

South Waves

**Volume 31
Issue 10
October 2021**

Plus

- Tas Cru
- Sufjan Stevens
- Kala Farnham
- Ken Serio
- Toad's Place

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**FRIENDS
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FRIENDS
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AND
DRIVE**

MAILBAG

Dear Readers,

I want to thank everyone who made it out to the 1st Annual Daddy Jack Foundation Benefit Concert. The weather was excellent and the music extraordinary! Every band was superb! Specially the Daddy Jack All-Stars featuring Paul Gabriel. What a night! People are already talking about next year.

Well the summer is over and fall is here. But I have to tell you, this is my favorite time of year. No humidity and comfortable sleeping nights. Not too fond of it getting dark early, but we can't have everything. But getting darker earlier makes one want to get to a venue and start enjoying the nightlife. There is great music in our area and lots going on. You have to love this area of New England we live in.

Stay Safe and get vaccinated! And remember to tell the advertisers within that you saw their ad in Sound Waves!

Till Next Month

David Pottie ~ Publisher

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Sound Waves

October 2021

VOLUME 31, NUMBER 10

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MUSIC NOTES

“An (Outdoor) Roomful of Love For The Founders”

By Mark T. Gould

Now, this was different. But, it was also the same.

Back in the day, I would see them perform on many a late Sunday night in the dimly-lit, beer-stained Knickerbocker Cafe in Westerly, as I simultaneously tapped my foot on the floor and my Heineken on the bar in time to their perfect combination of blues, swing and genuine, accept no substitute, classic R&B.

But, that was then, and this is now.

It was noon. It was outdoors. And, now, they had a different name.

But, mother of God, their music swept me back over the decades that the Founders, the original frontline from Roomful of Blues, the greatest of all New England, and pretty much everywhere else, bands of all time, have been gracing stages with their incredible sound.

Their tasty lead singer and guitarist, Duke Robillard, dressed up not to get messed up, but to once again regale an audience with his elegance and class.

The pianist's pianist, the one and only Albie Copley, tingling the 88s with his fingertips (how does he do that?), all the while exhorting the multitude to get on its feet for a mid-day dance party.

And, the horn section. That incredible, one-of-a-kind horn section. A trio of saxophones, and nothing else.

Because, with them, nothing else was ever needed.

I mean, if you have Greg Piccolo, under his classy beret, on tenor; Rich Lataille, channeling “Cleanhead” Vinson, on

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alto; and Doug “Mr. Low” James honking his baritone, well, who really needs trumpets, trombones, or, for that matter, anything else, right?

These guys, particularly “Pic,” have been my musical idols for decades, and are a group that I proudly list among my favorites, a list that also includes Poco, The Band, Little Feat and the Blasters, nary a slouch among them.

But, I hadn't seen them live in, whoa, probably close to 40 years.

Yeah, that would be four decades.

This all came about when The Founders were listed as the opening act for a day-long 50th Anniversary celebration concert in Willimantic for the legend-



ary Shaboo Inn, where, as the original Roomful, they were, as Shaboo co-owner David “Lefty” Foster remembered backstage that day, “pretty much the house band back then.”

I had written an article for Sound Waves about the anniversary, and had been graciously invited to the show by the other Shaboo co-owner, Bruce John.

At the time, I did not know who was on the bill. Then, I saw a promo for the gig, and noticed that the Founders were set to open the show.

I was then that I got really excited, and contacted John, with a somewhat less-than-subtle request.

I asked him if I could introduce the Founders from the stage.

Now, believe it or not, I had done that once before, back in high school when I actually promoted one of Roomful's shows at my school.

Don't worry, Jimmy Koplik, you have nothing to worry about.

Anyway, John, being the gracious host that he is, agreed heartily to my request.

I thought the early start might be a bit weird, but I needn't have worried about it. I guess when you have as much talent as the Founders, it doesn't much matter what time of day, or night, that you play the gig.

So, I was announced to the crowd by John, walked out, and had the out-of-body privilege to introduce one of my favorite bands of all time. As I walked off, Copley got up graciously from his piano and shook my hand.

I was on a stage, but, believe me, I was walking on air.

And, it should come as no surprise that the Founders delivered the goods.

Opening with a sparkling rendition of Red Prysock's “Fruit Boots,” the band then went into T-Bone Walker's “T-Bone Shuffle,” a Robillard tour-de-force that they have performed for years.

And, unlike the early years, when Robillard handled all the lead vocals, he tossed it over to Copley, who got everybody, and I mean everybody, up and boogying, and “Pic,” who ended the set with another Founders' classic, Count Basie and Joe Williams' “Alright, OK, You Win.”

To me, it was just like old times, like not a day had passed. I was mere feet away at a corner near the back of the stage, probably the best seat in the house. First my right foot, then my

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left foot, tapped away at their beat. It was more than a bit early for beer, but, believe me, the Founders' music still made me taste it.

After the set, I went over and thanked "Pic," Copley and Robillard for a wonderful time. As always, they were as gracious, down-to-Earth and friendly as could be. It made me really think that, as one of their associates once put it to me, those guys have no idea how much influence they have on music and on their fans.

As one of their biggest, I can tell you it remains, in a word, ginormous.

And, no matter what they call themselves, I will always have a Roomful of love for the Founders.





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"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

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GRAMMA'S ATTIC REVUE

Kala Farnham "Don't Harp On It"

By Gramma

As you sit in the audience of a Kala and Co. show it is for sure that you are expecting good music. If you have never seen Kala, you are surprised when this little 4'11" powerhouse of a human walks out onto the stage. What is even more surprising is the amazing sound, birdlike in its character, yet steady and vibrant as it flows out onto your ears, a real taste of human musical perfection.

Kala is a songbird that has been working at her craft since she was very young. As a matter of fact, as we spoke, she told me that she had sat down at a keyboard at 3 years old and played the theme music to Close Encounters of the Third Kind. That is some amazing talent for a three-year-old.

Moving twice in her young 10 years you would think that she would have a bit of unsettledness going on but that does not seem to be the case. Born in Torrington she lived there until she was 7. The family then moved to Acton, Massachusetts, but turned around and moved back to Pomfret Ct. when Kala was 10. This makes Kala a Connecticut born and raised talent that has a huge gift to share with us.

