some Limits Apply

INSIDE THE WAVE

Music Notes	Pg. 6
Tom T. Hall	Pg. 9
Band Dates	Pg. 10
Cover Story	Pg. 12
Gramma's Attic	Pg. 16
Local Beat	Pg. 18
Paul Cotton	Pg. 19
Bar Fly Journals ...	Pg. 22
Don Everly	Pg. 25
Hearing Aid	Pg. 26
Dining Out	Pg. 28
Nanci Griffith	Pg. 31
Classified	Pg. 34

MAILBAG

Dear Readers,

Another big issue with many articles about musicians. But the sad thing is that most are all tributes to those we lost last month. We have been losing too many great musicians lately. It seems that every month there is a tribute article. Sad, but there is one hell of a good jam session going up there right now! They will forever live through their music. R.I.P.

So check out this month's edition and be sure to tell the advertisers that you saw their ad here. The magazine has remained a free publication for 31 years because of them!

And get vaccinated!

Till Next Month

David Pottie ~ Publisher

www.swaves.com

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

www.kenserio.com
Presents

Live 24/7 on the air

**Fusion ~ Progressive
Rock & Jazz**



**JAZZ & FUSION
RADIO**

Tune to
[www.kenserio.com/
tripping-tree-radio.html](http://www.kenserio.com/tripping-tree-radio.html)

Radio Like No Other!!

Sound Waves

SEPTEMBER 2021

VOLUME 31, NUMBER 9

Editor

David L. Pottie

Contributing Writers

Bill Harriman

Mark T. Gould

Rex Rutkoski

Andrew Kerbs

Ali Kaufman

Tom Matthew

Stephanie Shawn

Jon Persson

Dot Ames

Adrian Webb

Nic Hall

Advertising Sales

Kathy Pollard

860-572-5738

Email

editor@swaves.com

SOUND WAVES is a
monthly publication

Send all inquires,
editorial submissions &
subscription request to

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

Find Us On

- Facebook -

- Instagram -

- Twitter -

SOUND WAVES 3

LIVE MUSIC EVERY NIGHT ON THE PIER!

MONDAYS
Karaoke
w/ DJ JPO

TUESDAYS
David Sadlowski

*Please friend us
on Facebook for
our nightly
Music Schedule
throughout the
month*

Bands Include:

"Don't Tell Lisa"

"Cold Tattoo"

"Mike Rogoff"

**"The Ben Charles
Band"**

"Sound Waves"



CITY DOCK

RESTAURANT / OYSTER BAR

**CUSTOM HOUSE PIER
NEW LONDON, CT
(860) 574-9271**

KIDS

HOT DOG & FRIES \$4.95
CHICKEN TENDERS & FRIES ... \$5.95
GRILLED CHEESE & FRIES \$4.95



SALADS

CAESAR \$9.95
Romaine Lettuce/Croutons

CHOPPED \$10.95

Mixed Greens/Tomato/
Roasted Corn/Avocado/
Cucumber/Bacon

+ ADD +

GRILLED SALMON .. \$8.95
GRILLED CHICKEN .. \$3.95
GRILLED SHRIMP .. \$9.95
LOBSTER SALAD ... \$MKT

SANDWICHES

SERVED WITH FRIES/COLESLAW

HOT / COLD LOBSTER ROLL \$ MKT

TRADITIONAL FRIED CLAM STRIP ROLL \$13.95

BRISKET GRILLED CHEESE \$13.95
Savory Red Pepper Jam

BBQ SMOKED BRISKET \$12.95

CITY PULLED PORK \$13.95
Cheddar/Grilled Pineapple Slaw

FRITO LOCO \$14.95
Brisket/Pulled Pork/BBQ Sauce/Cheddar/Fritos

GRILLED CHICKEN \$11.95
Lettuce/Tomato/Lemon Herb Mayonnaise

CLASSIC BURGER \$12.95
Lettuce/Tomato/Onion
ADD CHEESE/AVOCADO/BACON \$1.50 PER EACH

CITY DOCK SIGNATURE BURGER \$15.95
Topped with BBQ Pulled Pork/ Colelaw/Onion Rings



**RAW BAR
& MORE!**
1/2 Price
Oysters from
3-5
Mon. - Thurs.



SEAFOOD PLATTERS

SERVED WITH
FRIES/COLESLAW

FISH N/CHIPS
.. \$14.95

FRIED SCALLOPS
.. \$MKT

FRIED SHRIMP
.. \$16.95

FRIED CLAM STRIPS
.. \$15.95

ON THE SIDE

FRENCH FRIES
.. \$3.95

ONION RINGS
.. \$4.95

COLESLAW
.. \$2.95

SIDE SALAD
.. \$4.95

DOCKSIDE TACOS

3 TACOS PER ORDER

CAJUN COD \$14.95
Slaw/Avocado/
Mango Habanero

BRISKET \$15.95
Cheddar/Slaw/
Mustard BBQ Sauce

PULLED PORK ... \$14.95
Cheddar/Jalapeno Slaw/
Maple Sriracha BBQ Sauce

**Check Out Our Menu at
citydockrestaurant.com**



Open SEVEN Days
a week at 11:30 am

There's nearby parking/public lots
throughtout the downtown New London Area.
You can even come by BOAT & DOCK on our pier!

Sunset Ribs

The Last Sunset Weekend 30 Years of Making Friends

Join us in Celebrating & Remembering the
Sunset Rib Company

**FRIDAY
SEPT 10th**

Bloomer

6-10pm

DJ

10-2pm

**THE LAST
SUNDAY FUNDAY
September 12th**

**T-Ray - 1pm
Red Light - 5pm**

**SATURDAY
SEPT 11th**

Nu-Groove

6-10pm

DJ

10-2pm



Facebook.com
/SunsetRibs

**Final Weekend
of Making
Friends**

**378 Rope Ferry Rd
Waterford, CT
860-443-RIBS
sunsetribs.com**

**Waterfront Dining
Ribs - Seafood - Sandwiches**

@SunsetRibs



FLIP FLOP EXPRESS

**FREE Ride to and from
Sunset Ribs! DON'T DRINK
& DRIVE!**

860-266-RIBS (7427)

LABOR DAY WEEKEND

Thurs

²

**David
Sadloski**

5pm

Fri

³

**20th
Century
Kids**

6pm

Sat

⁴

**Wild
Nights**

6pm

Sun

⁵

**Pop
Rocks**

6pm

Mon

⁶

**Matt
Vizzo**

5pm

MUSIC NOTES

“Ant”

By Mark T. Gould

*“May God bless and keep you always
May your wishes all come true
May you always do for others
And let others do for you
May you build a ladder to the stars
And climb on every rung
May you stay forever young”*

To quote his idol, it was a simple twist of fate.

It seemed, well, simple enough, but we both messed it up.

And, I, for one, was and am so glad that we did.

As my memory serves, it was in the mid 90s, and I just begun my hobby (ok, my obsession) with collecting live concert music tapes.

Someone suggested that I put an ad in Relix Magazine, which catered to those of us old enough to remember the glory days, seeking to trade tapes. At the time, I had nary a handful, and was looking for any way to expand my collection.

I don't remember the details, but the ad read something like “Looking for concert tapes, Poco, The Band, Little Feat, Dylan, others.”

Dylan. That's what caught his eye.

Being still a few years away from cell phones, I put my home land line number in the ad. A week or so later, the phone rang.

With caller id still a dream away, I answered the cold call.

*“May you grow up to be righteous
May you grow up to be true
May you always know the truth
And see the lights surrounding you
May you always be courageous
Stand upright and be strong
May you stay forever young”*

With that, I heard his very sweet, calm, quiet voice for the first time.

“Hey, you (a phrase I would soon get very used to hearing), I read that you have some Dylan tapes to trade.”

6 SOUND WAVES



Oops. I guess I hadn't been clear enough. There wasn't a single Dylan show to trade in my, then, miniscule collection. So, I had posted the ad wrongly, and, it seemed, he had interpreted it wrongly.

No worries. Once we got literally on the same page (or, at least on the same telephone line), we began to chat a bit.

He told me that he had was a huge Dylan fan (I soon found out just how huge), and had amassed a boatload of shows. He also mentioned some other artists he liked, but it was clear that, in my mind, Dylan was far and away his favorite.

Alas, much like the Little Drummer Boy, I told him that I had nothing to give him.

We chatted a little more. I mean, I didn't know the guy from Adam, but there was something in that friendly voice that was so soothing and so right.

Finally, he had to go, but before he hung up, he made a very generous offer (that later I found was pretty much the essence of him).

“Hey, you (there was that ‘you’ again),” he said, “how about I made you copies of some of my shows, and when you get some shows from other traders, you can make some for me. I can bring them to your house whenever you want.”

It was one of the best deals that I ever made.

Plans were finalized that he would stop over a few days later.

As we started to hang up, I asked him his name.

“Anthony,” he said. “But everybody calls me ‘Ant.’”

For him, as I found out as I got to know him, the shorthand was perfect.

Ant.

Just, only, and oh so right, Ant.

Now, you have to understand that, today, I would probably do a deep-dive Internet search on the guy before I talked to him, or, God forbid, even considered letting him into our house.

But, at that time, Bill Gates and his brethren had yet to do their thing, so I was at the mercy of whoever showed up at my door.

The night came. As weird as it sounds now having known him for so long, I was a bit concerned about a total stranger coming to our house. My wife wasn't that thrilled about it, either.

We needn't have worried.

The doorbell rang, and I opened the door.

Standing on my steps was a relatively small guy, but with the biggest beard, the biggest smile, and the biggest twinkle in his eyes that I have ever seen.

“Hey, you (there it was again),” he said, chuckling, “how you doing?”

I immediately asked him in.

My wife looked up from our family room.

“Hey, you,” he said to her, again with that glorious smile and twinkling eyes, “I'm Ant.”

She smiled back.

He had that effect on people.

We walked into our kitchen, and he put a ginormous bag of tapes on our island.

“These are for you, you,” he said. “I hope you like them.”

*“May your hands always be busy
May your feet always be swift
May you have a strong foundation
When the winds of changes shift”*

Believe me, I liked them, but I loved Ant.

That telephone call and that get together, knotting a mutual bond over music, was the beginning of a glorious friendship that last over almost 30 years, until he passed away in late July.

www.swaves.com

I can't tell you how many times he came over to our house, asked "hey, you, how are you doing?," smiled that smile, laughed that laugh, twinkled those eyes, and just was his own calming influence over everything.

And, while it was and is the essence of both of us, it wasn't just about music, and certainly not just about Dylan, that bound us together as friends.

When he stopped over at our house that first night, I noticed (I mean, it was hard not to notice) that he had a well-worn Yankees hat on his head.

I mentioned that I was, ahem, a big fan.

I got that smile and laugh again.

Now, we had something else to bond over. It turned out that he and his family had season tickets at Yankee Stadium, where he treated me to several regular-season and playoff games, even introducing me to Derek Jeter's parents, who sat nearby.

And, he never let me pay a dime for the tickets.

But, it wasn't just about music and the Yankees.

It was about the kind of person Ant

was, and how he treated people, that I admired the most about him.

Ant was, by leaps and bounds, the most honest, forthright and straight-forward person that I have ever met.

In a society so lacking, his word was his bond.

One incredible story illustrates that for me.

Ant and his family were the third-generation owners of Columbus Auto Body in New Haven. The first time I went there, I was drawn to the old, gnarled pictures of his grandfather and his father on the wall, their legacy watching over and permeating the business.

Believe me, I thought at the time, they must be so proud of what Ant and his family did for others there, especially the way he treated people.

Suitably impressed, when I was still a practicing lawyer, I would send clients to him for property damage estimates.

On this one occasion, I had to discuss a property damage claim with an insurance company. The adjuster wasn't even from Connecticut.

I faxed him the estimate, which I had watched Ant painstakingly create while

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



Event Specialist
Emcee
Freelance Writer

www.cticcb.com/mojo/Default.htm

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

NEVER A COVER

Tue	Fri
	3 Safe Word 6-9pm
7 James Harris 5-8pm	10 Bowen 6-9pm
14 Dan Watson 5-8pm	17 Big Lux 6-9pm
21 TBA 5-8pm	24 Izzy 6-9pm
28 Dos Amigos 5-8pm	1 TBA 6-9pm

Angies Pizza &

25 ROOSEVELT, ROUTE 1 & 27 ~ MYSTIC, CT
860-536-7300 or 860-536-4888 After 9:30pm 860-572-9276

FOOTBALL!! FOOTBALL!! 

