

Sound Waves

**Volume 31
Issue 12
December 2021**

**An
Interview
with**

NEAL & THE VIPERS

Plus

- Sue Foley
- Davy Knowles
- Sunny Bleau
- Dave Mullen Ensemble
- Luther "Guitar Junior" Johnson
- Lowell Fulson Live!
- Alan Privee
- Steve Elci

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MAILBAG

Dear Readers,

I would like to thank Rick Koster for the great article he did on me and Sound Waves Magazine in the New London Day. For those that missed it, check it out at <https://www.theday.com/aemus-sic/20211121/dave-pottie-has-been-publishing-sound-waves-for-31-years> . 31 years! Going on 32!

Sound Waves Magazine has remained free for all these years because of our advertizers. So help support the magazine and check out our advertizers and be sure to tell them that you saw their ad in Sound Waves!

Mark Gould is taking the month off. But he will be back next month. Everyone needs a little vacation, I think it's because of his day job!

Everyone here at the magazine wish everyone a safe and happy holiday.

*Merry Christmas
Till Next Month*

David Pottie
Publisher

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Sound Waves

December 2021

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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 & Joby Rogers

Advertising Sales

Kathy Pollard

860-572-5738

Email

editor@swaves.com

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14 Pete Weremay 5-8pm	17 Christmas Party
21 TBA Check FB	
28 Dos Amigos 5-8pm	



GRAMMA'S ATTIC REVUE

Steve Elci "Edutainment for All"

By Gramma

Allow me if you will, to introduce you to a local born musical extraordinary human. This is my friend, and just to be transparent, my manager at work Mr. Steve Elci. Steve was born right here at L&M Hospital and has been living and breathing New London County air ever since. He makes his home with his wife and children in Waterford but is very much a part of the heartbeat of things right here in the fair city of New London.

Steve says that his first musical memory was that of sitting on his dad's lap being told about the musical changes that occur in Count Basie's band. You see Steve's Father was a Big Band director and arranger for bands such as The Dick Campo Band, the Jim Stuart Band and of course his own band The Vick Elci band. The big band era and the music that came from it are in Steve's words the basis for all the music today and then along came Rock & Roll. Even though he learned a lot about music sitting at his father's feet he claims that his biggest inspiration to this day was his mom, she told him that he could do anything and if you know him you see that in all that he attempts to do.

Steve wrote his first song in 1986 it was a song that was inspired by a positive message that came from the song Land of Confusion by Genesis. Although Steve was not a big Genesis fan he heard the positive message in that song and knew that writing positive messages with music was what he wanted to do. The name of his first song was Land of Dreams.

Since writing his first song Steve has gone on to play with several local bands starting with an Alternative band called

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Ruler Sun when he was in High School. Other bands that he has played with include Superbald, the Trees, and Pop Quiz with Trevor (T-Money). There is a plethora of local artists that Steve has been on stage with, and they include but are not limited to: Ben & Nancy



Parent, John Friese, the Franklin Brothers, Mike Scott, Nancy Menhart and Todd Fake.

In 2008 Steve decided to start his own band, Steve Elci and Friends. This band has a mission, Edutainment-Music, Learning through music. Steve's goal is to get parents and kids alike to become so immersed in the music and having

a good time that they do not realize that they are learning. This project is still going on today and to see Steve and Friends perform is to totally feel like a kid again and want to dance and sing to the music. The first CD that came from this band was Vowels. There are several more CD's that you can enjoy, my personal favorite is Crayons In A Box.

In 2014 Steve started a project with the Day of New London called Kid-sploration, a TV Web broadcast, which brought us Imagination Nation. History tells us that there was an Emmy nomination that came from that production. It was for a song called The Streets of New Orleans.

Steve has gone on to be involved in many projects both musically and in the community. He is civic minded, believes in community and his hometown. Steve has run for office and at this moment is waiting to hear from the State about a position that he was nominated for. That position has at least 40 people that were all nominated for the same job. That job is that of being the Connecticut State Troubadour. To be given this honor you need to write a song about the great state that we live in. Steve wrote a song called Benedict Arnold. We were hoping to hear from the

state before the publishing of this edition of Soundwaves. Because of Covid situations at the state level that positions winner has not been announced yet. I promise you all that as soon as a decision comes down from The State Troubadour Committee It will be announced on all the Gramma's Attic Platforms.