As Kala grew up, she had many chances to be involved with music. She was involved with the church and the music there. Kala took music lessons all through her young life and once she got to high school, she was accomplished enough to accompany the Music theater performances and she was also the section leader in the acapella group. She wrote her first song at 12 however she did not remember that song. What she did remember however was the first time that she performed a song that she had written. That song was "I Am Here", and she said that she had just recently also played it at a gig.

As Kala went on to college, she first



studied at Furman College and then went on to Hampshire College. During her college career she Majored in piano performance and minored in Music Creation. It is no surprise to this author that her music is so well written and well put together. Her songs are well structured and are full of perfect organization which is one of the major components that is needed to make music easy to listen to. I have not heard one song of Kala's that was not good listening material.



There have been six CDs released starting in 2008. Her first CD was Raincloud and can still be found on all the streaming platforms. 2009 brought us Naked Honest followed by the Lotus Effect in 2011. Kala's 2014 release was Wake Up Your Heart and 2016 brought us Samashi: Home is Where You Are. As stated, you may find all this music on CD Baby, Amazon, Spotify etc. I would be remiss if I didn't let you, my readers know that Kala's favorite release to date is Wake up Your Heart.

In 2020 Kala released her newest album, Your Spirit Is A Work of Art. This album is special to her as she went to Cambridge UK to record it. The Mixing and Mastering of this special project were done at Abbey Road Studios Where the Beatles recorded. Kala says that this was an amazing experience and that seeing the piano that the Beatles recorded on was Magical. Having listened to this CD several times I would have to say that the magic comes through during the whole album. Pay special attention to the songwriting experience that is performed on this album.

Kala has been nominated by The New England Music Awards As Best in State: Ct, and also for Female performer of the Year. Kala will be performing at the New England Music awards this year which is October 17th. This is not surprising as she has been nominated for several awards in the past years and did win The Rose Garden Songwriting and performing Contest.

Another show that Kala will be performing at is Women's Voices, a fundraiser for The Rock and Roll Camp for Girls at the Institute For the Musical Arts (IMA.org) this concert is October 10th at The Knickerbocker Music Center in Westerly R.I.. Advanced tickets may be purchased at www.knickmusic.com/events/2021/10/10/womens-voices-4. The headliner for this show is the amazing and always incredible Beehive Queen Christine Ohlman with performances also by The Carleans, and Midnight Anthem. The show is from 2pm-7pm. It should be a show to go down in the history books of women's performances!

Kala warms hearts and moves minds as she sings and plays for you. Get out and support live music and see what all the awards are for. You will be pleased

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that you allowed yourself the gift of seeing Kala perform live. You can also find Kala at www.kalafarnham.com and on Facebook at Kala Farnham Music. Until next month Have a wonderful and musical month.

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BAND DATES

ANDY & BETHANY

5 - Angie's, Mystic, CT 5-8pm

ASHLEY JONES

15 - Grey Sail, Westerly, RI 4-7pm

BOWEN

16 - Phoenix, Pawcatuck, CT
23 - Filomenas, Waterford, CT
30 - New York Pizza Co., Danielson, CT

THE CARTELLS

2,24 - Maugle Sierra, Ledyard, CT 3-6pm
13 - Knickerbocker, Westerly, RI 7-10pm
16 - Bill's Seafood, Old Saybrook, CT 7:30-10:30pm

DARIK & THE FUNBAGS

1 - Anthony Ds, MILFord, CT
2 - Geraldines, Chicopee, MA
16 - MAGS, Shelton, CT
28 - Sportsbar, N Windham, CT 9pm
30 - Chicago Sams, Cromwell, CT 9pm

DON'T TELL LISA

1 - Scotch Plains, Essex, CT 8-11pm
3 - Phoenix, Pawcatuck, CT 12-2pm
9 - Tipping Chair, Mildale, CT 8-11pm
17 - Rathskeller, Charleston, RI 3-6pm
23 - VET, Uncasville, CT 12-2pm
23 - Music Lady, Moosup, CT 9pm
30 - Phoenix, Pawcatuck, CT 7:30-11pm

Dr. G & THE BELIEVERS

9 - Sneakers, Groton, CT 8-11pm
27 - Knickerbocker, Westerly, RI 7:30-10pm
29 - Filomena's, Waterford, CT 7-10pm

EIGHT TO THE BAR

1 - Town Hall, W. Hartford, CT 8:30-11:30
3 - Constitution Square, Newington, CT 12-3pm
8 - Harvest Fest, Branford, CT
29 - Black-Eyed Sally's, Hartford, CT 8:30-11pm

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THE FAKE EXPERIENCE

29 - Steak Loft, Mystic, CT 7-10pm

F & BLUES BAND

3 - Rathskeller, Charlestown, RI 3pm-6pm
10 - Wolf Den, Uncasville, CT 7pm

KEN SERIO JAZZ TRIO

9 - Grey Sails, Westerly, RI
17 - Charter Oak Landing, Hartford, CT

LARA HERSCOVITCH

8,9 - Black Bear Fest., Goshen, CT

MARK MANDEVILLE & RAIANNE

28 - Arts Center, Norwich, CT 7pm

NICK BOSSE

1 - Haversham, Westerly, RI 9pm-12am
3 - Stone Acres Farms, Stonington, CT 12-4pm
7,31 - Shunock River, N.Stonington, CT 6-9pm
8 - Steak Loft, Mystic, CT 7-10pm
9 - Rathskeller, Charlestown, RI 7-10pm
10 - Nickle Creek, Foster, RI 1-4pm
14 - Friar Tucks, Mystic, CT 7-10pm
15 - Phoenix, Pawcatuck, CT 7:30-10:30pm
17 - Lil Rhody, Hopkinton, RI 4-7pm
29 - Phoenix, Pawcatuck, CT 7:30-10:30pm
30 - Taylor Brooke, Woodstock, CT 2-5pm