SUNDAY FOOTBALL  **PIZZA IS OUR SPECIALTY**

Food & Beer Specials

Direct TV ~ NFL Ticket ~ All the Games

WATCH ALL YOUR SPORTS HERE!

MLB Playoffs & World Series!

ANGIE'S PIZZA & PIER 27 LOUNGE

 **WHERE THE LOCALS EAT**

BEST PIZZA

IN NEW LONDON COUNTY!



Mon-Thurs LUNCH SPECIAL

Small Grinder,
Bag of Chips & Soda \$8.59

EVERY FRIDAY

Fish & Chips
w/Chowder
\$13.99

~ SEAFOOD

~ WRAPS

~ SALADS

~ BBQ RIBS

HAPPY HOUR

1/2 Price
Appetizers

www.angiespizzapier27.com

Hours: Open daily at 11am ~ Sun. thru Thurs. until 9:30 ~ Fri. & Sat. until 10:30

examining each and every nook and cranny of my client's car, alternately firing off questions about this dink and that scrape, while scribbling notes on a pad.

Normally, estimators would just lump in every dent and nick into the current claim. Not Ant. He wanted to make sure what was from this accident, and what was there beforehand.

Like I said, honest and fair to his core.

So, he wrote it up, gave me a copy, and I faxed the estimate to the claims adjuster.

He called me a few minutes later.

I can tell you from experience that those calls seldom went well. Adjusters would usually rudely, nastily scoff at the estimate, and then offer nickels, or even pennies, on the dollar.

But, here's what this adjuster said:

"I barely looked at it after I saw it was from Ant at Columbus Auto Body. He's as honest as they come. Your client's check for the full amount of the estimate will be in the mail today."

Whoa.

But, that, again, was Ant.

Ant did so much for me, that there

was very little chance that I could repay him. And, reflecting his personality and his soul, he never asked.

But, I tried.

One time, I was able to score us front row seats to see Dylan at the Oakdale Theatre in Wallingford. Now, Ant probably saw his idol in concert close to 50 times, but, as he told me that night, with that beatific smile and twinkling eyes looking at me, "hey, you, I've never been in the front row before."

I was finally able to give a little back to someone who had given me so much.

Ant slowed down a bit, and then eventually retired, after an auto accident several years ago.

The roles then were reversed. Until Covid hit, I would go to his house, and we would talk about life, our families, music, and, yeah, Dylan.

He always had something wise and pertinent to say about a new album, a show or something he had read about the man.

Yet, he always started and ended every conversation the

same way:

"You, you doing (gonna be) OK, you?"

With that same smile, twinkle, and laugh, even as he slowed down.

He was still, always, thinking about somebody else, other than himself.

*"May your heart always be joyful
And may your song always be sung
May you stay forever young"*

I have a sneaking suspicion that Ant always will be that way. It was an honor and privilege to know him, and to call him my friend.

And, I am sure that there will never be another one like him.



LIVE MUSIC & COMEDY EVERY FRIDAY & SATURDAY NIGHT!



LIVE BANDS | BULL RIDING | RH DANCERS
TEXAS-STYLE FOOD | GIANT DRINKS
THURSDAY KARAOKE | STAND-UP COMEDY

COMIX
ROADHOUSE

LOCATED INSIDE MOHEGAN SUN CASINO

SEE WHAT'S COMING UP: COMIXROADHOUSE.COM/CALENDAR

CHRONICLER OF THE HUMAN SPIRIT: TOM T. HALL REMEMBERED

By Rex Rutkoski

The middle initial "T" was added to Tom T. Hall's name when he signed his recording contract.

The powers that be thought that would make his name catchier.

Turns out it probably wasn't necessary. The songs he wrote – and there were hundreds of them -- over a long-running, stellar career worked just fine in calling attention to the artist who became known as "The Storyteller."

The Country Music Hall of Fame, Songwriters Hall of Fame and International Bluegrass Music Hall of Fame inductee, who died at his Tennessee home Aug. 20 at the age of 85, leaves a body of work that touched millions and brought heavyweight praise from many circles.

Matthew Leimkuehler of the Nashville Tennessean, pointing out that Hall wrote unassuming songs with distinct depth, saluted him as a consummate country songwriter who captured life's intimate details with lighthearted songs such as "I Like Beer," penned the classic "That's How I Got To Memphis" and showcased era-defining sharpness with "Harper Valley PTA."

"He joined Kris Kristofferson and Billy Joe Shaver in bringing a class of storytelling to country music unlike those before them. Hall timelessly and empathetically chronicled the human spirit — from barstool stories to cemetery caretakers — with words that would influence generations of wordsmiths to follow," he said.

His songbook of country hits includes "(Old Dogs, Children and) Watermelon Wine," "A Week in a Country Jail," "I Love" ... and many more.

He also penned songs for children on his records "Songs of Fox Hollow (for Children of All Ages)" in 1974 and "Country Songs for Kids," in 1988. He wrote a book about songwriting, "The Songwriter's Handbook," and an autobiography, "The Storyteller's Nashville," as well as fiction novels.

He was host of the syndicated TV show "Pop Goes the Country" from 1980 to 1983 and also dabbled in politics. Hall was close to former President Jimmy Carter and Carter's brother, Billy, when Carter was in the White House. Tennessee Democrats urged Hall to run for governor in 1982, but he declined.

Tom T. Hall's masterworks vary in plot, tone, and tempo, but they are bound by his ceaseless and unyielding empathy for the triumphs and losses of others," Kyle Young, CEO of the Country Music Hall of Fame, said. "He wrote without judgment or anger, offering a rhyming journalism of the heart that sets his compositions apart from any other writer. His songs meant the world to Bobby Bare, Johnny Cash, George Jones and other greats, and those songs will continue to speak to generations."

At his induction to the Songwriters Hall of Fame in 2019, Hall reflected, "I was listening to the radio one day, and somebody said, 'That sounds like a Tom T. Hall song.' I said, 'I must be doing something a little different than everybody

www.swaves.com

Continued Page 30

GREENWICH ODEUM
YOUR MAIN STREET THEATER SINCE 1926!



SEPTEMBER 11
PLAYING DEAD

THE
MOTELS
ONLY THE LONELY TAKE THE L. SUDDENLY LAST SUMMER
SEPTEMBER 16 *W/ SPECIAL GUESTS THE BENJI'S*

FELIX CAVALIERE'S RASCALS
SEPTEMBER 18
PERFORMING ALL-TIME HITS



FROM THE BYRDS SEPTEMBER 23
ROGER McGUINN

OCTOBER 1
KARLA BONOFF *w/ John Fuzek*

PIFF THE MAGIC DRAGON
THE FUN SIZE TOUR OCTOBER 21

GLENN MILLER ORCHESTRA
OCTOBER 22

OCTOBER 30
ROCKY HORROR PICTURE SHOW

TOMMY EMMANUEL • ITALIAN BRED
JOHN CAFFERTY • JOHN WAITE
JILL SOBULE • DAVID BROMBERG
MARSHALL TUCKER BAND • TODD BARRY
AND MANY MANY MORE!

59 MAIN STREET EAST GREENWICH, RI
GREENWICHODEUM.COM



BAND DATES

ANDY & BETHANY

3 - On the Waterfront, New London, CT 7-10pm
9 - Pizzetta, Mystic, CT 6-9pm
21 - Sift Bakery, Mystic, CT 11am

ANDY CHANEY

2 - Breachway Grill, Charlestown, RI 7pm
7,21 - Daniel Packer, Mystic, CT 9pm
10 - Shipyard Tavern, Mystic, CT 5pm
12 - Ridge Vineyard, Preston, CT 12pm
19 - Rocks 21, Mystic, CT 3:30pm
22 - Mystic Pizza 2, N. Stonington, CT 7pm

AZALEA DRIVE

11 - On The Waterfront, New London, CT 7-10
19 - Vineyard, Stonington, CT 11-2

BIG LUX

2 - OURS, Providence, RI 6pm
2,23 - All Stars, Warwick, RI 9pm
16 - SIFT, Mystic, CT 6pm
17 - Angie's, Mystic, CT 6pm
18 - Kai Bar, E. Greenwich, RI 9pm
21,26 - Fisherman, Groton, CT 5pm
22 - FabCity Cigar, Pawcatuck, RI 7pm
25 - Ale House, Providence, RI 9pm
30 - 86d, Norwich, CT 8pm

THE CARTELLS

2 - Bill's Seafood, Old Saybrook, CT 7-10pm
4,19 - Maugle Sierra, Ledyard, CT 3-6pm
6 - Fresh Saltnoon, Old Saybrook, CT 3pm
8 - Knickerbocker, Westerly, RI 7-10pm

DARIK & THE FUNBAGS

4,5 - Ballards, Block Island, RI 2pm
10 - Stormys, Shelton, CT 9:30pm
11 - Sunset Grill, Watertown, CT 6pm
12 - Downtown, Springfield, MA 3p

EIGHT TO THE BAR

4 - Carter Hill, Marlborough, CT 5-8pm
6 - Captain's Cove, Bridgeport, CT 3:30-7pm
10 - Bartlem Park, Cheshire, CT 7-9pm
18 - Dancing Feeling, Warwick, RI 7:30-11pm
24 - Parrott Delaney, New Hartford, CT 7-10pm
25 - Mum Fest, Bristol, CT 12-1
26 - Parrott Delaney, New Hartford, CT 3-7pm

10 SOUND WAVES

THE FAKE EXPERIENCE

18 - Sneekers, Groton, CT 7:30-10:30pm

F & BLUES BAND

28 - Big E, Springfield, MA 7:30pm

NICK BOSSE

9 - Shunock River, N. Stonington, CT 6-9pm
10 - Richmond Smoke, Richmond, RI 8-11pm
11 - Rathskeller, Charlestown, RI 8-11pm
15 - Farmers Market, Ledyard, CT 5-7pm
16 - Pizzetta, Mystic, CT 6-9pm
17 - Phoenix, Pawcatuck, CT 7:30-10:30pm
18 - Fall Fest, Westerly, RI 4-6pm
19 - St Mary's Parish, Putnam, CT 2-5pm
23 - Lil Rhody, Hopkinton, RI 5-8pm
24 - Windjammer, Westerly, RI 8-11pm
26 - Concerts, W. Greenwich, RI 1:30-3pm

THE NIGHT SHAKERS

3 - Carter Hill, Marlborough, CT 6-9pm
4 - Mooring, Guilford, CT 1-4pm
11 - Fair, North Haven, CT 11am-5pm
18 - Filomena's, Waterford, CT 6-9pm
26 - Hygienic, New London, CT 1pm

RAMBLIN' DAN STEVENS

2 - Pa's Place, Guilford, CT 5pm
3 - Chateau Le Gari, Marlborough, CT 11am
4 - Olde Mistick Village, Mystic, CT 2pm
4 - Joe's, Cromwell, CT 7pm

5 - Tour d'Lyme, Lyme, CT 11am
8,22 - Sarah's, Ridgefield, CT 6:30pm
10 - These Guys, Norwich, CT 6pm
11 - Daniel Packer, Mystic, CT 9pm
12 - Shunock River, N. Stonington, CT 4pm
15 - Best Video, Hamden, CT 4:30pm
17 - Crabby Al's, Thomaston, CT 8pm
18 - Goat Farm, Baltic, CT 1pm
25 - Packing House, Willington, CT 7:30pm

TODD AND BETHANY

24 - On the Waterfront, New London, CT 7-10pm

TSC ACOUSTIC

12 - High Nine Brewing, Deep River, CT 3-6pm

WOOLY MAMMOTH

17 - Richoni's, Groton, CT 10pm

Mail Listings to the magazine or
E-MAIL:

Editor@swaves.com





*A wide selection of new
and pre-owned acoustic
and electric guitars*

*Buy, Sell, Trade, Consign
Setup and Repairs*

Spindriftguitars.com

300 State St, New London, CT 06320 (860) 444-2112



Acoustic Duo

**401
261.0282**

 **frankenphil.com**

FrankenPhil

WOMEN'S VOICES 4

Concert & Performance Showcase

Sunday, October 10, 2021
2-7pm / Doors open 1 pm

Tickets: \$15 & tax deductible

knickmusic.com/events/2021/10/10/womens-voices-4
or at Box Office



HEADLINING: CHRISTINE OHLMAN & REBEL MONTEZ



ALL PROFITS
benefit the
INSTITUTE FOR
THE MUSICAL
ARTS
Rock and Roll
Camp for Girls
IMA.org