Steve is getting ready to release a new album it is set to be released on April 1st and that is not an April Fool's joke. The title of that newest release is due to be announced soon watch for it on all of your favorite pages.

You can see Steve perform live at Friday Night fold on Dec. 10 with his friends and bandmates, Ben and Nancy Parent. You can find tickets to that show on Eventbrite or FridayNight-Folk.org. The way to find Steve and his music is to go to SteveElci&Friends.com, or Steveelci@rocketmail.com. His music can be found on all of your favorite streaming places such as iTunes,

www.swaves.com

Spotify, and Amazon.

Steve will be live on the air with Gramma on Dec.13th at 7am on 90.9fm WCNI. You can look forward to hearing some of Steve's Edutainment music and a lively interview that morning.

See You on The Radio. Until next month stay safe and healthy.



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 18 - Maugle Sierra, Ledyard, CT 3-6pm
 18 - Bill's Seafood, Old Saybrook, CT 7-10pm
 24,25 - Wolf Den, Uncasville, CT 8pm
 31 - Saybrook Pt, Old Saybrook, CT 7:30pm-12:30am

DARIK & THE FUNBAGS

3 - Blackstone, Southington, CT 9:30pm
 11 - MAGS, Seymour, CT

DON'T TELL LISA

4 - Scotch Plains, Essex, CT 8-11pm
 11 - Rocks 21, Mystic, CT 7-10pm

DOS AMIGOS

18 - Haversham, Westerly, RI 9pm-12
 28 - Angie's Pizza, Mystic, CT 5pm-8

Dr. G & THE BELIEVERS

18 - Lyme Tavern, Niantic, CT 8-11

EIGHT TO THE BAR

16 - Beach Hotel, Madison, CT 6-10pm
 18 - Knickerbocker, Westerly, RI 8-11pm

F & BLUES BAND

18 - The Barn, Groton CT 2-4
 19 - Wolf Den, Uncasville, CT 7-8:30

NICK BOSSE

1 - Mystic Pizza 2, N.Stonington, CT 7-10pm
 3 - Surf Cantina, Westerly, RI 7:30-10:30pm
 4 - Filomena's, Waterford, CT 7-10pm
 5 - Saltwater Farm, Stonington, CT 3-5pm
 10,31 - Phoenix, Pawcatuck, CT 7:30-10:30pm
 11 - Boomerangs, W.Warwick, RI 8-11pm
 16 - Shunock Brewery, N.Stonington, CT 6-9pm
 17 - Tamarack Lodge, Voluntown, CT 7-10pm
 18 - Woods Tavern, W.Greenwich, RI 7-10pm
 23 - Friar Tucks, Mystic, CT 7-10pm

THE NIGHT SHAKERS

5 - Narragansett Cafe, Jamestown, RI 4-7pm
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15 - Knickerbocker, Westerly, RI 7:30-10pm
 18 - The Barn, Groton, CT 4-6pm

RAMBLIN' DAN STEVENS

3 - Joe's Filling Station, Cromwell, CT
 11 - Daniel Packer, Mystic, CT
 19 - High Nine, Deep River, CT
 23 - Sons of Italy, Lock Haven, PA