THE NIGHT SHAKERS

3 - Narragansett Cafe, Jamestown, RI 4-7pm

RAMBLIN' DAN STEVENS

1 - Witchdoctor Brewing, Southington, CT 6pm
3 - High Nine Brewing, Deep River, CT 3pm
7 - Slopeside, Palmerton, PA
9 - Broken Axe, Lock Haven, PA
14 - Pa's Place, Guilford, CT 5pm
15 - Daniel Packer, Mystic, CT 9pm
16 - Apple Harvest Fest., Glastonbury, CT Afternoon
16 - Hygienic Art, New London, CT 7pm
17 - Shunock River, N. Stonington, CT 4pm
23 - Harbor Room, New Harbor, ME

24 - Gritty McDuff's, Freeport, ME
28 - Joe's, Cromwell, CT 7pm
30 - Angry Hair, Newington, CT 11pm

SHAME DAN SCANDAL

13 - Fisherman, Groton, CT 7pm

SHAWN TAYLOR

1 - Iron Horse, Simsbury, CT
9 - Kinsman Brewing, Southington, CT
14 - Stomping Ground, Putnam, CT
16 - Bad Dog Brewing, Torrington, CT
22 - At All Souls, New London, CT

SUNDAY GRAVY

1 - Steak Loft, Mystic, CT 7pm

TSC ACOUSTIC

9 - Back East Brewing, Bloomfield, CT
2-5pm

WOOLY MAMMOTH

8 - Daniel Packer, Mystic, CT 10pm

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LIZ BEEBE



BEEBE - Dreamy Debut Is A Delight

By Ali Kaufman

Liz Beebe comes to her brand new self titled debut album, BEEBE, with a “Joyful acceptance of the twists and turns” of her journey. This is a beautifully crafted collection of songs that are suited for a listening room or as a soundtrack to a meandering ride along winding country roads. 8 cuts strong with an extended bonus track of, Letting Go, put me in the most lovely trance. I literally found myself leaning into my speaker to catch every word and nuance.

In a world that lately seems fraught with incredible challenges and unthinkable issues, this is a salve for the worried soul. That is not to say the songs are all about sweetness and light, much to the contrary, Paper Cuts, the first song, brings to mind the many little indignities we all might suffer in day to day situations or in a relationship of any kind if we are in it long enough. It is not always the giant blows that can fell us but those tiny paper cuts that can “bleed us out”. The melody however, is hopeful and gives me the feeling of resilience, “but I won’t give up, try to keep my head up above the waves that pull me down”. Vacation, is probably the most dreamy track on an album, full of ethereal sound and guitar strumming that feels like floating. Try it out, taps into that daydream vibe of, what if I went for it? Who hasn’t pondered the improbable but entirely possible? I Got You On My Mind, is a smoky musical bootie call which uses layers

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to create a breathy, sexy vibe that finishes with a hard stop, leaving you wanting more....just like all the best bootie calls right? Now those interpretations are all mine, like any art form once the creation is released it becomes ours to shape into our own lives. Bottom line, it is a great album that deserves a listen and a follow up.

Of the album, Liz shared with me that it was fun for her to explore a more altered sound with an indie-pop feel to it. BEEBE is full of sonic elements and synth sounds that aren’t immediately attributable to any one instrument. This debut is a big departure from Dustbowl Revival’s organic live sound for which she became synonymous with during her 8 years on lead vocals with the band. Liz’s departure from Dustbowl Revival was without the least bit of acrimony, and she spoke as fondly about her time in the band as she did the band members now that she has moved on. While with them Liz penned, If You Could See Me Now, which made it on to their 2017 self titled album, that action seemed to start a slow simmer of ideas that began to bubble up. Actually the thought was at one time to put out her solo album as a side project of sorts to share another side of herself with the audience, but then the world as we knew it shifted on it’s axis. Suddenly the tour halted and having time at home, real extended quality time, with her musician and Berklee graduate husband, Brahm Bourque, left her unsure that she wanted to return to the grueling tour schedule that had become her life. “I was not sure I wanted to spend the majority of my time as an artist on the road, it was unfair not to commu-

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nicate that to the people that expected me to be ready and excited to jump right back in as soon as it was deemed safe” Liz told me and then added, “ I sat with it and got really clear with who and how I want spend my time on Earth.”

There was not a singular light bulb moment of OH! I think I will go solo, it was more of a progression and then became a leap of faith. Much like the leap that took her from the popular Los Angeles band The Satin Dolls to joining Dustbowl in 2013. Liz admitted how scary it can be to follow your gut but trusting in that feeling has served her well. Especially with the wide exposure she now had, would the audiences be accepting of the different sound she was putting out? That is the gamble but as with most things, if you start trying to please everyone you end up pleasing no-one. So you might as well be true to your instincts and creativity, letting the work speak for itself and see who shows up to the party.

“Performance fosters community, the exchange of energy is necessary and special work, performing has always been a part of my existence” Liz verbalized, and went on to say, “Current industry standard is not always the way one has to do it. Not sure what to expect in the future, but this time has allowed me to pause and go forward in a thoughtful way.” Playing out live will be part of that future, “Something about how I feel in front of an audience lights me up” anyone that has ever been in one of Liz’s audiences can attest to that, and I might add that she lights US up, it is a beautiful exchange of energy. Liz brought Sam Kassirer on board as producer after working with him on the last Dustbowl album. He was the strongest choice, because of his expertise but also how much she enjoyed working with him. It didn’t hurt that going with him meant they would record at Great North Sound Society, a 200 year old farmhouse juxtaposed with state of the art recording equipment in located in Maine. In addition to Brahm on bass and guitar, Daniel Gordon also know to play out as Phoenix Asteroid, on drums, electric guitar and vibraphone. All the layering that went on in studio to get the sound will definitely make it a challenge to replicate live but it can be done and there will be beauty in the way the album will transform onto stage.