The CarLeans / Kala Farnham & Co. / Midnight Anthem

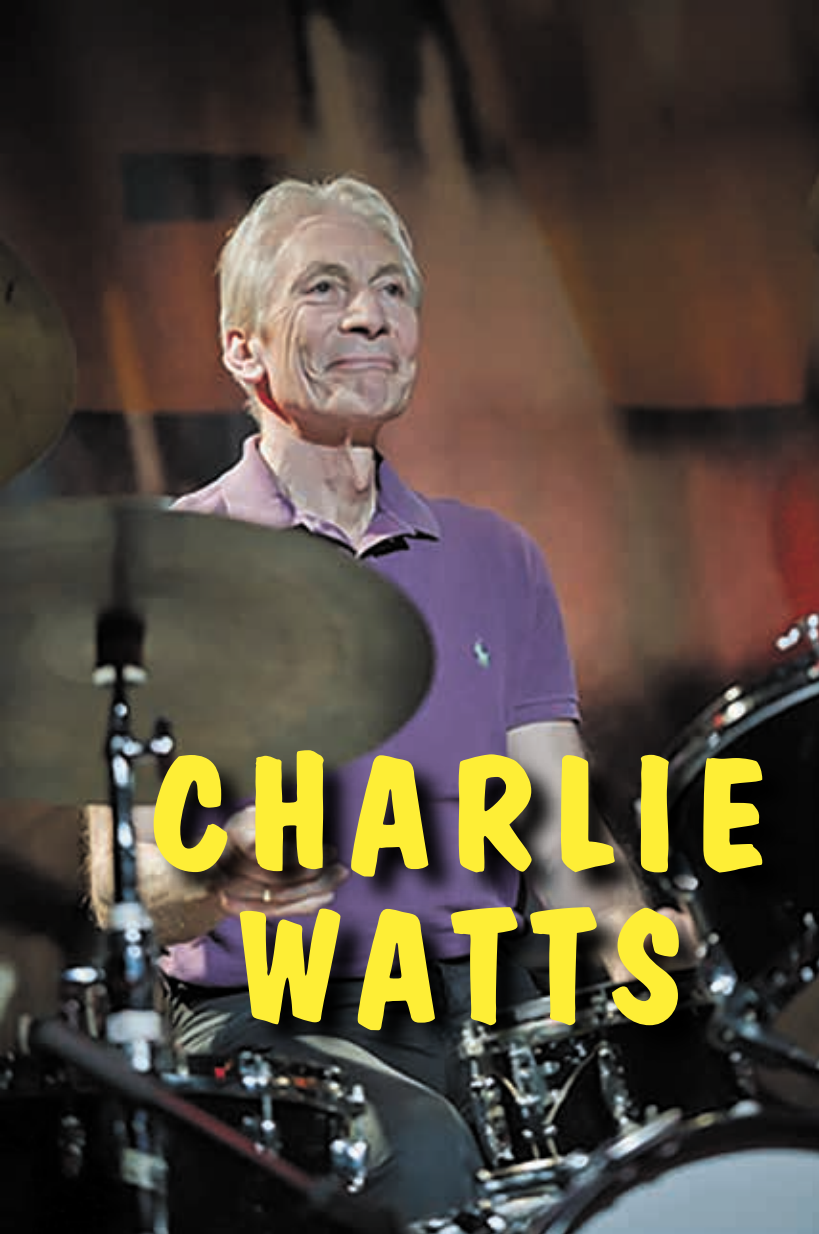


Presented by

ImagineMystic.com • Rockshrink Musical Talent

co-sponsored by Gramma's Attic & Sound Waves

35 RAILROAD AVE • WESTERLY, RI 02891 • 401-315-5070



By Mark T. Gould

“Cholly’s Good Ta-Night, Inee?” An Appreciation of Charlie Watts

“Everybody thinks Mick and Keith are the Rolling Stones. If Charlie wasn’t doing what he’s doing on drums, that wouldn’t be true at all. You’d find out that Charlie Watts is the Stones.”
– Keith Richards.

Amid the tumult, he kept his poker face on and, remarkably, did not seem to move a muscle.

That is, except for his arms and hands and feet, which, as always, anchored the proceedings.

It was March 28, 1999 at the Hartford Civic Center, and thanks to the Friends of Jimmy Koplik ticket club, my wife, friends and I were mere feet away from a performance by the renowned Rolling Stones, still and forever the Greatest Rock ‘n’ Roll Band in the World.

It was during the encore, a seemingly endless, Earth-shaking version of “Brown Sugar,” that I really noticed him.

Right in front of our faces, Mick Jagger, channeling his in-

ner Tina Turner and James Brown, shimmied, shaken and danced like only the best front man in the business could do.

Right across the stage from Jagger, his Glimmer Twin, Keith Richards was, well, channeling his inner Keef.

As breathtakingly exciting as that was, and as loud as the din was, my eyes were drawn to the solitary figure sitting behind the drums.

There, the legendary Charlie Watts sat seemingly oblivious to the insanity around him, his fellow band members playing their hearts and souls out, with close to 17,000 fanatics screaming and dancing along, ironically, to Watts’ beat.

Oh, that beat.

While the upper half of Watts’ body seemed frozen, his arms, hands and feet propelled the festivities to their ultimate orgiastic conclusion, pushing all of us, the band, the crowd, everyone to a higher level.

Quiet. Dignified. Unmoved. But, beneath it all, the engine that made the mighty Rolling Stones roar and soar.

It was that duality that the remarkable Watts brought every night, and, indeed, during his every day of his jaw-dropping 58 years as the classy rock to the Rolling Stones’ roll, which ended with his death last month at the age of 80.

*“Playing the drums was all I was ever interested in,
the rest of it made me cringe.” --CW*

Ironically, the arguably greatest drummer in rock ‘n’ roll started out as, and always remained, a jazz fan at his core.

Watts was born in Bloomsbury, London, and as a child, lived in Wembley, where the first records he collected were not those of early rockers Lonnie Donegan, Elvis Presley, Chuck Berry and the like, but 78 RPM recordings of jazz greats Jelly Roll Morton, Charlie Parker, Miles Davis, Dexter Gordon, and Thelonious Monk.

When he 13, Watts became interested in drumming, telling an interviewer “I bought a banjo, and I didn’t like the dots on the neck. So I took the neck off, and at the same time I heard a drummer called Chico Hamilton, who played with (jazz saxophonist) Gerry Mulligan, and I wanted to play like that, with brushes. I didn’t have a snare drum, so I put the banjo head on a stand.”

Watts’ parents gave him his first drum kit in 1955, and he practiced drumming along to the jazz records he collected. He never took a drumming lesson in his life.

Watts attended art school for a time, but then joined a jazz band called the Jo Jones All Stars. Somehow, from that he transitioned to rhythm and blues, but he never strayed far from his original interest, noting “I went into rhythm and blues. When they asked me to play, I didn’t know what it was. I thought it meant Charlie Parker, played slow(ly).”

In 1961, via his exposure to the world of R&B, Watts met Alexis Korner, sometimes called the “Father of English Blues,” who invited him to join his band, Blues Incorporated. At that time, Watts was on his way to a career as a graphic designer in Denmark, but he accepted Korner’s offer and returned to London in February 1962.

It was while playing in clubs with that band that Watts met Jagger, Richards and Brian Jones, three blues fanatics who frequented those clubs.

The trio wanted Watts to play in the band they were forming, which they initially called "The Rollin' Stones," named after a Muddy Waters classic, but, at first, they could not afford to pay him. Eventually, by hook and/or by crook, they came up with the money, and Watts finally joined the band, playing his first gig with them at the Ealing Jazz Club on January 12, 1963.

As the Stones' popularity, and their bad boy image, simultaneously grew, Watts was content to remain out of the limelight. But, it was his touch, rhythmic timing, and impeccable feel that made him the power behind the Stones' music, and, as such, arguably one of the best, most famous, and respected drummers of all time. Fittingly, he drew the loudest audience reaction when his name was announced during Jagger's band members introductions at every Rolling Stones show.

To find out why, just listen his work on the scores of Stones classics, like "(I Can't Get No) Satisfaction," "Start Me Up," "Paint It Black," the aforementioned "Brown Sugar," and a plethora of others.

To Watts' many fans, though, the core of much of his brilliant work lay in the deeper Stones album tracks, such as "Time Waits For No One," "Going Home," "Rip This Joint," "Hand of Fate," "Monkey Man," "When the Whip Comes Down," and, well, the list goes on and on.

And just how did he get that distinctive Charlie Watts sound?

Hopefully without getting overly detailed, Watts's technique, he said, involved a unique use of his hi-hat, the big, flat cymbals that rock drummers usually beat on with mind-numbing repetition.

Watts tended to pull his right hand away on the upbeat, giving his left a clear path to the snare drum — lending the beat a strong but somewhat oddly, weird propulsion.

But, even he was not sure where he picked that up. He may have gotten it from his friend, the long-time session drummer Jim Keltner, he said. But, no matter its genesis, the move became a Watts signature, an effective way to land a hard hit on his snare drum.

"I was never conscious I did it," he said in an interview. "I think the reason I did it is to get the hand out of the way to do a bigger backbeat."

Whatever it was, it worked, creating a sound that no other band could cultivate, much less imitate.

"I'm big on letting people do what they want, which doesn't make for good bandleaders.

If I had led the Rolling Stones, they wouldn't have gotten anywhere.

We'd still be running around trying to find an amp, 30 years later. --CW

No matter how he pounded his kit, Watts was eclectically so different from the rest of the Stones. Reserved, dignified, dapper, and almost looking bored much of the time, his sharp dress sense — Vanity Fair elected Watts to its "International Best Dressed List Hall of Fame — was ultimately more in line with the jazz he loved and sometimes played than with

HYGIENIC ART PARK

Frank Loomis Palmer Ampitheater

Tues.-Saturday September 1-4

SOLACE

**a new play by Michael Bradford
performed by the Emergent Theater Company
8-10pm**

Friday September 10

**CT MARITIME FESTIVAL
RECEPTION W/ LONE WOLF TRIO
7-9PM**

Saturday September 11

BOBBY CHRISTINA'S BLUES CARAVAN

**w/Chris Leigh Band, Joe Beard & Duke Robillard,
The Chris Beard Band
Doors open at 6pm**

Saturday September 16

STRING THEORY SCHOOL FUNDRAISER 7-10pm

Sunday September 19

**HISPANIC HERITAGE CELEBRATION
3-7pm**

Wednesday September 22

**PERSPECTIVES: Exploring Common
Humanity with Todd Gipstein 7pm**

Saturday September 25

**PETTYPALOOZA!
celebrating the music of Tom Petty 7-11pm**

Sunday September 26

**BIG DADDY JACK MEMORIAL
CONCERT 12-7pm**

**Advance Tickets available at:
WWW.HYGIENIC.ORG**



rock 'n' roll. Watts also remained faithful to Shirley, his wife since 1964, which certainly set him somewhat apart from his excessive, hard-partying bandmates.

Unlike born road warriors such as Mick and Keith, Watts often seemed uninterested in touring, and gave the distinct impression the Stones was a job more than a calling or a lifestyle choice.

As a general rule, rock stars don't age well, but Watts broke that mold with his grace, dignity, and wholly English persona.

"I loved playing with Keith and the band — I still do — but I wasn't interested in being a pop idol, sitting there with girls screaming," he once said. "It's not the world I come from. It's not what I wanted to be, and I still think it's silly.

"I used to play with loads of bands, and the Stones were just another one," he added. "I thought they'd last three months, then a year, then three years, then I stopped counting.

"I love this band, but it doesn't mean everything to me," Watts said. "I always think this band is going to fold up all the time — I really do. I never thought it would last five minutes, but I figured I'd live that five minutes to the hilt because I love them. I don't care if I retire now, but I don't know what I'd do if I stopped doing this. I'd go mad."

Throughout his career in one of the biggest bands in rock, Watts never lost his love for jazz. He founded and performed with various jazz ensembles over the years, including the 32-piece Charlie Watts Orchestra, and released several tribute albums that honored his musical heroes.

In 1991, he organized a jazz quintet as a tribute to saxophonist Charlie Parker. In 1993, the Charlie Watts Quintet released "Warm and Tender," which included contributions from Rolling Stones backup vocalist Bernard Fowler. The Quintet then released "Long Ago and Far Away" in 1996. Both records included a collection of Great American Songbook standards.