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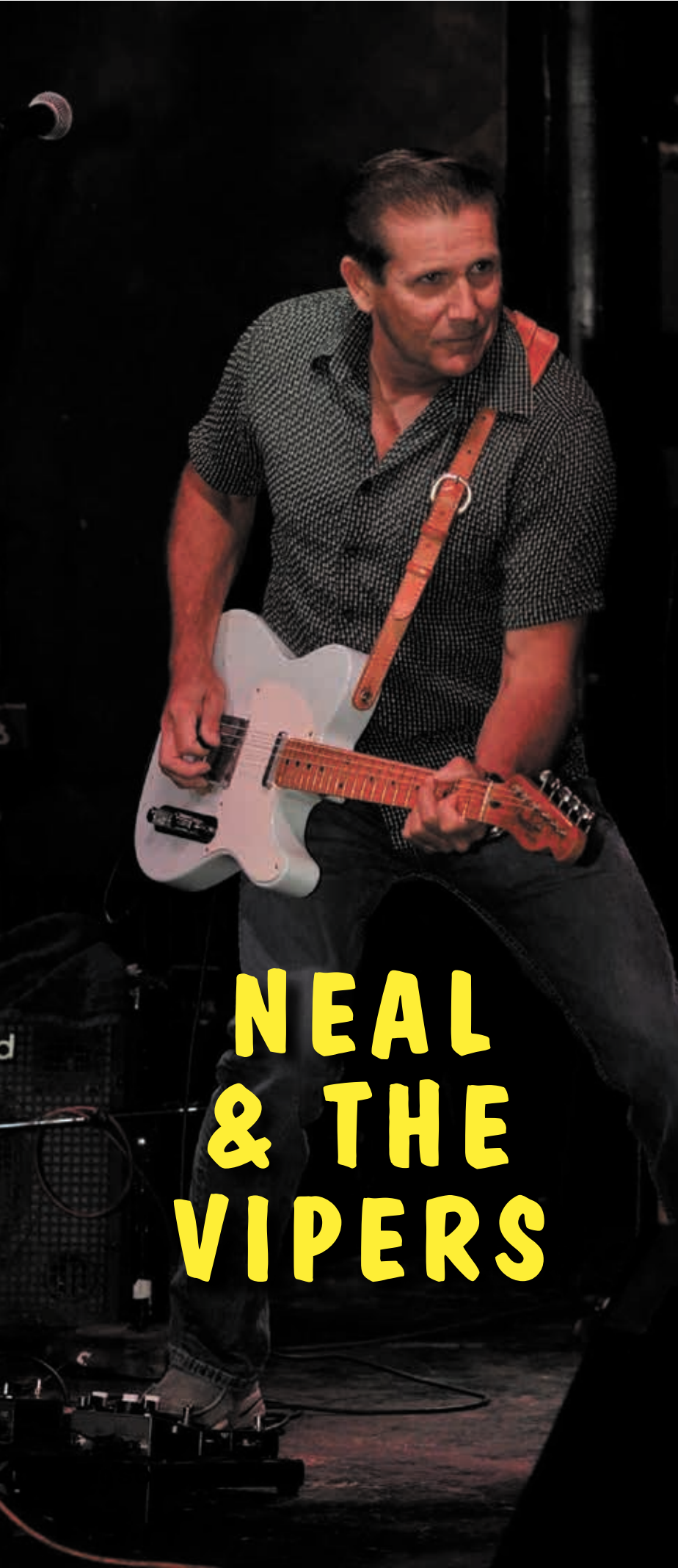
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NEAL & THE VIPERS

By Tom Matthew

If you're into the blues and have spent any time at live music clubs in the last few decades then you are probably familiar with Neal and the Vipers. Led by the phenomenal guitar work of Neal Vitullo and featuring Dave Howard on vocals and harmonica, they have been electrifying clubs around the region and beyond for close to forty years.

Their mojo is old school cool, showcasing their strengths at rockabilly, surf rock and blues rock while giving the audience something to watch as well. Neal is laying down blistering leads and punchy rhythms while Dave is howling out the melodies with his deep, gritty voice or his harmonica. The whole band is tight as a drum and demonstrates what professionalism in music is all about.

Neal and the Vipers perform constantly, especially around the New England area. I had the pleasure of catching a couple of shows recently at the Hungry Tiger in Manchester, CT and at Theodore's in Springfield, MA where they had the crowds going wild. I was able to take some time to chat with both Neal Vitullo and Dave Howard about what makes this band so dynamic.

Tom Matthew: You seem like one of the busiest musicians around.

Neil Vitullo: We play well over a hundred shows a year. We keep the show schedule updated on NealAndTheVipers.com all the time, and there's a long history there to check out as well.

TM: I caught you guys at Theodore's last month. That place was packed.

NV: Yeah, that was a fun show. How'd it sound, okay?

TM: Oh yeah, it sounded awesome. It was great to hear you guys really rock out, and you put on a hell of a show on the stage there.

NV: Thanks. That's what we do, we are in show business. That is a legacy that rolls on in time from the American roots music that we do. That's a legacy that goes back to the beginning. Sometimes people get lost because they forget the name of the business that you're in, which is show business. We make great music, but you're there to entertain. We try to get people at the show to have fun.