There is another brand new song Liz has ready to go, completely independent of this album. The project she was invited to take part in is the brainchild of Sustain Music & Nature, a nonprofit organization that creates a direct connection between land agencies, ie; public lands, parks, open areas, and musicians. The goal is to fully immerse artists in a chosen location, in Liz’s case it was the Green River, Utah, where they learn about the land, history and have experiences camping, hiking, rafting and more. The idea is to inspire these creatives first hand so they will in turn take that spark and turn it into a song that is then donated to the host organization to encourage others to enjoy and realize the immense value these places have. I could hear the smile in Liz’s voice as she elaborated on her trip, learning about the ancient history, checking out Dinosaur National Monument and surrendering to the chance to truly unplug, slow down the pace and live in the moment. Along with the song this trip has

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w/ John Fuzek

evan & alex october 9

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GLENN MILLER ORCHESTRA

OCTOBER 22

Candice Guardino's

October 23

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birthed, there will be a video that accompanies it, shot by National Geographic videographer, Corey Robinson. The natural world was already something near and dear to Beebe's heart, this trip was a perfect fit and a wonderful opportunity for her to make a difference while having a magnificent time.

Another foundation that holds a special place in Liz's heart is Road Dogs & Rescue based in Los Angeles, an organization that concentrates on bulldogs and special needs puppies... lovable lemons as they are adorably referred to. Liz and Brahm's irresistible fur baby, a French Bulldog they named Birdie, came to be theirs via Road Dog's partnering with a rescue in China, one of the last rescue missions out before travel shut down. This breed fits their lifestyle and having the time to bond and be together has been a blessing. You can find Birdie upping Beebe's instagram game with her overwhelming cuteness.

I couldn't resist asking Liz about future plans before we finished our conversation and she obliged by sharing that she has already started writing for the next album, admitting, "It's a balancing act," referring to the promotion and push of releasing an album while creating what is to come. One pretty safe bet is that Becca Murray who shot the gauzy, overlaid cover of this debut record will be involved if she can work it out. "She really got it! The album cover is so evocative of the vibe that this music puts out", Liz glowingly shared about her talented friend. And that is where I said thank you, catch up with you soon, because this bold new chapter of BEEBE is just getting started.

Stay in the know, link to music and dates at Beebe.com

Follow the link to producer Sam Kassirer's site to get to Great North Sound Society as well Samkassirer.com Learn more about Songscape by visiting Sustainmusicand-nature.org

Perhaps lend some help to Roadogsandrescue.org And last but definitely not least! Check out the photographic genius of Becca Murray at Beccamurrayphoto.com

All the above have Facebook & Instagram presence as well.



12 SOUND WAVES

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The Nights of the Toad

By Mark T. Gould

When you want to write a great book about your local musical institution, it makes sense that you would look to a local writing institution.

So, that's what Brian Phelps did.

A couple of years ago, Phelps, the co-owner and former manager of the legendary Toad's Place nightclub in New Haven, Connecticut, started working on a book about the history of the place.

And, what a history it is.

In 1975, at the busy York Street location of a former restaurant and tavern, smack dab in the middle of Yale University, "Big Mike" Spoerndle, formerly a student at the Culinary Institute of America, opened a French and Italian restaurant.

He named it Toad's Place, after a phrase from his native Ohio where people who didn't go out and stayed at home were called "toads," the apparent Midwestern equivalent of a couch potato.

A year later, Spoerndle turned the restaurant into a live music venue, and it took off from there. Willie Dixon, Muddy Waters, John Lee Hooker and Koko Taylor were some of the first performers.

That year, Phelps joined as manager, and eventually became co-owner, finally taking full control of Toad's from Spoerndle in 1995, who died in 2011.

Over the years, Toad's became the musical destination, a 750-person capacity oasis where bands were treated like royalty, and the audiences were loud, packed and attentive.

As its reputation grew, so did its list of legendary performers, which included the Rolling Stones, Bob Dylan, Bruce Springsteen, U2, Billy Joel (who recorded part of a live album there) and Johnny Cash, among so many others.

So, the history was rich, and Phelps knew he had a story to tell. And, his pursuit of old Toad's photographs led him to the perfect person to help him tell his story.

Enter Randall Beach, who, along with Fran Fried, qualifies as the oracle of all things New Haven, particularly music, from his former perch at the New Haven Register (and now at Connecticut Magazine).

"In September of 2019, Brian e-mailed me to ask if the Register might have old photos from Toad's shows," Beach told me in an interview. "He said he needed them for a book he was working on about the history of the club.

"When I asked him to tell me more about the book, he said he had hired a ghost-writing company from India to work off his notes," Beach recalled. "When he remarked they didn't

seem to know much about American music, I said 'Of course they don't!', and suggested he instead use me as his collaborator.

"After all," he continued, "I was there at many of those shows as the New Haven Register's rock critic, and I'm still in New Haven!"

"He agreed this idea made more sense, stopped using the India writers, and gave me a 100-page print out of his journal covering many shows through the years."

The result is "The Legendary Toad's Place: Stories From New Haven's Famed Music Venue," published last month by Rowman and Littlefield's Globe Pequot trade division.

The soft-cover book is a veritable smorgasbord of "you are there" behind-the-scenes, and stage, stories of how Toad's grew from its infancy to the height of live music popularity, not only in New Haven, but as a mandatory stomping grounds for touring bands between New York and Boston.

And, while Toad's started as a partnership between Spoerndle and Phelps, it was, according to Beach, the latter's business sense and organization that took it to the top.

"I realized that while Mike has been described as 'the heart and soul of Toad's,' Brian was the disciplined nuts and bolts business guy who kept it going and thriving for decades," Beach told me. "Spoerndle was a charismatic figure who knew how to keep the bands happy, and show them a fun time. When (things started to falter)

with Mike, Brian was there to pick up the ball and run with it. "(Plus), the drinking age was 18, it was a great time for rock 'n' roll, and (radio station)WPLR and the New Haven Advocate were also in their prime to promote the shows, along with me and then Thom Duffy at the Register," he added.

The owners also got a big assist from Jimmy Koplik, Connecticut's long-time national music promoter, whom Spoerndle asked to help Toad's get national acts.

"Jimmy Koplik was key," Beach said. "He brought in the biggest acts."

"My first impression (of Mike) was 'this guy is crazy,'" Koplik told the authors for the book. "He was larger than life. Everything about him was excessive. Everything!

"He was always a great friend," Koplik added. "His heart was as big as his body."

Beach was there, first as a fan and then as a reviewer, pretty much from the beginning.