After a successful collaboration with Keltner on the Rolling Stones' album "Bridges to Babylon," the duo released an instrumental album entitled "The Charlie Watts/Jim Keltner Project," which honored jazz drummers Elvin Jones, Max Roach and Roy Haynes.

14 SOUND WAVES

Despite his deep interest in jazz, though, Watts stayed with his day job, anchoring the Stones' sound for those mind-boggling 58 years.

The Stones were scheduled to resume their "No Filter" tour this fall in the States, but, in July, Watts was forced to back out after having an undisclosed medical procedure. Drummer Steve Jordan, who works with Richards on side projects, was enlisted to replace Watts on the outing, which is scheduled to begin September 26 in St. Louis, after a private show outside Boston a few days earlier.

As of this writing, there has been no announcement on the status of the tour, or the band for that matter, since Watt's death, although he reportedly had given his blessing for the band to return to the road without him, saying at the time

that he didn't want fans who have been holding tickets to be disappointed.

Watts' talent and steadfast personality affected many of his musical colleagues, many of whom paid tribute to him after his passing.

"Without question, Charlie Watts was one of the greatest drummers in the world," Graham Nash said. "His secret — the same as Ringo — is heartbeat. Charlie Watts was the heartbeat of the Rolling Stones."

"He was a beautiful human being," Starr said.

"He was just a lovely guy," said Paul McCartney.

Mick Fleetwood penned an open letter/tribute to Watts on behalf of himself and Fleetwood Mac, writing, "I, like so many, are sad today... However, knowing there are no words, still I'm driven to say to you... 'You, in life, had style!!' You as a player were above and beyond!! You are my dream come

true!! No one could drive a band like you!! Most of all, again, the meaning of style comes to mind... For sure... in simply everything you did!!! Family took such focus in your life... in an often-unfocused world you lived in. And in the best of humor...my God you were one hell of a sharp dresser!! With SO much respect...and support to your family. There is now you, to keep the two and four, and MORE!! You will be missed by so many... Love and respect."

Ry Cooder, who played guitar with Watts, Jagger, and Bill Wyman on their 1972 "Jamming With Edward" album and the Stones' "Let It Bleed," remarked "Didn't Mick once declare, 'We back up Charlie,' or words to that effect? Amen!

www.swaves.com



I remember Charlie's bag was loose, relaxed, swinging. He played his drums, he didn't beat on them."

"I was in a pub in Soho where musicians used to get gigs, and Charlie Watts was at a table finishing up his drink," remembered Kinks frontman Ray Davies. "He said, 'I have been asked to join The Rolling Stones,' and I said, 'Do it they're a good band.' Charlie was a classy guy, knew his jazz, unmistakable style, good bloke, and will be greatly missed."

"I can just only tell you that Charlie was as dear a friend as anyone could ever hope to have," Keltner said. "We all are going to miss him terribly. Our great drumming community is gradually thinning out. That's the way this is all designed. It still really hurts, though."

Elton John praised Watts as "the ultimate drummer. The most stylish of men, and such brilliant company." Brian Wilson wrote, "I'm just shocked to hear about Charlie Watts. I don't know what to say, I feel terrible for Charlie's family. Charlie was a great drummer and I loved the Stones music, they made great records."

E Street Band drummer Max Weinberg wrote "A monumentally sad day learning my personal hero Charlie Watts has died. I'm devastated and my soul aches for Shirley, Serafina, the extended Watts family, and of course his bandmates. I don't know what to say really. Charlie Watts Rest in Peace my friend."

"Charlie Watts wept at Keith Moon's funeral," said Who guitarist Pete Townsend." I wish I was capable of such tears today. Instead I just want to say goodbye. Not a rock drummer, a jazz drummer really, and that's why the Stones swung like

the Basie band!! Such a lovely man."

"It'd be nice to be rich and grow old.

I'd hate to be shuffling 'round Brixton Market in a pair of slippers.

Then again, I'll probably be shuffling 'round the garden."

--CW

Jagger, whom once Watts infamously referred to as "my singer," probably put Watts' effect on the Rolling Stones the best, when he remarked to a Madison Square Garden audience in 1969 that "Cholly's good ta-night, innee?"

Truer musical words have never been spoken, except for one caveat:

Charlie Watts was good every night.



GRAMMA'S ATTIC REVUE

"Phred Mileski WALKING DISASTER"

By Gramma

Please allow me to introduce you to one of our areas most invested vocalists. Phred, pronounced Fred (yes that is her real name) Mileski was born in Norwich, so she is a real local talent. She went to school at John Mason Elementary, Kelly Junior High and Norwich Free Academy. We do not see anything overly special about her schooling, so this story is not because of what she learned educationally as a youngster.

Phred says that she was a bit of an awkward youth but when music class happened then she would shine. She realized that she could sing when she was in the 3rd grade and knew at that time that she wanted to have a life in the world of music. When Phred was in her last semester at Connecticut College she finally took some voice lessons after the fact as she had already been singing in a Rock band called Radio Show.

Of course, the playing out at clubs in various bands was sort of paying the bills so she stuck with it singing in several bands such as Radio Show, Little Wing, and Wildwood, a Braxton Bragg Southern Rock Band, until she lost her voice singing with a band called 5 after 5. Phred says "Losing my voice scared the hell out of me, I really didn't know what I was going to do if I didn't have my voice." This scare enticed Phred to leave the world of rock-n-roll for good (sort of).

Phred's next career move was to join a church and rent herself and her beautiful voice out for special occasions such as weddings, funerals, and such. These allowed her to sing with her now restored and classically trained voice in a way that would not hurt her voice and she felt that it also allowed her to give back to her community. She also joined a professional chorus in New Britain called Concora. During this time Phred

16 SOUND WAVES



did some opera performances and started to teach voice.

I must tell you I had heard of Phred Mileski long before I got to meet her. My first experience of the lush and enthralling loveliness of Phreds voice came one evening as I was at a performance at The Garde Arts Center. There was a jazz band playing called A String of Pearls and out onto the stage came this tall, beautiful woman with a radiating smile in a red dress. If that wasn't enough, she then opened her mouth and the most titillating sound came out, I was besotted!!!! Wow could this skinny little woman sing the likes of all



those big-busted opera stars that I had come to believe were the only way to hear good classical (not rock) music could be found. I tried for several years after that to get ahold of Phred and have her perform on The Gramma's Attic Music Review much to my dismay she avoided my pleas.

It was not until she joined with a trio of women called The Beekeepers that I finally was able to get them to appear on the show and share with Gramma's Attic their amazing talent. Phred met up with The Beekeepers through another band that she was performing with called Celticity. You see this multi-talented woman had finally come into her own with her voice and rock-n-roll was not a necessity for her to bless the world with her amazing voice.

You might wonder what a talent such as Phred is doing during this worldwide pandemic that has made live performances almost a nonexistent thing. Believe it or not Phred had to stop teaching voicem in 2019 because her dates out entertaining kept her so busy she no longer had the time or the need to teach. Phred has been entertaining at area rehabilitation centers on a very regular basis all throughout the Covid-19 Pandemic. In the year between March 2020 and March 2021 Phred has played over 250 gigs. Many of them solo, however when she is not out there on her own she has the joy of playing with another talented musician, Kipp Sturgeon. They call themselves The Too-Timers and will fill the performance area with originally crafted covers that will tickle your ears and satisfy your soul.

Kipp had been doing a lot of retirement home shows before the pandemic started and he and Phred teamed up to become The Too-Timers after the pandemic started. The two of them play off each other in a natural and comedic way that entertains their audiences and brings smiles to even the sullenest of faces. Their way of reworking covers of well-known songs give flavor and newness to some songs that you may be a bit tired of. You will not tire of hearing how Kipp and Phred rework those old time less than favorites. One of my favorites that they have redone is the old Melanie tune Brand New Key. Phred plays it on her ukulele and speeds up

www.swaves.com

the chorus with a quirky look on her face. It is really a sight to behold and a treat to watch.

Due to some outside influences, Phred has started to believe in her songwriting skills. This was a long-time coming from her and she would for several years with many groups rely on the other members songwriting just adding her multi-instrumentalist skills to their songs. Now however, Phred has finally recognized that she has something to write about and has written two songs that she feels satisfied enough with to play out at her many gigs. Those songs are; Waltz in the Wind, a song about plastic bags and the way that they dance about as we continue to litter up our world, And Walking Disaster which Phred says is her theme song.

At this writing Phred has a gig coming up at Fresh Salt Restaurant with Straight Up Trio and says to watch her pages for dates and gigs with The Three-Timers at Captain Scott's Lobster Dock. Phred can be found on Facebook at PhredMileskiMusic or on the web at www.Phredsings.com



Gramma's Attic Radio Show
90.9 fm WCNI
6 am to 9 am
Monday

Gramma's Attic Music Review on Youtube
860-608-2386



A Benefit Concert for the horses retired to Mitchell Farm

Bring a blanket or lawn chair! Bring a picnic if you like. Food vendors available.
B.Y.O.B.
Please No Dogs.
Rain or Shine. Tented Event

PICNIC CONTEST ~ RAFFLE BASKETS ~ DOOR PRIZES ~ FOOD TRUCKS

Broken Arrow

Laurel Canyon

Be transported by a masterful, full afternoon, tribute to the music of Crosby, Stills, Nash & Neil Young surrounded by our peaceful grazing horses.

MITCHELL FARM MUSIC FESTIVAL
September 18th

Gates Open at 1:30pm ~ Music starts at 2:30pm RTE 82 Salem CT

For tickets & info
<https://www.mitchellfarm.org/events.html>

LOCAL BEAT

“Rhode Island Open Mic Tuesday Features Every- thing From Country Blues to Hip Hop/ Funk at “The Parlour””

By Andrew Kerbs

With Wednesday in New London washed out due to rain and the hip-hop scene absent, I wanted to drive up to Providence to review an open mic scene I have long enjoyed at a joint called the Parlor before Covid returns full blast with the inevitable mask mandates. It was quiet onstage when I arrived at 8pm with Tom Petty background music playing on the radio and Forged in Fire playing on TV (interspersed with Energizer Bunny commercials). Yet the real magic happened once musicians took the stage and played a diverse set of blues and R&B influenced originals and covers.

A young guy named Steve started the set by strumming Dire Straits's Romeo and Juliet on his Richenbacker (even if singer Mark Knopfler actually played a strat on that song). I remember how dated and out of place Dire Straits sounded in the early 80s, singing like Dylan when it was hip to be punk. But his boring raspy voice is unmistakable and well emulated by Steve's singing. You could close your eyes and imagine he was on stage. Steve followed up with another Dylan soundalike, Bruce Springsteen as he beautifully sang and strummed a stripped down version of Bobby Jean. Although the set could have used a sax, Steve's hopeful and nostalgic facial expressions as he sang this song helped listeners recall why the Boss' popularity endures.

A preppy guy named Matt Mars went up next playing electric guitar and harmonica as he fingerpicked an original version of the song Badge by Cream complete with the suspense-inducing

18 SOUND WAVES



pause and riff in the middle of that song: Cream's last, before Clapton recorded Layla and launched his mixed bag of a solo career (Clapton would repeat that pause-and-riff dynamic when he recorded "Bad Love" 20 years later). Matt also played the steady 2-chord ballad "Mother" by Pink Floyd, complete with hammer-ons and an original touch of harmonica not included on the original recording. I was refreshed after hearing Matt sing a song off Floyd's Wall album, which would be my favorite were it not for the pseudo-fascist (not to mention racist) "In the Flesh" opener and Waters hogging the song-writing. He didn't flinch when he sang about "breaking his balls" and hit all the high notes (which is better than Roger Waters' worn voice could pull off).

Hip hoppers Drippy Flak and his sidekick Ninie lavished the bar crowd with such production numbers as "Broken" featuring a clap-track with dark synthesizer undertones that slammed shut at the end. Flak's second rap was faster with a backing track that was more hypnotic. Ninie, who has been performing for over 10 years, rapped stridently with attitude and sharp staccato syllables that stuck right to the beat like her influences Queen Latifah, Missie Elliot and her brother Ring Draztik. Yet her uninhibited delivery was very modern like new jack rappers Doja Cat and Cardi B. Her rappy stage presence contrasted nicely with hints of soul in

her voice and the crowd enjoyed watching her move around the stage in her hoodie and plaid pants as she sang "for real . . . let's chill" on her song "One and Only." Her hip hop was like poetry in all its free associations with a piano backing track and deep bass grooves on "Wait." "Carry On" was a haunting with a strong propellant off beat with click track and snare. She also sang with sexual undertones: "Big ones small ones uh!" Don't let her attitude intimidate you for underneath her sass is a sweet genuineness I enjoyed during our interview and her toothpaste smile made me blush.