TM: It's somewhat of a blast from the past too, because you just don't see that display of showmanship on the stage from many people anymore.

NV: The only display you see these days is when they have 40 dancers making up for their lack of ability to connect with the crowd. People dancing around behind them. That's what you see for showmanship in this day and age.

TM: And playing blues music, swagger is an element that goes way back to the roots. You achieve that by ripping out some crazy licks while playing the guitar over your head or down on the floor. You're making it look easy.

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NV: And you have to execute it the same as if the guitar was just sitting in front of you. You have to execute properly. Guys like T-Bone Walker, there's a famous picture of him doing a split with the guitar behind his back. It goes back to the 1940's. Like I said, it's American roots. We're likely to pull out a Billy Joe Shaver song in the middle of a set, which we do frequently.

TM: I've seen you playing a lot with a Fender Telecaster, but I know you have some other guitars too. Tell me about what guitars you like.

NV: I gravitated towards the Telecaster as my main instrument. I can just do what I need to do on that. They're way less forgiving than a Stratocaster. As a young man I would not be able to play the Telecaster the way I do now.

TM: Does the Tele require a more delicate touch?

NV: Yeah. It's unforgiving. If you're having a bad night, it's not going to give you any slack. But when it's on, that's the sound. I've been blessed to have a sonic blue one that I play a lot and a butterscotch one. Those Telecasters are my favorite two. But I've got a few of them. The Strats, the three-tone sunburst Strat is a great guitar.

TM: Everybody loves the Strat. I think I've seen you playing a semi hollow body too.

NV: Yep, I've got a Gretsch that I play frequently if I want the Bigsby. The bar for the Bigsby and the one for the Stratocaster give you completely different actions. And I have a Kelly with a Bigsby on it too that I use a lot. That's another one of my favorites that goes to a lot of gigs.

TM: What was the music that got you hungry to learn to play guitar?

NV: It was rock music. If you read the writing credit on Led Zeppelin records you got guys like McKinley Morganfield on there, who is Muddy Waters. You have Willie Dixon, the greatest blues poet of them all, and an awesome bass player. We were lucky enough to back him up. You listen to Eric Clapton and the Bluesbreakers with John Mayall. They're doing "All Your Lovin'", that's Otis Rush. He did "Hide Away", where'd that come from? That's Freddie King. And you start following it back. You start to become a student of music.

TM: It all goes back to the blues. It doesn't matter what decade you start, you always end up with the roots in the blues.

NV: Yes, back to the blues. And I love rockabilly, always have. Johnny Burnette and the Rock 'n Roll Trio. That was Elvis' first band. All the Sun Session stuff. I love it. You had Scotty Moore, Bill Black on bass, how do you beat that?

TM: You brought up Led Zeppelin, in their early years they were basically a heavy blues band.

NV: They were doing songs and not even giving credit to the proper writers! They used the words. They were a heavy blues band, absolutely.

TM: Stuff like the Lemon Song...

NV: That's the one I was thinking of. If you listen to Bob Seger, it was all blues based. And it just went on and on and on as I was growing up. So the blues was already in your DNA. If you listen to the Rolling Stones, those guys started out being a blues band, their early stuff. And then we come out with our original songs. Ten albums later...

TM: Do you have any favorite venues that you always look forward to playing?

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NV: I love Theodore's. As soon as Black Eyed Sally's opens music back up I'd love to go back there. There are other road-houses we play, that even if they're small they have that magic. Places like Cady's in Chepachet, Rhode Island as well as the great Chan's in Rhode Island - a who's who of American roots music have played there. And of course, the Knickerbocker in Westerly.

TM: What's a piece of advice you could give to someone aspiring to find success in the music business?

NV: Be open-minded. Don't be afraid to be yourself. Follow your path. Me, wanting to play what I play - coming from Warren, the rest of my high school class was into Journey and Foreigner and Yes, which I thought was great, but it didn't work for me. It didn't move me. Or putting on spandex and eye makeup. No. That didn't work for me either. And here we still stand. That's why we do it. People still come, thank God,

and we all still love to play. We're still making new music, so why not.