"My first vivid memory of Toad's was seeing Meat Loaf



BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies! Whoa! Spooky times coming up! Fantasy Fest in Key West may have been basically canceled but I am hoping to meet up with some of my favorite peeps and see the great imaginations of our area at work!

Unfortunately Sweet SAMANTHA STOREY had to cancel her Annual HALLOWEEN PARTY because..well you know why. It's still scary times and no one wants to risk their friends or family with a big party.

That being said.. I will be out and about! My costume is a surprise, naturally, remember my Amazing Miss Piggy from last year? Complete with Kermit Cling On? Oh wait! That pesky freakin' Covid thing was going on and I was on a temporary break from my previous Rock Star Lifestyle and had stopped writing my BAR FLY JOURNALS for SOUND WAVES. Anywho, my piggy nose was actually a mask with a pig nose on it! So, I'm guaranteeing this year's costume will be just as fabulous!!

Suweeeet. Just had dinner with friends at ALAINA'S GREENHOUSE in Richmond. Five coursed, Asian Inspired, paired with different Sakes. Guess what, peeps? Sake tastes awful! Until you drink a little. Then gradually..over the course of five courses..its suddenly palatable. (insert hysterically laughing face)



But seriously? (I hate sake) no really, the entire thing was amazing! Remember a couple years ago, I went to TACOS, TEQUILA AND TAROT? So



much fun! Thank you to RYAN and the staff as well as my sexy sidekicks NICOLE, CHRISTINE and AMANDA (why didn't we get a pic?)

Went to a fabulous wedding for TRISTAN and LAUREL PAYNE on Block Island this month and hung out with cousin ADRIAN MITCHELL. What a beautiful day! And had a blast at RHYTHM AND ROOTS and FALL-FEST in Charlestown and Westerly!

Was thrown out of LITTLE RHODY LOBSTER & SEAFOOD Car Show by the Property Manager because he claimed I "goosed it" around a corner when I pulled in. Huh? Whua the whua?

Am I driving a 82 Chevy Chevette? A 1998 Volvo Wagon? A 2005 Chrysler Minivan? No! I'm At A CAR SHOW! Driving a '38 Ford with all kinds of Corvette stuff under the hood.

Seriously dude! I Can Not be the only

human being, driving a car from a dead stop turning a 90 degree right turn and not have the car spin the tires a teeny tiny bit on That Corner. Oh wait. While he was screaming hysterically in my face another car did it right next to me! I can't. Even. Deal.

So he threw me out. But of course, I snuck back in. And Thanks to My Hero JOHNNY MAGGS, everything



was schmoozed over. To the rest of the staff at LITTLE RHODY Thank You! You were all very professional and fun and courteous and it's always a great time, great food and the Best Car Show Around!!

Headed out to the FIRST ANNUAL LARRY GAVITT MEMORIAL CAR SHOW at the WESTERLY YACHT CLUB today. I will attempt to behave. Should be a fun but sad day with many remembrances of LARRY. We miss you, big guy.

Romper Stomper Time! Happy Birthday to GERI HALPERIN-MORAN, PAULIE FURMAN, SYDNEY SOARES, JOE BOMSTER, DAMIEN CARSON, BUFFY CHRISTINA, JEN WHIPPLE, ROY JARVIS, DAWN DINWOODIE FERREIRA, MARIE PACHECO, ALICIA O'NEILL, TOM BELL, SUE MITCHELL, RICHARD ELVIN, ED CULLEN, ED HABEREK,



RHONDA RUSSELL DEMPSEY, JOHN MAXSON, JOEL REID, AL DROUIN (sorry I missed the party, family photo shoot) and my sweet son NICK! Enjoy!! And it was BRUCE MEARNs (damn autocorrect last month)!

Just finished a super fun photo shoot with the fam at the HANDLEBAR CAFE/COCO'S SALON. All 42 of us were there to honor my father BILL. As a genealogist, we wanted to get a pic done of all of us for his man cave wall. He has amazing pix of our family for generations and we wanted these 4 generations to also be up on the wall!

I'll keep you posted on all things fun, safe and happening!
Ciao for now my Sweet Flies! Love you long time!



Samantha Fish



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HEARING AID



TAS CRU

"Broke Down Busted Up"

SUBCAT RECORDS

American Bluesman and singer/song writer Tas Cru has cast his lot with those eclectic blues musicians who have, and continue to inspire him - those who just don't fit into just any one box. Tas Cru has earned a reputation as a clever storyteller and a skillful songwriter. With four hot albums in the last six years - *You Keep the Money, Simmered & Stewed*, *Memphis Song*, and *Drive On - Cru* has a brand new one for 2021, *"Broke Down - Busted Up"*. Cru was honored with his first Blues Music Award nomination in 2018 with *Simmered & Stewed*. That album and the two that followed were all recipients of the Syracuse Area Music Awards (the SAMMY's) for best blues recordings. Tas is a Delaney Guitars (Austin TX) endorsed artist and is signed to Subcat Records, Syracuse NY.

Most of the album's 11 tracks have vocal harmonies by Mary Ann Casale, Percussion by Andy Hearn & Ron Keck, Fiddle by Anne Harris, Keys by Dave Liddy, Slide guitar by Gary Loiacono, and Bass by Mike Lawrence & Bob Purdy. As I listen to Cru's latest project for the 3rd time his vocal style and playing remind me of the late Leonard Cohen as well as John Sebastian, who wrote and performed the *Welcome Back Kotter* song for the TV sitcom. Truly an eclectic blues musician who on this album shows his talents that spans across several genres.