Sam Gillis was the next to take the stage with his shaved head and flannel button-down. His rootsy country influences were evident as his thumb plucked his low E guitar string in ¼ beats along with the tap of his foot and the percussive slap of guitar body. His left hand did a lot of moving around and deftly combined rhythm and solo elements, using a slide instead of bending his notes, with a bluesy finish.

Finally, Ian Farrow sat behind the mic with his backwards hat and beard, emanating a laid-back-but-hip set of simple acoustic chord progressions accompanied by his raspy Brit-pop like voice. His set consisted of songs such as "Sunday Plays" and "Something New" in which he can't stop thinking about early morning coffee (yum)! His set started off with a whispering quality but his strum became warmer, gutsier and more strident as he set progressed.

Anybody interested in a city vibe should check out this club in Providence and bring their instrument to make their talents known in RI. Its warm, inviting and prevents fellow musicians from feeling like a needle in a haystack in a big city.



www.swaves.com

The Heart of Our Nights: A Tribute to Paul Cotton

By Mark T. Gould

*"In ev'ry day that passes us by
I can't help the feelin' that you and I
We won't get to see another day together.
Looks like bad weather."*

He started out as their fan, and then Paul Cotton became their heart.

"I remember talking to Paul by phone, and he was so excited because he had just seen a new band at the Troubadour in LA," his brother, Bob Cotton recalled. "He told me to check out their new album. Of course it was Poco, his new favorite band.

"A year later, I got a call from him and he broke the news that he was replacing Jim Messina in Poco. He just sounded so excited," he added.

It was, for Paul Cotton, the start of an incredible musical journey that ended with his death last month at the age of 78, only four short months after the loss of Rusty Young, the band's virtuoso pedal steel guitarist.

"After he joined the band, my entire family, including our parents, went to see Poco at the Auditorium Theater in Chicago," Bob Cotton remembered. "When Paul finished 'Bad Weather,' the entire audience gave him a standing ovation.

"Both of my parents were in tears," he recalled. "I had never seen my Dad cry before. I think he realized for the first time how talented his son truly was."

And, they weren't the only family members who was inspired by his performances.

"I saw many shows when I was very young," remembered his son, Chris Cotton, now a great musician in his own right. "His vocals and guitar playing were always on point. I always admired his stage presence and style. He was a natural born rock star!"

And, according to Chris, it was Paul's influence and encouragement that made Chris an in-demand player today.

"He hipped me to a lot of different styles of music," Chris said. "We listened to a lot of vinyl back in the day, everything from Al Green to Zeppelin.

"During these listening sessions, he would point out parts in songs, the groove, the feel, and show and teach me the importance of it," he added. "That is why I'm a versatile musician who can play all styles convincingly. I am forever grateful to my Dad for that."

Contrary to the lyrics of his most famous, and arguably best, song, every day around Paul Cotton was sunny weather, and his parents, brother and son weren't the ones who got an emotional lift from his lengthy, inspiring musical career.

Paul Cotton was born in Fort Rucker, Alabama, on February 26, 1943. And, while his music career really took off once he was living in Chicago, he started out nowhere near the instrument that made him famous.

"Paul showed an interest in music at a preschool age," his brother Bob recalled. "Our parents recognized that, and enrolled him in a music preschool where he took piano lessons. We moved when he was in fifth grade, and a music teacher talked him into playing French horn, which he continued

www.swaves.com

playing it thru high school.

"He started learning the guitar when he was 13 years old, and became involved in his first band a year later," Bob Cotton said. "The family relocated to Illinois by the time he was 16, and he joined the Mus-Twangs, which later became the Illinois Speed Press with Kal David.

"This one's really hard to deal with," David posted following Cotton's passing. "Paul was a giant talent, and a dear, dear friend. He will be missed by many, and I will always cherish our time together.

It was while Paul Cotton was in Los Angeles with the Speed Press that he came across the band that would change his life.

"In the beginning

Not so long ago

There were five country rockers

I saw the very first show

And I jumped up with the crowd

To give a standing hand

Livin', livin' in the band"

"We were playing at a club in Southern California, I think after Randy (Meisner) left the band, and the Speed Press was opening for us," Rusty Young told me a few years ago. "We were all watching Paul from backstage, and it kind of hit on us at that time what a great songwriter and guitarist he was.

"There was no doubt that he was the guy to replace Jimmy (Messina)," Poco founder Richie Furay told me a while back. "We knew that he was bringing a little bit of an edge to our sound, and we wanted to be a little more rock 'n' roll sounding.

"Musically, Paul was the complete package – great singer, exceptional songwriter, and what a guitar player," Furay told me after Cotton's passing. "He was a soft-spoken, gentle soul.

"The entire Poco family will miss him, but, oh, how thankful we are that we crossed paths along the way," he said.

"Paul's got a side to him that doesn't have as much 'country' to it as Messina," original Poco drummer Grantham told me back then. "He took Jimmy's role as a singer and as a player, and took it places it wasn't going to otherwise go. He's got that good, rough edge to him. He's an amazing singer."

"Paul Cotton was a special musical kindred brother," Messina posted. "We spent time together before he joined Poco and indeed gave me a great honor when he filled my position. May he, this very kindhearted soul, rest in peace."

Young concurred with Furay, telling me then that "You have to remember, we had some very high singing voices (in Poco) at the time. Paul had a much deeper voice, and he had that rock sound."

Boy, did he ever.

Adding his personal touch of rock and soul to the country influence of their original sound, Paul Cotton's blistering guitar work and deep, robust vocals greatly expanded Poco's style.

"It would really depend on where we were on an album," Paul Cotton once told me. "If we needed something up, I was the guy they turned to. But, if you've got a meaningful lyric, like with 'Bad Weather,' it needs to take place in a medium to slow things down."

"In the heart of the night

In the cool Southern rain

*There's a full moon in sight
Shining down on the Pontchartrain*

Amid the personnel changes that were seemingly a constant in Poco, Cotton and Young carried on as the heart and soul of the with the band, culminating in the "Legend" album, which, in 1978, yielded the band's first two hit singles, including Cotton's "Heart of the Night."

"It's funny," Cotton once told me, "but we worked so long on that record, about six months as I recall, that we never really had the feeling that 'this is the one,' or something like that.

"But, some people seemed to know right away," he said. "Our drummer (at the time), Steve Chapman, right after we rehearsed 'Heart' in the studio, said 'man, that's going to be a big hit.' And, he was right.

"'Heart' has steel guitar on it, Rusty's just beautiful playing there, but it's not a country song," he said. "We really pioneered something there."

"Heart," like so many of Paul Cotton's classic songs, celebrates the south, warm weather and tranquil times. In this one, it was specifically about New Orleans and its Lake Pontchartrain.

"I'm just drawn to the south," Paul Cotton once told me. "Hey, I spent 25 winters in Chicago. I'm just like those snowbirds. I want to go south. I like anything with, well, some 'lust' in it. It puts people on vacation, it's like an instant postcard."

Paul Cotton remained with Poco until his retirement in 2010. Along the way, he also released a number of solo albums that reflected his love, if not lust, for warm weather, soothing waters, and that calming atmosphere.

"I love the work he did with Poco, but I think his solo efforts truly represent his love for sailing, and his relationship with the seas and the rivers that feed them," Bob Cotton said. "He had this fascination and connection from his youth that pervades so many of his songs."

Arguably, the best example of that in his solo work was "When The Coast is Clear," which he worked on with longtime friend Peter Van Leeuwen.

"In 1997, Paul came to the small Caribbean island of Curaçao to visit me," Van Leeuwen posted. "He had his acoustic guitar with him, and we drove to the secluded and deserted beach of San Juan.

"We stopped at an old wooden shack, and Paul began to play as pelicans flew around, and the deep blue sea rolled gently to the shore. Paul loved this scenery and his magic filled the air," he wrote. "He was always been drawn to the ocean and the beaches, and he played his heart out with the warm ocean breezes surrounding us. Listen closely and you may hear those breezes. He blew me away."

*"I've seen a picture from the days gone by
Lookin' worn and withered, I heard a lonely cry
Of what could have been
And what wasn't quite
Now I'm swearin' to the wind
We were doin' it right"*

But, it will always be Poco that will be Paul Cotton's legacy. That, and his warmth, his friendliness, and, of course, his breathtaking guitar playing and songs.

And, oh, those songs.

"As I got to know Paul, I came to appreciate his music and

lyrics even more," recalled Poco bassist Jack Sundrud, who produced 'Coast is Clear.' "They convey a moody and expansive epic rock/western feel. It was always a joy to find a way to weave my parts into one of his songs."

"Paul was a wonderful guitarist, songwriter, and singer," Grantham told me after Cotton's passing. "I loved everything he did. I will really miss him."

"There are just so many memories," Poco guitarist Tom Hampton, who, essentially, replaced Paul Cotton in the final band lineup, wrote. "His smile, the perpetual twinkle in his eye, and his stories from the old days.

"Rusty and Paul both cut deep, deep rings into the center of my tree, both musically and personally," Hampton added. "From a distance, they appeared to be the perfect foils for one another, Rusty's instrumental virtuosity and his gentle, lilting voice aside Paul's soulful guitar playing and his full-throated, unmistakable voice, it made for a lot of magical moments."

"They both became mentors and were incredibly supportive over the years, and I've never forgotten it – and likely never will," he added.

"Trying to pick a favorite song of his is a tough one," Chris Cotton told me. "But, 'Ride The Country' was always a stand-out for me. That song has a glorious vibe to it. I think it's just a beautiful composition, lyrically and musically."

*"Take my hand and run
Take me down to the river blue
Throw a whisper to the wind that
All you're sayin' is true
Ride the countryside
Take me high and wide"*

Poco was together for over 50 wondrous, magical, beautiful years, and Cotton was there for most of it, right at Young's side. Now, tragically, both are gone in the same year, and, as Paul Cotton might have written back in the day, Poco now sails off toward its last sunset, leaving behind a stunning legacy, armed with the knowledge that its members, none more so than Paul Cotton, created great songs, concerts, and albums that cast a timeless spell on countless musicians, fans and, yes, most importantly, family members over the years.

"His legacy is his beautiful family, as well as the joyful, beautiful music he brought to so many peoples' lives, especially mine," Chris Cotton said.

"You know," Paul Cotton once told me, "I can see Rusty and me, riding off into the sunset, on our Appaloosas, playing in a tent somewhere. I hope it never ends."

And, it never will.





85 Swan Ave.
SoundView Beach
Old Lyme, CT
860-434-8405

Pavilionbeachbar.com

All Dates are Weather Permitting

**The Pavilion will be Open Weekends
and Mondays through Columbus Day**



**Our Private Beach
is Exclusive
to Guests that
are 21 years old
and over**

**SERVICE PEOPLE PARTY
EVERY MONDAY** at 2pm



**COMPLIMENTARY
MOORINGS & WATER TAXI**



Out on the sound?
Our complimentary
moorings and water taxi
makes it easy to drop on in!

**Annual
Poker Run
Across
L.I. Sound**

Saturday 11th



starts here at 11am

Continental breakfast, dinner buffet and music
are included for participants. All Boats are Welcome!

LABOR DAY WEEKEND

Sat

Sun

Mon

**4 THE
PATRONES**

2pm

DJ FELIX

8pm

**5 GLORIOUS
UNKOWN**

2pm

**DISCO
PARTY**

8pm

**6 JAMIE'S
JUNK
SHOW**

2pm



THE BEACH
IS MY
HAPPY PLACE!

BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies..how's it? Summer is winding down! Time is racing by at a rate that most humans have never experienced! But we're Alive! So let's enjoy!

Just finished last night TRIVIA TUESDAY at the HANDLEBAR CAFE. It was a super fun time! Team Young Guns won. (My son CHICK and his girl BETHANY) And received their very own TRIVIA MASTER T SHIRTS!

Fun day! Celebrated RACHEL LAM-PHERE'S 30TH with her beautiful family, NONNY, CHET (My New Bartender to the Star, ROBIN, MEGAN and TAYLOR as well as boyfriend RANDY..o and the Hot Stylists from COCO'S SALON - BETSY, BONNIE, TERRY, ASHLEY and Me! (And of course that sweet little number, RACHEL! Happy Birthday!