TM: Yeah, and if you can do what you love to do, isn't that everybody's dream come true?

NV: I'm very fortunate. I haven't had a day job since '81.

TM: That's a sign of success if I ever saw one.

NV: Well you can't take it away from me now!

Tom Matthew: When I saw Neal and the Vipers at Theodore's in Springfield, there was a lively crowd there.

Dave Howard: We do well in that place. We've been going out to that area for a long time.

Back when the band first formed we got a toe-hold in that part of Massachusetts and Connecticut and Neal held onto it all these years. Most of the time we do relatively well in Springfield or Hartford, Hungry Tiger over in Manchester, those kinds of places.

Those are the blues places left, you know? At least it's nice that they're still there.

TM: At least at some of these places they've got some great food to go along with the music.

DH: Theodore's has dynamite barbecue. Black Eyed Sally's - dynamite barbecue. They can stand on their own just with the food. The fact that they throw some blues in there and entertainment, that's just all the better. The music business is so shaky that if you have to depend just on that, you can be in a lot of trouble in this day and age, you know? You have to spread it out a little further. Give people other reasons to

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come besides just the music.

TM: These days you have to be creative. It's like your music is like your marketing in a way. You need to find other ways to capitalize on it.

DH: Marketing is everything. For me personally, I'm so far back in the last century that it's tough for me. I have a severe learning disability, I'm dyslexic. For me to figure out stuff and spell stuff on the computer, it takes forever. I end up throwing in the towel and saying, "Hey honey, help me out with this!" and get my wife to do this stuff for me.

Because, honest to God, having this type of dyslexia that I have is just very, very hard for me. I can't spell. I have an unbelievable vocabulary but I can't spell the words that I speak! It's crazy.

TM: I've gotten to know a few people in my own life with dyslexia, and some found strengths in other areas to com-

pensate for it.

DH: Yeah, that's what they say happens. Just the fact that I've been successful in a band all these years says a lot, you know what I mean? Working around your weaknesses. You know what they are. I make up for some of that by being a decent lyricist - the songwriting is always my favorite thing to do, and when that works out I feel like I'm hitting on all cylinders.

TM: That's good that you guys have such an extensive catalog to work from.

DH: Neal will pull stuff up from the 80's all the time. He's always gotta keep me on my toes. The songs that we wrote together back

then - I wrote the lyrics to some of them and I don't even remember writing them, songs from 35 years ago. I'm at a very different place in my life!

When we were hitting our heyday the bands that were popular in the rock world were like Poison, Guns 'N Roses, Motley Crue and that kind of shit, and we were trying to break into that market. So when we were writing these things I was writing from the badass, "don't fuck with me baby" kind of perspective, hoping that commercial kind of thing would catch on. You know how it is, you're trying to find something that works, you see what's working around you, and you try and take what you can do and fit it around that.

TM: That's tough when you're a blues guy and competing with a culture of tight leather pants and big hair that was the 80's.

DH: I had long hair when it meant something. I was born

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in '56 so I grew up in the 60's. By the time we were in high school we were all in full-blown hippy mode. I had long hair and a pony-tail for a long time. Then it started to thin and thin, and I started to cut it back and it continued to thin and I cut it back some more. And finally you have to throw in the towel and say, "Yep! There's not enough hair left to salvage", and just shave it down. TM: When did you get your start in music? How young were you when you started singing and playing?

DH: I started with some friends of mine that were kind of like folk singers. We were doing Doc Watson and Mississippi John Hurt and Donovan who at the time was a big folkie, even though he's known for rock and roll now, he's definitely a star in the folk world. So we started out doing the folk thing, then we added another guitar player, and then we added a drummer and next thing you know we're playing rock and roll.

They didn't have all the kinds of radio stations back then like we do nowadays, so there was no oldies station or anything. So if you could pull some of those cool old tunes out of your ass on a gig, it kept me working. The real A-list gigs didn't come along until I got with Neal in the early days. He came to me one day and said, "If we start a band, if you leave the band you're in and I leave the band I'm in, we can do a lot better together than we do apart." There was no doubt in my mind about that. The first time I ever heard Neal play I knew that this guy has got it. He's got that thing, whatever you want to call it, but he has it.

TM: How was it playing with a big outfit like Roomful of Blues as compared to what you've done with Neal?