The album opens with *"Where Do We Go"* a comfortable blues tune that makes the listener feel like an easy, breezy ride on the Louisiana Bayou on your way to a Crawfish fest with good friends, good food, and

Tas Cru playing his music in his unmistakable style. Next up is the title track *"Broke Down, Busted Up"* where Cru really shows off his story telling skills with great lyrics. It describes how he feels toward the Covid epidemic and how it changed everything. The music has a jazzy snap to it with great vocal harmonies ala Mary Ann Casale. *"Turn On The Light"* is an inspirational song of hope telling everyone it'll be alright. This track also has very soulful Fiddle accompaniment. *"River Of Insanity"* departs from Cru's usual blues style and dabbles into a Latin Cha-Cha genre but is still unmistakable Tas Cru under the hood. *"All Stays The Same"* is a jazzy rendition that again features the vocals of Casale. I particularly didn't like the sound engineering on this one. The volume levels on the vocals over powering over everything else. Also the arrangement missed the opportunity for more jazz guitar solos although Tas Cru's piano and bass player does a great job of adding a strong jazzy feel. In addition to the well rehearsed vocal harmonies on *"You're The Real Deal,"* you'll find Dave Liddy shines by adding excellent piano to the mix. *"Stay At Home Blues"* is a perky jazzy blues track and is definitely right out of the New Orleans style playbook. Beignets & coffee anyone?? Try sitting still, I dare ya!!

On *"So Hard To Like"* you would swear this is John Sebastian performing with the *Welcome Back Kotter* song next on the play list. And on *"Write Me My Own,"* Cru takes a complete departure from his usual blues style in this melancholy acoustic ballad with only Tas Cru on vocals and with Anne Harris on Fiddle. Not exactly a feel-good song but one with serious overtones, meaning and depth. When I was doing my research on Cru I was amazed to find his earlier works selling on eBay for close to \$40.00 for a single CD. That's priced more than what you would find for more well known artists like The Beatles and Bruce Springsteen. In any event - no worries, you can find all of Tas Cru's work both present and previous on Amazon.com and at TasCru.com. Spoiler Alert - Cru keeps his prices low (\$15.99) if you buy from him directly at TasCru.com. I hope you support this local blues legend because I definitely give this album the thumbs up and recommend you add *"Broke Down, Busted Up"* to your music collection.

SIDE NOTE - Next Month will be my Two Year Anniversary writing for Sound Waves

Magazine and I recently discovered that I actually have a following of regular readers that look forward to my reviews every month. I THANK YOU for appreciating my "different" style of writing. The aim is to keep my reviews fun and entertaining and I also thank my Editor for giving me the leeway to express myself my way.

Until Next Time - Adrian Webb



The Ken Serio Trio

"The Quartet Project"

On January 3rd The Ken Serio Trio made a return to live, albeit virtual, performance, with a concert originating from the Hartford Public Library. From this has emerged a couple of happy developments, the first being that the trio became a quartet with pianist Tomoko Ohno sitting in; and, a new album of six tracks, prime music for jazz lovers, especially good news for fans of Serio, guitarist Sinan Bakir, and bassist Jedd Chlebowski.

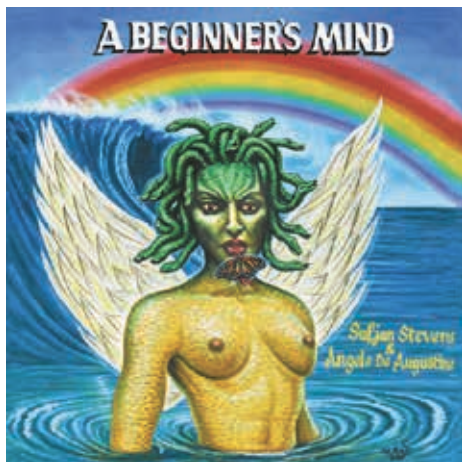
Five of the tracks are covers of classic jazz numbers, though the term "jazz cover" immediately acknowledges that a great deal of unique improvisation is about to follow. The opening track, *When We Were Free*, a Pat Metheny piece, opens appropriately with the always inspired drumwork of Ken Serio. Slowly, the bass joins in, then the piano, and finally, Bakir's guitar, who rises into a flurry of jazz riffs finding freedom in the midst of Covid's lockdown. Ohno's piano follows suit, a slow, accelerating solo, followed by more blazing, distorted guitar. It is an emphatic return to performing by the seasoned jazz musicians.

Small Town Blues is more rhythmic, notably by the guitar, with some nice interplays between piano and guitar, and later the first of such between bass and drums. *The Peacocks* features Ohno's piano in a melodic display to which Bakir's guitar offers subtle counterpoint. *Minor Swing* is a melodic piece, piano following guitar, and some dynamic bass over guitar rhythm.

Charlie Parker's My Little Suede Shoes gives everyone a chance to shine, including Ken Serio with a tight drum solo. The album closes with Ohno's tribute to Chick Corea, Forever To Return, a slowed down, contemplative piece with jazz infused melodies.

Ken Serio and his bandmates have delivered their usual highly talented and highly entertaining brand of jazz music, something to indulge on a quiet afternoon when a little escape from the world is wanted. More information may be found at www.kenserio.com.

- Jon Persson



Sufjan Stevens & Angelo De Augustine *"A Beginner's Mind"*

Asthmatic Kitty Records

Sufjan Stevens has always done really interesting work. He has a unique style that features quiet, delicate guitar work and a singing style that floats in a place between a whisper and a soft voice. He has a way of pulling at your heartstrings with poetic verses full of words that express great depths of feeling and emotion.

This time around Sufjan has teamed up with Angelo De Augustine, a California-based singer-songwriter. Together they fill the album from front to back with beautiful harmonies, done in the same style you'd expect from a Sufjan Stevens album. The pace is light but deliberate and the songs are interesting and fun.

"A Beginner's Mind" is the product of a novel idea between these two artists. They stayed in a cabin together in upstate New York watching movies at night and trading creative roles in writing by day. The album's tracks are all loosely inspired by movies ranging from classics such as "The Wizard of Oz" to modern cinematic legends like "The Silence of the Lambs".

The title of the album "A Beginner's Mind" is a reference to the Buddhist concept, www.swaves.com

meaning to look at things without preconceptions and see things as a young child would, unencumbered by notions and ideas but rather receiving the raw data and reacting in a new and novel way. To quote from the band's website, "The movies became rhetorical prompts in a meta-textual game of broken telephone, with the songwriters letting their distinct reactions and creative instincts govern their process. The underlying objective was empathy and openness, absent of judgment: to observe what is pure and good—or seemingly dark and villainous—with the eyes of a child."