Did a lunch at GUYTANO'S w MISS DONNA THE Realtor! Saw TAMMY CARON and NICOLE CHIARADIO. The always friendly head waitstaff! Fresh watermelon martinis, a shared shrimp cocktail with Wasabi cocktail sauce and creamy chicken Alfredo made for a delicious lunch! Always a good time and a good meal.

Girl Party at TAMI ALGIERE'S was crazy good again! Cool Bitch Switch Gifts (I ended up with a seaglass ornament) too many people to name, but some keepers were AMY AZZINARO, TRINA PETTINI, TINA RIZ-



ZO, JUDY, MARY, STACEY, SUE MORRONE, MICHELLE PAIGE. MICHELLE AZZINARO. And all the other usual suspects!!

"Zoom Air" Team Husband showed up in the Choppa to entertain the ladies and get free show then later to drag his errant spouse away but managed to grab some delicious chicken cutlets from Miss AMY!

Happy Happy My Sweet Romper Girl MISS HEATHER LYNN is a True Shining Star. I hope she enjoys her vakay with BILL, ROCCO and LISA up North! Can't wait to hear all about it!

Also Happy Birthday to DEBRA DORSEY-CROTEAU, BILL DAYON,



JEN DOUGLAS, DENISE ARRUDA, STEVE TRELLI, TOMMY TINDALL, CARL BROWN, MIKE OMEARA, NORMAN CLARK, NIKKI PRUSICK, ALICIA APPLETON, KATE CAREB, JOCKO LIMA, AMBER GARAFOLA, MICHAEL SHORTMAN, ANGELA THOMAN-MILLER, KATIE PANCIERA MADERIA. my Bestie BRUCE MEARES and my beautiful mom DAWN MERSHON. I miss you all and wish you the happiest of days!

Hope I'm in town for SAMANTHA STOREY'S 18TH ANNUAL HALLOWEEN PARTY! But I also hope I'm at FANTASY FEST in Key West! Lol! Both will surely be a Blast!!



CHARLESTOWN SEAFOOD FEST with CHRIS DIPOLA playing for WBLQ 1230 and 96.7 THE BUZZ was there as our Master of Ceremonies. Saw so many locals including KRIS SLOCUM and her best friend from 1st grade ROSIE working



the Beer Tent.

So, crazy busy. But feeling like a social butterfly with clipped wings. On my way to a lunch at BREW PUB in downtown Mystic with BABS, then JAMIE'S JUNK SHOW on the PIER in New London. Love you, my sweet Flies.

Ciao for now!





C.C. O'BRIEN'S SPORTS CAFE



8 Mechanic St - Pawcatuck CT
860.599.2034

Baseball Playoffs
are here!
Watch Red Sox,
Mets, Yankees
on 22tvs!



"Take out of full menu available"

NFL Football Season

is here starting
September 9th!
NFL games on
22tvs

Draft
discounts
Watch all the action here!



Monday--Closed

Dining Available ~ Bar Open Later

Tues--3pm-9pm Wed, Thurs--11am-9pm

Friday & Saturday--11am-10pm, Sun-11am-10pm

☘ Check Out Our Menu on our Website ~ www.ccobriens.com ☘



~ Pool
~ Darts
All Day!

USE'EM BEFORE YOU LOSE'EMSHOP LOCAL

support your local small businesses!



Code Name Series



Based on a true story

Available wherever books are sold



***"The suspense is first-rate as the plot unfolds to the story's end and will have the readers on the edge of their seats..." Rating: 5.0 stars
Reviewed by Alice D. for Readers Favorite***

"The books, engrossing spy thrillers, masterfully interweave past and present with the story of "Sonny" who idealistically joins up in 1944." - By Stacy Trevenon; Half Moon Bay Review.

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

A TEAR IN THE FABRIC OF AMERICAN MUSIC: DON EVERLY REMEMBERED

By Rex Rutkoski

"When John and I first started to write songs," Paul McCartney once recalled about his partnership with John Lennon, "I was Phil and he was Don."



Now both Phil and Don Everly are gone – Phil in 2014 at the age of 74 and Don Aug. 22, 2021 at 84.

They left a mark on music that is truly legendary enroute to induction in the inaugural class of the Rock and Roll Hall of Fame in 1986, a Grammy Award for Lifetime Achievement in 1997 and enshrinement in the Country Music Hall of Fame in 2001.

Along this impressive way they influenced, not just the Beatles, but future legends that included the Hollies, Simon and Garfunkel, the Eagles, Linda Ronstadt, Gram Parsons and Emmylou Harris among many others. Their impact on popular music is still evident. In 2013 Green Day's Billie Joe Armstrong and Norah Jones released a tribute to the Everlys on their collaborative album "Foreverly."

Paul Simon said, "Phil and Don were the most beautiful sounding duo I ever heard. Both voices were pristine and soulful. The Everlys were there at the crossroads of country and R&B. They witnessed and were part of the birth of rock 'n' roll."

Consider this: They once rivaled even Elvis Presley for airplay, placing an average of one single in the pop Top 10 every four months from 1957 to 1961. Every four months!

It's said the Beatles harmonies on breakthrough hits like "Please Please Me" were modeled directly on those of the Everlys.

McCartney later returned the favor, writing "On the Wings of a Nightingale," a minor hit, for them.

Their 19 top 40 hits included "Bye Bye Love," "Let It Be Me," "All I Have to Do Is Dream" and "Wake Up Little Susie."

"The Everly Brothers are integral to the fabric of American music," said Jerry Lee Lewis.

Songs like "Bye Bye Love" and "Wake Up Little Susie" appealed to the post-war generation of baby boomers, and their deceptively simple harmonies hid greater meaning among

www.swaves.com

the lighter pop fare of the era.

Don Everly said that he and his brother were successful because "we never followed trends. We did what we liked and followed our instincts. Rock 'n' roll did survive, and we were right about that. Country did survive, and we were right about that. You can mix the two, but people said we couldn't."

In 2019, Don was voted into the Musicians Hall of Fame in Nashville; in a video, Keith Richards called him "one of the best rhythm guitar players I've ever heard."

One music writer suggested that as a songwriter, Don tapped into a strain of Appalachian gothic despair that was absorbed by audiences as teenage heartache. "I had this haunted feeling all my life, of being odd man out," Everly said. He attempted suicide in a London hotel room in the early 1960s, and received shock treatments as part of his recovery.

Despite the serious challenges the brothers faced at times in their lives, including long stretches of not being able to get along with one another, there was magic when things were going right.

It was their intimate vocal blend that gave their records a distinctive and enduring quality a reviewer said.

"It's almost like we could read each other's minds when we sang," Don Everly said after his brother's death.

"When Phil and I hit that one spot where I call it 'The Everly Brothers,'" he explained, "I don't know where it is, 'cause it's not me and it's not him; it's the two of us together."

A statement from the family read in part: "Don lived by what he felt in his heart. Don expressed his appreciation for the ability to live his dreams ... with his soulmate and wife, Adela, and sharing the music that made him an Everly Brother."

After Phil's death, Don said that he felt a spiritual message from his brother before he died.

"Our love was and will always be deeper than any earthly differences we might have had," he said in 2014.

(Rex Rutkoski considers himself fortunate to have seen the Everlys perform on Simon & Garfunkel's "Old Friends" tour in 2003 at the Pepsi Center in Denver. "Paul and Artie were excited to introduce and, as I recall, sing with them," he says.



HEARING AID



Meadows Brothers *"Saybrook Road Sessions"*

The Meadows Brothers newly released album captures the unembellished sound and spirit of the duo's music, a live performance recorded in a three hour set at Ian's house just as the long seclusion of Covid was relaxing it's socially distancing grip. Saybrook Road Sessions opens with the altogether appropriate Song For My Friends, with the lines "I hope my friends are doing fine, it's been a minute, it's been a good long while," followed further on with "even though I'm bad at reachin' out and checkin' in, I want you to know you're always on my mind." This would be a fitting anthem for the times we all continue to live in.

Ian and Dustin Meadows have been writing and performing songs for a good long while, starting with their own band back in school (full disclosure, this writer was schoolmates with Ian and Dustin's mother, so their musical path has been of interest from their earliest days). Their style and proficiency has developed and expanded into a roots driven, folk, country, and rock sound, most often featuring the brothers on acoustic guitars, blending and trading vocals, with Dustin's harmonica adding extra flavor. On the song Trouble, Ian throws in a nice, intense guitar solo between choruses of "I'm Trouble now, but I won't be Trouble long."

Faithless Preacher gives voice to an introspective character who laments "Keep me in the light, till I come out alright, Help a Faithless Preacher to believe." Julia Anna opens with some soulful harmonica, which cuts loose on the closing song, A Train Makes A Sad, Sad Sound (fans of the brothers will know that they are especially fond

of train songs.)

Saybrook Sessions is a nice collection of ten original songs by this young and talented duo, a reminder of the past and normal times that are almost within reach. There are videos on YouTube of some of the recording sessions, and more info on the Meadows Brothers, this album and more, and upcoming performances may be found at www.meadowsbrothers.com, or on their Facebook page

- Jon Persson



Big Red Machine

"How Long Do You Think It's Gonna Last?"

Jagjaguwar

I was super happy to stumble on this new release from some pivotal figures in modern indie-rock. Big Red Machine is a collaboration between Bon Iver's Justin Vernon and The National's Aaron Dessner. The two have collaborated on the side for many years and "How Long Do You Think It's Gonna Last?" is the band's second full length release. It's full of great music.

Both of their primary bands are known for being a little on the mellow and dreamy side at times with occasional outbursts of noise and energy. The same kind of feel persists on this new release.

Aaron Dessner recently co-wrote and produced the last two Taylor Swift albums, one of which won Album of the Year. It's no big surprise that their musical relationship continued to branch out into Big Red Machine. She appears on a couple of tracks, and their song "Renegade" is a major hit on pop stations right now.

The album features a long list of guest vocalists in addition to Taylor Swift. The Fleet

Foxes, Anaïs Mitchell, Ilsey, Naeem, Sharon Van Etten, Lisa Hannigan, Ben Howard and others join in to make this album a true collaboration between some real masters of the craft.

I've always loved Justin Vernon's voice with Bon Iver, and he brings some of that falsetto and breathiness to this album too, but there's also lots of singing in his medium range. There's a strong folk feel to some of these songs. "The Ghost of Cincinnati" is a great example, where strummed acoustic guitars and a sparse arrangement gives plenty of space to really take in the vocals.

Other songs provide more contrast, such as "Hoping Then". It features something of a Paul Simon kind of feel with staccato rhythms and a vibraphone-like sound. The chorus is catchy with harmonies singing out "It's on the edge of why I can't sleep soundly / It's on the edge of what we're grateful for".

There are times where Justin Vernon's harmonies are layered thick over the top. "Reese" is a great example, with a medium steady beat that feels a little Don Henley and melodies that carry you along as it goes.

I'm a long-time fan of The National and Bon Iver, so this album falls right into my lap as far as demographics go. Aaron Dessner produced almost all of The National albums and continues to show why top talent like Justin Vernon and Taylor Swift want to hang out in his Brooklyn studio. I definitely recommend giving this one a listen.

- Tom Matthew
Two Ton Music



Hughes Taylor

"Modern Nostalgia"

Taylor Publishing

As an old soul hailing from Macon Georgia USA, Hughes Taylor was immediately drawn to the blues when he first picked up the guitar. Today an accomplished guitar player who's developed his signature style: a fiery brand of blues-rock whose lineage stretches back to Stevie Ray Vaughan and

Cream, and inescapably influenced by Hughes's hometown heroes, the Allman Brothers. With three studio albums and a live album under his belt, Hughes released his fourth studio album, *Modern Nostalgia*, showcasing his growth as a musician, songwriter, and producer. Written during the pandemic and recorded at the legendary Capricorn Sound Studios, the music on the new record is a mix of blues, and southern rock.