DH: In Roomful of Blues, you were just a soldier in the army. You were told what to do, the songs to learn and stuff. You had to learn their book, which was always weird because their vocalists were all different. I wasn't anything like the vocalist that preceded me. He was a high tenor, almost like an operatic tenor and a gifted singer, but I'm just a low blues singer. Sometimes I'd be trying to convince the band to lower the key, but then maybe the horns aren't as powerful because the horns have keys that they're more comfortable in. So you try to find a happy middle, but it wasn't always easy to do. Or sometimes they would say "This is the key we're playing it in. Figure out the best way to do it." When I was with them I was really grateful to have the job and tried to give them what they wanted. It's an art of compromise, like everything else in life.

TM: So you have a lot more flexibility in a band like the Vipers.

DH: Yeah, and if we're going to cover a tune, Neal and I can agree on that or disagree. If I'm not really comfortable with it, either he'll sing it or we'll just go on to something else. We're doing a lot of original stuff too. I did a little bit of that with Roomful of Blues and they took on a few of my tunes and put a couple on the album I made with them. So I was grateful for that. That was a little bit of a payday for me.

When you've been writing songs your whole life and then start to get that check in the mail, it's a good feeling. It wasn't a lot of money, but at the time it felt like a lot and it almost legitimizes you as a songwriter when that happens. At least in my crazy head. That was a big deal for me. Roomful gave

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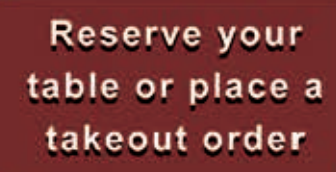
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LOCAL BEAT

“Dockside Karaoke on Crisp Fall Evening”

By Andrew Kerbs

Having seen too many live bands through the years at various places downtown, I decided it was time to check out New London's local karaoke scene at the Dockside bar on Bank St. in between the Oasis and Muddy Waters.

The Dockside had evolved from what the venue was 20 years ago. There were 2 Christmas trees with white lights creating an inviting draw for the diverse crowd of various ethnicities and sexual orientations who slowly filed in to hear and sing karaoke. However, the architecture of the bar had not changed much through the years except for a men's bathroom so cramped and tiny the architect must have been stoned. A solitary billiards player coolly shot pool as owner Rob greeted me and DJ James O-Brady set up his equipment.

A free spirited grunge girl Laney took the stage first and the I could tell she was a star of the place from the moment she flashed her shaggy green hair and ripped jeans. She pranced upstage to sing “Someone Like You” by Adele and was also a swell pool player, taking showy shots behind her back. James stuck song interludes on, including the thumpy “Shakira Shakira” which kept the buzz going between singers.

Many singers donned short shorts with knee high boots that showed off their legs, even in the chilly November season, before singing great country songs. For instance, a gaggle of girls harmonized to “Need You Now” by Lady A and a big bearded guy with a hat sang Kid Rock and Sheryl Crow's “Picture” with her signature bluesy lead guitar. Listeners smoked outside while singing to “Wagon Wheel” from the early 2000s.

In addition to c&w, there was some r&b to go around. A group of tall cute black girls gathered upstage to sing

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TLC's “No Scrub” amidst yips and yelps from the crowd after the 1st chords sounded. “I don't want no scrub . . . tryin to holler at me.” Holler is a word I hadn't heard since my grandma passed away in 2005! Har har.

The tunes got even better as the night went on. The big ballcapped singer was back to sing “Say You Say Me” (albeit a bit sharp this time) but his soulful approximation of the essence of the song won the night. I forgot what a strange flashback of a song that was with Lionel Ritchie's wall of sound awash with synthesizers. The hard rock break in the middle of that soft rock song always seemed arcane and never made too much sense to me. Bonnie Raitt's “I Can't Make You Love Me” was another flashback for the night that took me back to the early 90s (Bonnie's “come-back” era).

Punk girl Laney came back towards the end of the night to convincingly sing fast high and shrill notes on Olivia Rodrigo's hit “Good For You” with its punchy bass intro and staccato 1/8 notes. She followed up a half hour later with Paramore's “Misring Business” featuring its driving pulse of a bass drum.