I really like the guitar work on this album. It's the same kind of style Gordon Lightfoot achieved so much success with, but instead of Gordon's bassy storytelling voice we have these two soft-spoken artists telling stories with harmonies and dynamic contrast throughout.

The songs do carry somewhat of a movie-soundtrack quality at times. There's a kind of dramatic dirge aspect to "The Pillar Of Souls". They achieve a Simon & Garfunkel-like sound in "Lost In The World" where you could imagine tiptoeing through the mist in some old fairy tale.

"Murder and Crime" is a really nice song which sounds a lot like the older Sufjan Stevens material. He writes great vocal melodies and the quiet range he uses enables him to invoke breathiness and other qualities into the music.

I haven't figured out what all the movie references are, but to me it really doesn't matter. The album stands on its music which is beautiful and consistent from start to finish. I think it's great that a pair of artists like Sufjan Stevens and Angelo De Augustine can come up with a novel concept for an album and have it turn out so cohesive and enjoyable. I highly recommend checking out "A Beginner's Mind" when you need some good chill-out time - this will do the trick.

-Tom Matthew
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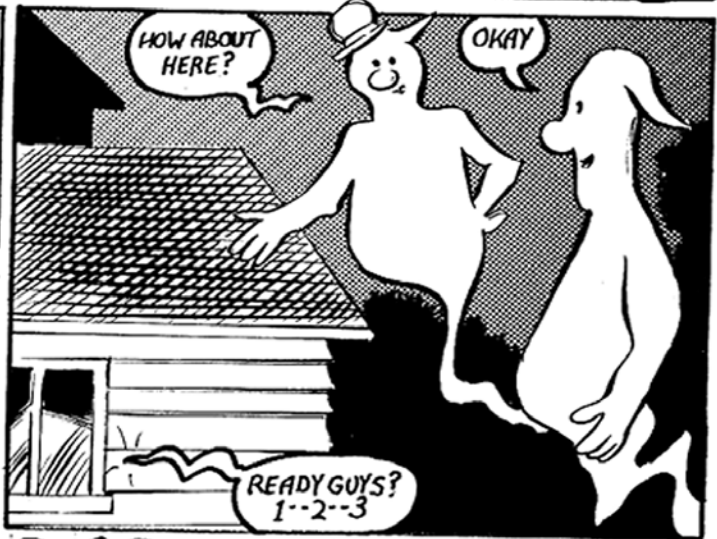
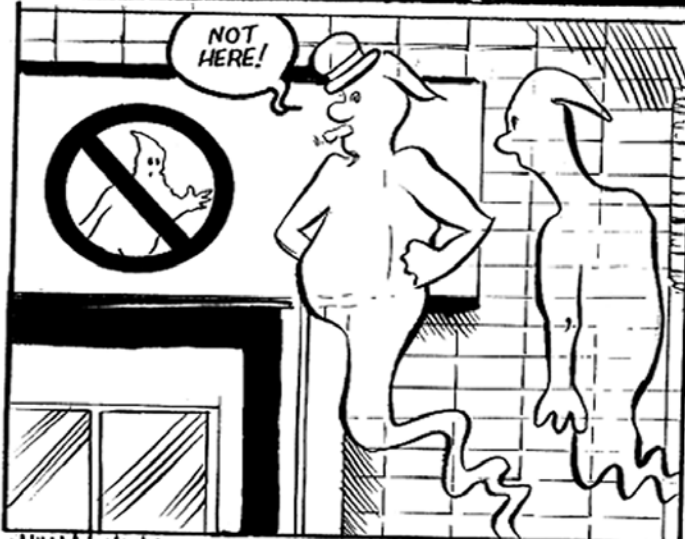
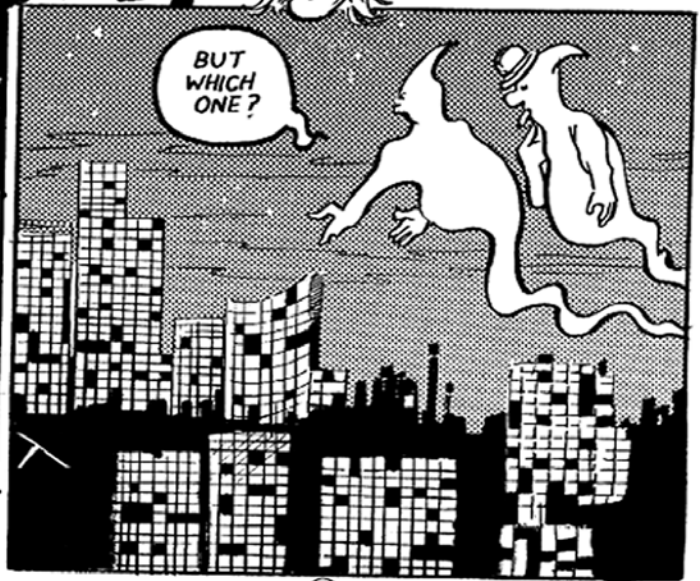
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STAN BACK!



BY T. LOREN
L. NADOLSKY
AND
S. GOODELL



Women's Voices 4 Has So Much More

It's almost Columbus Day Weekend, and that means that the long-awaited return of the annual Women's Voices Concert Series and Performance Showcase, is now just days away.

The full force surge of Covid-19 forced us to cancel our original #4 Concert last year, because we weren't taking any chances with spreading the virus. The music community suffered tremendously. The artists, venues, sound and lighting people, college radio stations, music publications and all the fans of live music was hit so hard, not just financially but spiritually. There have been irreplaceable losses in all these categories, and there are many here among us, who know Covid was, and still is, not a joke. It could have been over by now, but that story is for another issue.

This amazing live concert event is a very important annual Fundraiser, which turns 100% of its profits directly over to the Institute for the Musical Arts in Goshen, Mass and specifically to its "Rock and Roll Camp for Girls". But first, please allow me to introduce myself. My name is Richard Douglas. I grew up in NYC and became a professional musician at the age of 13. That was also when I first met my late wife Karen at Camp Meadowbrook up in Hunter, NY.

But let's skip some of the oldest nostalgia. In 1979, we moved to CT and opened Imagine Fantasy Gifts in Olde Mistick Village. During our 38 year run we rotated between 3 different locations in the Village, and had 3 carts in the Crystal Mall, spreading the word. I was also a full time School Psychologist in Montville during most of that time.