Modern Nostalgia opens with "Treat Me Right" and unfortunately the first impression of this CD after listening to it several times is how bad the vocals sound. Hughes's voice was very pitchy and clouded with heavy reverb and compression when in fact pitch correction software would be the best tool he could have used. Spoiler Alert – most vocal professionals use Pitch Correction Software in their mixes. Even when performing live. I was surprised that the legendary Capricorn Sound Studios who captured and defined the 1970s Southern Rock sound with a roster of talented artists who would become legends: the Allman Brothers Band, the Marshall Tucker Band, the Charlie Daniels Band, Wet Willie, Elvin Bishop and many others would want their name associated with this project. Aside from poor vocals the overall tone of the this album is muddy (muffled) BUT all is not lost... Bedside the southern rock theme

there are several different genres on this CD giving a little something for everyone. "Prettiest Thief" has a nice little funky riff, where as "Wicked Woman" has a jazzy Latin beat. Moving onto "Quarantine Blues" I found a gritty, shake your booty blues tune with great guitar solos. In "No Evil Love" Hughes changes pace to an Allman Brothers like acoustic guitar, southern rock song complete with great guitar solos ala Dickey Betts. "Trouble" has a rhythmic, hard driving beat and spotlights Nate Lee on bass guitar. Hughes and Lee are very much in sync making this track very solid, and stand out. The only thing I can say about the slow blues song on the final track, "Excuses" is this is where Hughes guitar playing truly shines!! It has a nice walking bass riff backing him and setting the mood with a clean canvas allowing Hughes to fly. Vocals aren't bad either. Tom Wilson on keys is a great icing on the cake.. this is one of the more memorable tracks on this CD.

If you can get past the bad, reverb infected vocals that is unfortunately constant throughout the album, Hughes Taylor is actually a very talented southern rock / blues song writer and his guitar playing is exceptional. I was impressed with his very expressive note selection adding to the feel and character in each of his compositions. My curiosity got the better of me and I looked past his current CD and found the

Hughes Taylor Band on YouTube playing a blues ballad called "Promise for Evie" (his wife) and I admit that I was impressed. Vocals weren't bad and the guitar playing was outstanding as usual. I was also surprised how "full" the band sounds on this YouTube video with only a bass player and drummer. Some tracks on this CD do have keys and horns. In any event you maybe surprised but I do recommend this CD especially to fellow musicians. Again, when you get past the vocals (and shame on Capricorn Studios for allowing the CD to go out like this) you have a pretty decent southern rock / blues album. *Modern Nostalgia* can be found on Amazon, and HughesTaylorMusic.com.

Until Next Time – Adrian Webb





**WINDJAMMER
SURF BAR**
MISQUAMICUT BEACH, RI
N41°32'44" W71°79'41"

**321 Atlantic Ave.
Misquamicut, RI**
Hours:
Open 11am
Open Year Round
Hours subject to
change after Labor Day



**INDOOR AND OUTDOOR SEATING
LUNCH & DINNER DAILY**

LABOR DAY WEEKEND

Fri	Sat	Sun	Mon
3 Rick 1pm Kostanski DJ 9pm Caswell	4 SPF4 1pm DJ 9pm Caswell	5 John Maziarz 1pm	6 DJ Caswell 1pm

**The Mariner Room can be
rented for
weddings, reunions
and other private
functions.**

**Chowder, Fritters
Lobster Rolls
Fish & Chips
Salads - Wings
Amazing Burgers**

Sat. 11th - 1pm
Brian Scott

Sept 7 - CLOSED
STAFF
APPRECIATION
DAY OFF

Friday 24th - 9pm
**Nick Bosse &
Northern Roots**



**Hiring for Kitchen, Dishwasher, Hosts, Servers
and Bartenders - train now for Next Summer!**

www.windjammersurfbarri.com

401-322-0504

www.facebook.com/windjammermisquamicut/

DINING OUT



Pasta Fresca & Piadina



Fresh Giant Grinders,
Sandwiches, Fresh Pasta
Soup, Salads & More!

Mon-Weds 10 to 3 pm

Thurs & Fri 10 to 5 pm

Sat 9 to 2 pm

Sun closed

2 Lincoln Ave, Mystic

Check our website
daily for Specials!



(860) 572-1245

www.pastafrescamystic.com



BACK TRACK

BAR & GRILLE

www.backtrackbarandgrille.com

OPEN

7am-11pm

Monday - Sunday

9 Industrial Drive
Westerly, RI
401-348-0150

"Where Good Food and Good Friends Come Together"

STEAK
CHICKEN
PORK
CHOPS
and
PASTA

SMOKED CHICKEN

Full Bird \$29.95 sides & cornbread feeds 4
1/2 Bird \$14.95 sides & cornbread feeds 2

Offer a full menu breakfast lunch
and dinner. *Serving food all day.*
Become a Backtrack Member to earn rewards.

KENO

TheLot
Worcester, Rhode Island Lottery

Fresh Breaded and Country
Fried Chicken Cutlets
for Sale by the Pound

Enjoy all of your favorite sporting events
on our 7 TV's

DAILY LUNCH & DINNER SPECIALS

COMING SOON!

New Menu

FREE POOL
Every Tuesday



FREE
WiFi

We have Bar Service
No Masks Required.

~ Caboose Takeout Window
~ Door Dash & Uber Eats
~ Indoor & Outdoor Seating

Kids Eat Free with an
Adult Purchase daily 4-8pm

BREAKFAST SPECIAL DAILY

Available all day

2 eggs, toast, home fries coffee 3.95
2 eggs, toast, home fries &
Bloody Mary or Mimosa 7.95

MONDAYS - Meatball Dinner
or Grinder \$5.95

Serving A Full Bar

\$2.50 can Bud, Bud Light, Coors Light and Miller Light 9am-6pm Daily

BAYOU

BBQ & GRILL

221 Shaw St. New London, CT
(860) 326-7947

**OUTDOOR PATIO
NOW OPEN!**



~ Cajun
~ BBQ
~ Tex-Mex



**Open: Tuesday to Saturday
4pm - 8:30pm**

<https://bayoubbqandgrill.wordpress.com/>

LOOKING TO ATTRACT MORE BUSINESS?



**SOUND WAVES MAGAZINE
COULD BE YOUR
AFFORDABLE SOLUTION!**

Sound Waves Magazine has been a leading Entertainment & Dining Guide for SE Connecticut & South County Rhode Island Since 1990

A majority of our advertisers have been with us for over 10 years. They have realized the value we offer and it's benefits.

Plus by advertising in Sound Waves, your business is automatically included on our web site www.swaves.com

Our web site averages 3800 hits per day!
(verified by Google Analytics)

Our MEDIA KIT is available at www.swaves.com

Call us at **860-572-5738** or email editor@swaves.com

Discounts for multiple months and other factors



MANANA

MODERN MEXICAN CUISINE



**Indoor & Outdoor Dining
Takeout and Curbside
Pickup Available
Beer & Wine Available
for Takeout
w/ Food Purchase**

**Check Our Facebook page or Our website
for the Daily Menu**

**We Can Cater
To Any Diet**

www.mananacafect.com ~ Daily Specials

www.swaves.com

970 Poquonnock Rd - Groton CT

860.440.8301



**Largest Selection
of Fine Tequilas**

**OPEN
11 - 9
Sundays
11-8**

**Closed
Mondays**



SOUND WAVES 29

Tom T. Hall Continued

else because now there's such a thing as a Tom T. Hall song, and I'm going to buy into that."

Jason Isbell performed a Hall song at Hall's Songwriters induction.

"The simplest words that told the most complicated stories, I felt like Tom T. just caught the songs as they floated by, but I know he carved them out of rock," Isbell said.

It's said Hall was compared as often to famed short story writers as he was to his fellow tunesmiths.

Rock critic Robert Christgau called him "a cross between Chekhov and O. Henry."

Writing an appreciation in the Los Angeles Times, Stephen Thomas Erlewine said Hall didn't write conventional story songs with clear narratives. "Instead, he sketched out scenarios and recounted interior monologues, creating a vivid sense of time and place through his finely rendered details," Erlewine explained.

A GENRE BENDER

Some musicians immediately picked up on this genre-bending, Erlewine added.

Country-rock pioneer Gram Parsons covered Hall's "I Can't Dance" on his 1974 album "Grievous Angel," and "That's How I Got to Memphis," a Hall song that Bobby Bare had a hit with in 1970, became a standard covered by Lee Hazlewood, Rosanne Cash, Buddy Miller, Solomon Burke and the Avett Brothers over the years.

Bobby Bare once said, "Tom T. would have made a great writer for movies, because he knows how to put words in people's mouths that you believe."

The son of a preacher, Hall was also a four-year Army veteran.

Along with such contemporaries as Kris Kristofferson, John Hartford and Mickey Newbury, the Associated Press noted, Hall helped usher in a literary era of country music in the early '70s, with songs that were political, like "Watergate Blues" and "The Monkey That Became President," deeply personal like "The Year Clayton Delaney Died," and philosophical like "(Old Dogs, Children and) Watermelon Wine."

"I think a song is just a song," Hall said in 2012. "They can do it with all kinds of different bands. It's just a lyric and a melody. I was talking to Kris Kristofferson one time. They asked him what was country, and he said, 'If it sounds country, it's country.' So that's my philosophy."

"In all my writing, I've never made judgments," he said in 1986. "I think that's my secret. I'm a witness. I just watch everything and don't decide if it's good or bad."



PLAYING FOR CHANGE

SONGS AROUND THE WORLD

**Sound Waves Magazine
Supports & is a Member of**



**JOIN THE MOVEMENT!
PLAYING FOR CHANGE**

www.playingforchange.com

**WHAT THIS
COMMUNITY NEEDS.**

Did you know that for the average cost of a holiday meal, you could provide up to 490 meals to someone facing hunger? Last year, the Gemma E. Moran United Way/Labor Food Center, a program of United Way, provided the equivalent of 2.25 million meals. For every dollar donated, you will give the equivalent of 10 meals to hungry kids, adults, and seniors.

Please consider a donation of \$49, the average cost of a holiday meal, and help feed people in need now and for months to come.

**When it comes to changing lives,
what this community needs is you.**

To make a donation, go to uwsect.org/give

Because great things happen
when we LIVE UNITED.



United Way
United Way
of Southeastern Connecticut

APPRECIATING THE GIFT OF Nanci Griffith

By Rex Rutkoski

Earlier in her stellar career Nanci Griffith, who died Aug. 13 at 68, said she just wanted longevity.

"I guess that's the brass ring for me," she explained. "I still want to hear my music coming back to me when I'm 65."

The sometimes difficult to categorize Texas native who idolized Loretta Lynn got her wish, as well as a Grammy Award and, in 2008, the Lifetime Achievement Trailblazer Award from the Americana Music Association. In 1978, she won the New Folk Competition at the Kerrville Folk Festival, described as a rite of passage among Texas folk-music artists.



She grew up in a house surrounded by music.

At Griffith's request, the cause of her death was not immediately available. She battled breast and thyroid cancer in the late 1990s.

She called her literary music "folkabilly," an intriguing blend of folk and country that, said the New York Times, offered closely observed tales of small-town life, celebrating the South.

They were small stories that revealed "big truths" added Holly Gleason, Nashville-based music critic and editor of the award-winning "Woman Walk the Line: How the Women in Country Music Changed Our Lives," out in paperback Oct. 10.

FRIENDS IN HIGH PLACES

Griffith's high-profile fans include contemporaries such as Bob Dylan, Willie Nelson, and Emmy Lou Harris, all of whom have either recorded her songs or wanted her to record theirs. She worked closely with other folk singers, helping the early careers of artists such as Lyle Lovett and Emmylou Harris.

Gleason said Griffith recorded other people's songs to make sure people heard them, sharing duets with everyone from the BoDeans to Mac MacAnally, Tanita Tikaram to Darius Rucker.

Country singer Suzy Bogguss had a Top 10 hit with Griffith's song "Outbound Plane."

"My heart is aching. I feel blessed to have many memories of our times together along with most everything she ever recorded. I'm going to spend the day reveling in the articu-

late masterful legacy she's left us," Bogguss said.

Darius Rucker called Griffith one of his idols and the reason why he moved to Nashville.

"Singing with her was my favorite thing to do," he said.

A NEW ENGLAND FAVORITE

She enjoyed a worldwide fan base, including in Ireland and Northern Ireland and certainly in New England.

One fan posted, "For years your music gave me a space to be in when I had none. On the day you died I listened to two of your records before I heard the news."

And still another: "Thankfully those fortunate enough to appreciate her gift will hold the memories close. Thank you, Nanci, for everything you gave us."

Griffith acknowledged that her high-pitched voice was an acquired taste, but she bristled when one radio executive told her that "I would never be on radio because my voice hurt people's ears."