Finally, Garth approached the microphone and enthusiastically sang the haunting “Rooster” hit by Alice in Chains. There was always an uncomfortable tension between the strident electric guitar chords with its sober harmonies and that song's absurd lyr-

ics. The strident chords switched to distortion as verse transitioned to chorus in classic “grunge” fashion and blond Garth fit the image well, looking like Kurt Cobain would look today if he wore overalls. Garth's daughter Carlee also sang and amused onlookers by howling her own rendition of Adele's “Rollin In the Deep,” cutting through the pre-recorded harmony mix with her strong vibrato-laced holler with which she hit all the notes.

I myself took a crack at karaoke by attempting to sing “Adore You” by Harry Stiles and “Leave the Door Open” by Silk Sonic. Couldn't hit the high notes on either of them, as much as I desperately felt the need to try and express the emotions stirred by such groovy and soulful songs. As 9:30 shifted to 10:30 other singers sang more great hits including “Drift Away.”

Any music fans out there who cant find a live music band to go see might try Dockside Karayoke on Wednesday nights after dinner at 8:30. It's a good way to connect with other locals in the area and have fun singing your favorite songs.

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me that opportunity. And I still get checks for that, they'll be like \$14 every few months, you know? Just the fact that they're still sending you money for something you wrote is pretty cool.

TM: Do you play a chromatic harmonica or do you use a different harmonica for each key?

DH: I just stay with the diatonic most of the time and you switch those out with each key. I could get away with a couple of chromatic tunes. If you hear those old blues records, some guys really know how to work it, if you go into the Rod Piazza-like cats. I can't do that. I could get a tune out of a chromatic that would be passable, but that's a different way of thinking. You can't bend the notes or anything like that, so you have to learn a whole separate way to play if you're playing a chromatic harmonica.

TM: Do you have a favorite key to play in?

DH: I like a low-end harmonica. I like an "A" harmonica, so we would be playing in "E". I also like a "G" and a "B-flat". I like the lower end ones. I'd rather get a fat bottom out of one if I can. I think that kind of makes it cool. A lot of guys like the high-end ones. Someone like James Montgomery loves the high-end harmonicas. He does a lot with something like an "F" harp that's way up there. For me, I'll play it and use it and make it work but it's not my preference. Stylistically, everybody's a little bit different, and some are more capable than others. If you heard Montgomery play an "F" harmonica, he would blow me out of the water. If we both play "A" harmonicas, I might give him a run for his money.

TM: Thanks for your time Dave, I'll catch you soon!

DH: Alright Tom, thanks so much!



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BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies..its the freakin' season to be jolly! And I am! All in all.. 2021 was not a damn bad year for me!

Many things to be Thankful for and I was so happy to spend Thanksgiving Day with my family as well as my friends! Westerly, as usual was hoping! I avoided the Annual trek to the KNICKERBOCKER to see SUGAR or PHOENIX to dance with NEVER ENUFF.

Instead I stayed home with my friend Tom Turkey, massaging mayo into his flesh. (This year's hot trend) Good Times, me and Tom.

Went with BUMBLELINA and MICHELLE BABS to Norwalk's WALL STREET THEATER to see HINDER and BUCKCHERRY. God, what a sexy animal that guy JOSH TODD is!?? Yikes..the things we could do.:)



The venue was great. Small enough that everywhere was a good seat, big enough to feel pretty important. We were right at the stage in GA. and it was worth it! Actually saw a few people who knew, made new friends, ate at SHERWOOD HILLS in Westport the next morn for a wonderful hangover spicy breakfast. Great trip, great food, amazing bands and music!

But wait..what? Fantastic article in THE DAY Newspaper on SOUND WAVES and Editor DAVE POTTIE'S 31 years of togetherness. Go DAVE! Get the credit you deserve. It's been a long road we've all been on. So many memories, so many people who've

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changed our lives. It's good to be a Rock Star!

Did the TARZAN BROWN ROAD RACE in Mystic with my fam. Actually I strolled the 1 mile with the grandkids and my daughter and her husband. So much fun! WILLOW ran w PAPA and I was caught in the middle while my daughter ran (crawled) with 2 year old ROSIE in last place. But we did it! Can only go up from here as they finished in last and 2nd to last. Oh man, I can smell the Olympics from here!