In 1981 we became rock promoters, and I started managing and booking bands. Karen was a genius promoter/artist/musician herself, and she became the shorelines first female music promoter. Her concepts were original and infectious. The bands I worked with, New Johnny 5, Dangerous Club, The Cartoons, The Immortal REDUCERS, Anderson Council etc. were providing the live soundtracks to Concert Cruises to Fishers Island, on the CT River or most prominently, like the Album named for it, just a "Cruise To Nowhere", numerous times.

Women's Voices Concerts are my tribute to Karen for all the magic she brought to the Village and to the music culture of the entire Shoreline. It helps me and my grown kids deal with losing her in the summer of 2017.

When I went looking for the right group to donate to, I wanted it to be something that combined women's talent and music. I asked my dear friend the Beehive Queen, Christine Ohlman - vocalist for the Saturday Night Live Band for suggestions. I was already one of her biggest fans and she was the first Artist I had booked, after creating the Mystic Blues Festival with Chris Leigh in 2013. It just so happened that along with Bonnie Raitt, Ani DiFranco and other famous artists, Christine was on the institute's Advisory Board. The Institute was co-founded by none other than June Millington, lead guitarist of the legendary first All Girl Rock Group ever signed to a major recording contract "Fanny", a favorite band of David Bowie's and by the way of Karen's too, when we still lived in NYC. How is that for fate?

So, let's flash forward to this year's concert event. It's all happening Sunday October 10th from 2 - 7 PM. The best dance

floor, The best sound man, the best food all at the Knickerbocker Music Center in Westerly, RI of course. You must be Vaccinated with your card and ready to prove it to be admitted. Only exception is proof of a negative Covid test dated no earlier than 72 hours before the show. Tickets are going very fast at knickmusic.org. Masks are required at all times except while eating.

The Amazing Line up of the most talented female singers/songwriters/instrumentalists on the scene includes Midnight Anthem - Three Super talented Cousins who just won Best New Artist at the 14th Annual Garlic Festival in Mystic, CT, the Shorelines beloved ..The CarLeans....award winning Kala Farnham and Company and headlining Women's Voices 4 - The BeeHive Queen - Christine Ohlman and her amazing band Rebel Montez. Come early have lunch, have drinks, have dinner, have an amazing time. **The Institute for the Musical Arts is a non-profit 501c3 organization so your full ticket price is a tax-deductible donation. Separate donations can be made at ima.org See you there!

WV4 is sponsored by ImagineMystic.com and Rockshrink Musical Talent

We are co-sponsored by Gramma's Attic Productions and Sound Waves Magazine.

- Richard Douglas



TOAD'S PLACE CONTINUED

perform his 'Bat Out of Hell' album there, including a wild rendition of 'Paradise by the Dashboard Light,' in the fall of 1977," he remembered.

"I'm sure I had been at Toad's earlier, sometime in 1976 when I was living in Wallingford and New Haven was the place to be," he added. "I had not yet started reviewing shows for the Register, so I just stood there and thoroughly enjoyed the theatrics without having to take notes.

"I quickly recognized that Toad's had an intimate, friendly atmosphere and was a place I should return to many times."

As well he did, including perhaps the greatest Night of the Toad.

It was August 12, 1989, and both the reputation of Toad's, thanks to Koplik, to attract the best national acts, culminated in the World's Greatest Rock 'n' Roll Band taking the Toad's stage, for the princely admission price of just \$3.01.

Yeah, you read that right.

"My favorite show there has to be the Rolling Stones," Beach said. "It was mind-bombing, simply unimaginable how close we were to Mick, Keith and the boys. I remember how nervous Mick was about playing 'Mixed Emotions' for a live audience for the first time, and how relieved he was when we liked it. He said 'You're too kind! My goodness!'"

Over the years, anybody who was anybody graced that stage, and the combination of what Phelps referred to as "an off-campus site where (Yale students) could hang out, drink and listen to music" and the owners' ability to attract great performers propelled it to massive heights.

The popularity of Toad's has leveled off in recent years, due to a combination of factors, according to Beach.

"The music business has changed continually and it's hard to withstand this, even though Brian has been good at rolling with the punches," he said. "The casinos opened and drew some of the acts away, as did the College Street Music Hall.

"I think Brian, at times, has been disappointed that some bands who used to play at Toad's have moved on to those richer venues," Beach added. "But, he has been happy to maintain the dance parties and book bands that are popular with the younger generation -- bands we baby boomers have never heard of."

And the Toad's formula for success?

Pretty straight forward, Beach observed.

"The musicians enjoyed their time at Toad's because it was professional, well-run and they were treated so well," he said. "They knew Brian and Mike had their backs. There wouldn't be nasty surprises or screw-ups.

"(Even) Keith Richards knew there would be a bottle of Rebel Yell in the dressing room, as he had requested."



20 SOUND WAVES



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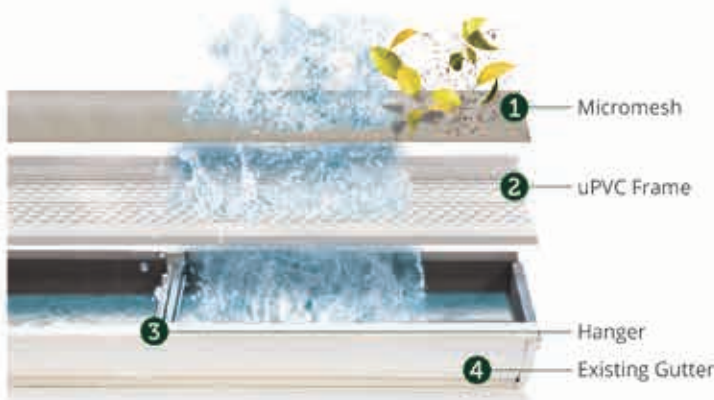
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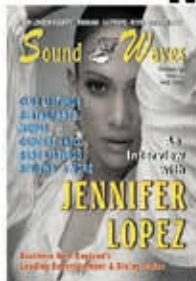
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