LOVE AT THE FIVE AND DIME

The Grammy-winning "From a Distance," penned by Julie Gold, had been a Griffith signature for years. But it was Bette Midler who had the hit.

And Kathy Mattea took Griffith's "Love at the Five and Dime" to country's Top 10:

*"Rita was sixteen years
Hazel eyes and chestnut hair
She made the Woolworth counter shine
And Eddie was a sweet romancer
And a darn good dancer
And they waltzed the aisles of the five and dime."*

--

Holly Gleason, who was one of the early enthusiastic Griffith supporters, offers:

"Her words bathed with wonder at it all – street light halos, Woolworth stores, trinkets and hope, she lit up as she shared what she knew or saw or felt."

And: "Endearing, charming, unselfconscious, it was small stories, big truths, moments you might not notice – but that might just define you."

Griffith, Gleason added, "was exotic as peacocks on the front lawn, as familiar as homemade bread or a well-washed linen shirt with a slightly frayed collar."

"She was," added Gleason, "always utterly herself."

And the music world is better for it.

(Rex Rutkoski is a regional, national and international freelance writer based in the Pittsburgh suburbs of Freeport, Pa. He has written about musicians touring in New England, including Nanci Griffith, for several decades. He can be reached at rexrutkoski@gmail.com)



DISCOVER YOUR NEXT VACATION



FROM
\$2,549
\$2,299*

BEST OF HAWAII FOUR-ISLAND TOUR

12 days, departs year-round

Oahu • Hawaii Island • Kauai • Maui — Enjoy a fully guided 4-island Hawaiian vacation with centrally located lodging in Waikiki on Oahu, and beachfront lodging on the “Big Island” of Hawaii, Kauai, and Maui. Guided throughout by our friendly Tour Directors—your local experts. Includes 3 inter-island flights.



FROM
\$1,949
\$1,699*

FREE ONBOARD CREDIT

GRAND ALASKAN CRUISE & TOUR

12 days, departs May - September 2022

Seattle • Vancouver • Ketchikan • Juneau • Skagway • Glacier Bay • Anchorage • Denali National Park • and more — Visit Denali National Park and Glacier Bay National Park on the same incredible trip! Cruise through the Gulf of Alaska and the Inside Passage as you discover the best of the Frontier State by land and by sea.



FROM
\$1,749
\$1,499*

CRIMSON CANYONS & MESAS NATIONAL PARKS TOUR

10 days, departs April - September 2022

Las Vegas • Grand Canyon • Bryce Canyon • Zion • Capitol Reef • Arches & Canyonlands • Grand Junction • Denver and more — Prepare to be awed as you experience the stunningly red rocks of these 6 iconic southwestern national parks. Travel through deserts, forests, mountains, and to the very edge of the Grand Canyon on this breathtaking tour.



FROM
\$1,949
\$1,699*

BEST OF IRELAND TOUR

12 days, departs April - September 2022

Dublin • Waterford • Cork • Killarney • Galway • Ring of Kerry • Cliffs of Moher • Sligo • Belfast • Giant's Causeway — Take the ultimate trip around the legendary Emerald Isle! Experience the magnificent sights that are the Cliffs of Moher and the Giant's Causeway, the fairytale castles of Blarney and Bunratty with our expert local driver guide.



promo code
N7017

CALL 1-833-471-1067

* Prices are per person based on double occupancy plus up to \$299 in taxes & fees. Single supplement and seasonal surcharges may apply. Add-on airfare available. Onboard Credit requires purchase of Ocean View or Balcony Cabin. Offers apply to new bookings only, made by 9/30/21. Other terms & conditions may apply. Ask your Travel Consultant for details.

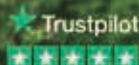
PROTECT YOUR HOME 365 DAYS A YEAR

LeafFilter
GUTTER PROTECTION

BACKED BY A **YEAR-ROUND CLOG-FREE GUARANTEE**



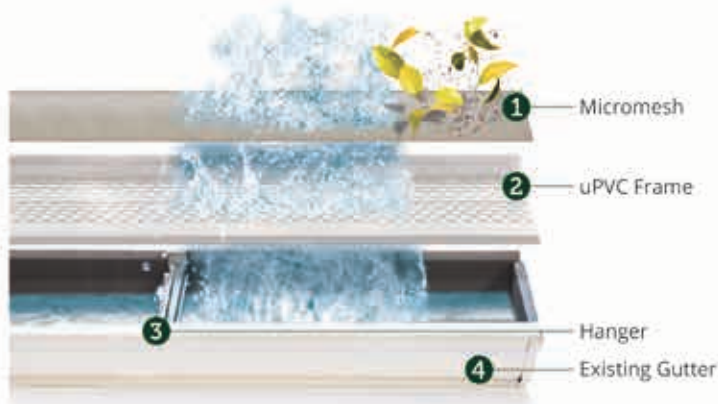
INSTALLS ON NEW & EXISTING GUTTERS



ACCREDITED BUSINESS

LIFETIME WARRANTY

A COMPANY OF ALHS



EXCLUSIVE LIMITED TIME OFFER!

15% OFF + **10% OFF** + **5% OFF**
YOUR ENTIRE PURCHASE* SENIORS & MILITARY! TO THE FIRST 50 CALLERS ONLY!**

☆☆☆ **FINANCING THAT FITS YOUR BUDGET!**

Promo Code: 285

*Subject to credit approval. Call for details.



CALL US TODAY FOR A FREE ESTIMATE

1-888-379-0469

Mon-Thurs: 8am-11pm, Fri-Sat: 8am-5pm, Sun: 2pm-8pm EST



"LeafFilter was a great investment for our home."

-Bill & Jan. ★★★★★



Keeps Out All Debris

Completely sealed system protects your gutters — and entire home — from damaging debris.

WE INSTALL YEAR-ROUND!

*For those who qualify. One coupon per household. No obligation estimate valid for 1 year. **Offer valid at time of estimate only. *The leading consumer reporting agency conducted a 16 month outdoor test of gutter guards in 2010 and recognized LeafFilter as the "#1 rated professionally installed gutter guard system in America." Manufactured in Plainwell, Michigan and processed at LMT Mercer Group in Ohio. See Representative for full warranty details. CSLD# 1035795. DGPL #10783658-5501. License# 7656. License# 50145. License# 41354. License# 99338. License# 128344. License# 218294. WA UBI# 603 233 927. License# 2102212986. License# 2106212946. License# 27051321534. License# LEAFFNW8222. License# WY056912. License# WC-29998-H17 Nassau HIC License# H01067000. Registration# 176447. Registration# HIC-0649905. Registration# C127229. Registration# C127230. Registration# 366920918. Registration# PC6475. Registration# IR731804. Registration# 13VH099953900. Registration# PA069383. Suffolk HIC License# 52229-H. License# 2705169445. License# 262000022. License# 2620000493. License# 0080990. Registration# H-19114.

CLASSIFIED • CLASSIFIED

Gibson's Music & More

Natural Soaps - gibsonsoap.com

Slater Mill Mall, Wedgewood Dr.
Jewett City, CT ~ 860-884-9186



We Consign and Sell

New & Used Instruments

Records, Strings, Accessories, & More

We Offer Repairs & Music Lessons
Sax, Guitar, Clarinet, Banjo, Harmonica,
Piano, Ukelele & Violin

**Lessons \$25 When Paid By
The Month**

Open by Appointment All Week
Please Call
860-884-9186



Open Sundays 9am-4pm

Natural Soaps - gibsonsoap.com

SEE US ON FACEBOOK FOR FEATURED ITEMS

RUSSELL W. HOLLY

860.572.8211

DURA-MATE

2 Broadway Ext.
Mystic, CT 06355

durantmachineco@att.net



HYDRAULICS • FABRICATIONS • MACHINING

EQUIPMENT

USED GEAR WANT-

ED: Spindrift Guitars is looking for quality pre-owned musical stringed instruments and tube amplifiers. We are seeking out brands such as Taylor, Martin, Guild, Gibson, Gretsch, Rickenbacker, Fender, Musicman and other higher end and vintage instruments. We have a very successful consignment program and are shipping guitars across the world daily. Contact us and turn your unused instrument into CASH! 860.444.2112. www.SpindriftGuitars.com

SALESPERSON WANTED

Sound Waves
Magazine
is seeking
Experienced
Salespeople

Sales Commission
plus Gas & Mileage

Job entails getting
new accounts and
maintaining
established ones

Good Part-Time Job

Call
860-572-5738

or email
editor@swaves.com

SOUND WAVES CLASSIFIED

\$8.00
FOR THE FIRST
15 WORDS.

25¢
FOR EACH
ADDITIONAL
WORD.

DEADLINES
FOR ADS ARE
THE LAST FRIDAY
OF EACH MONTH.
ADS RECEIVED
AFTER DEADLINE
WILL BE HELD FOR
NEXT ISSUE,
UNLESS SPECIFIED
OTHERWISE.

NO PHONE ORDERS
PLEASE.

ALL ADS MUST
BE PAID IN FULL
IN ADVANCE &
MAILED TO:
SOUND WAVES
MAGAZINE
P.O. BOX 710
OLD MYSTIC, CT
06372

**SUPPORT PUBS
AND CLUBS
THAT SUPPORT
LIVE MUSIC!**

USE THEM OR LOSE THEM

JEN DROVIN

Painting with a Finer Touch



No Job too Big
or too Small

Indoor & Outdoor
15+ Years Experience

Call for a Free Estimate
Phone: 352-362-3161

~ Power Washing



860-599-1230

210 S. Broad St.
Pawcatuck, CT

**CoCo's
salon**

walk in or call
for an appointment today





NOW OPEN!

JOAN OSBORNE & MADELEINE PEYROUX

**Performing Relish & Careless Love Albums
SUN., SEPT 19, 2021 | 7 PM**

Two world-acclaimed singer/songwriters return to the Garde stage for the first time together, each performing their smash hit albums in their entirety! Co-presented with Katharine Hepburn Cultural Arts Center.

THE HIGH KINGS

SAT., OCT 9, 2021 | 8 PM

The true heirs of Ireland's folk heritage return to the Garde celebrating 11 years of sell-out shows and topping the Irish Album and World Music Charts, co-presented by the Katharine Hepburn Cultural Arts Center.

MARY CHAPIN CARPENTER, MARC COHN, SHAWN COLVIN

Together In Concert

FRI., OCT 15, 2021 | 8 PM

Three great American singer/songwriters - Mary Chapin Carpenter, Marc Cohn, and Shawn Colvin - share the Garde stage for the first time.

RICK WAKEMAN

The Even Grumpier Old Rock Star Tour

SAT., OCT 16, 2021 | 8 PM

Rock keyboard wizard Rick Wakeman (YES) returns to the US with a solo show full of music and mirth. Co-presented with Katharine Hepburn Cultural Arts Center.
DONOR PRE-SALE. PUBLIC SALE 6/25/21

ROSANNE CASH

FRI., NOV 5, 2021 | 8 PM

One of the country's pre-eminent singer/songwriters, and the Grammy Award-winning daughter of Johnny Cash.

For full calendar listing: www.gardearts.org

**Your regional
non-profit center for
the performing arts,
film & education**



LIVE MUSIC • LIVE THEATRE

**1926 HISTORICALLY
RENOVATED MOVIE PALACE
LIVE EVENTS AND
CINEMA SCREENINGS.**

**SIGN UP FOR E-GARDE NEWS, UPDATES,
RESCHEDULED AND NEW EVENTS**

**325 STATE STREET | NEW LONDON, CT
860.444.7373 | www.gardearts.org**

**BENEFIT CONCERT FOR THE
DADDY JACK CHAPLIN
FOUNDATION**

Providing Scholarships to Cooking Schools for Students

**SUNDAY SEPTEMBER 26th
AT THE
HYGIENIC PARK ~ NEW LONDON, CT
Noon to 7pm**

**Solo
Performances
by**

**Daphne
Martin**

**Tom
MacGregor**

Dan Stevens



**Advance
Tickets or
Donations
Available at
HYGIENIC.ORG**

\$25 per person

\$40 per couple

Featuring

The Madry Temple Church Band

Featuring James Hunter: Bass

Dave Richardson: Drum Set ~ Kirk Edwards: Tenor Sax

Sameem Waheed: Percussion

Katim Brown: Piano and Vocal ~ Chris Leigh: Guitar

Noon

The Night Shakers

1:30pm

The Sons

2:45pm

The Toneshifters

4pm

The Daddy Jack All-Stars

5:30pm