Romper Stomper Bomper Boo.. Happy Birthday Dad!! Wow! We've made it this far:) I love you! And I miss you my friend DANNY BELL. Happy Birthday SAMANTHA STOREY, RICHARD BOISCLAIR, BARBETTE PETTINI, ROCKY HARKNESS, JULIE HOLLAND, KEALA LEDWITH, JACKIE FERRIGNO BAILEY, LAURA CONSTANTINE, JOHN RILEY, TAMMY SHAWN, HEIDI HOLT SHANNON, SAM JOHNSON, STEVE CERSOSIMO, PETE STAMM, GREGG GULINO, RANDI SELVIDIO, KAR-RIE LAMARCHE, LISA KSS, KRIS PESCATELLO SLOCUM, SUE MENTHART, BRUCE (JANIE'S MAN), JIM LUCY, TINA ELDRIDGE (missed JANIE'S BRUCE last month..sorry! and UNCLE CHICK!



Also Happy Anniversary to DAD and MICHELE and NANCY and HARRY ROTH! Enjoy!

Full month coming up! HANGAR PARTY at DOONEY, stop and see the LOBSTER TRAP TREE at the STONINGTON TOWN DOCK, STEVEN SLOSBERG, our renowned resident writer will be having a Book Signing at the BANK SQUARE BOOKS downtown Mystic on Sunday Dec 12. The OLDE MISTICK VILLAGE is covered in lights for their HOLIDAY LIGHTS SPECTACULAR. WICKED in NYC for me!

MYSTIC DEAD will be playing at the WOLF DEN, DAN WATSON, ANDREW CHANEY, MIKE SISK and GRAHAM THOMPSON are joining together to form CUCUMBER JONES! They will be playing on Dec 19 at FRIAR TUCKS from 5-8 and will also be holding a canned food drive for a local food pantry.

DAVE LEFKIN will be back at ANGIE'S PIER 27 and the VELVET MILL this month and Manana in Groton is

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hosting Happy Hours on Thursdays and Fridays from 3-5. Spicy!! And Shocker! They have fajitas! Cuz it's come to my attention that fajitas are Not on some Mexican menus. Whua the whua?

MERRY XMAS TO ALL AND TO ALL A GOOD NIGHT!
Love you long time..see you in 2022!





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HEARING AID



Dave Mullen Ensemble *"Solace"*

Mullsoul Music

Saxophonist/Composer/Producer Dave Mullen has been a staple on the NYC Jazz scene for years having performed and/or recorded with many renowned artists such as Nile Rodgers, Gloria Gaynor, Roy Ayers, Gil Scott Heron, Ben Vereen, Vic Juris, Marc Ribot, Mark Egan, John Hicks, Bernie Worrell, John Medeski, Hans Glawischnig, Boris Koslov, Jon Cowherd, P-Funk, Blue Man Group and many others. Mullen has also been very busy recording in his studio with many musicians from all over the world such as members of Tower of Power, and Miles Davis's band.

His brand new jazz album "SOLACE" features a stellar cast of musicians including Jon Cowherd (Piano), Hans Glawischnig (Bass), EJ Strickland (Drums), and Jim Seeley (Trumpet). It's comprised of 7 tracks (6 original plus Duke Ellington's timeless "Satin Doll") with dedications to the John Coltrane and Thelonious Monk collaboration (Mane Trunk), Rahsaan Roland Kirk (Like Rahsaan), McCoy Tyner (The Grind), Michael Brecker (For Michael) and even a Celtic/Trane-ish exploration entitled "Kinda Green". It was mixed by Jeff "The Jedi Master" Jones. Only contemporary Jazz enthusiasts and music visionaries need apply.

I wouldn't call myself a Jazz enthusiast but I am a music visionary and I do appreciate and enjoy the many forms of Jazz. As a matter of fact Jazz guitarist Sam Loudon was a good friend of mine and he started my Jazz appreciation journey. Sam studied music theory with Thelonious Monk in the 70's and was invited to tour with "Manhat-

tan Transfer". Getting back to Dave Mullen's latest album "Solace" there is only one word to describe it – WOW!! Within the first 40 Seconds of the first track "The Grind" you could hear the quality of an amazing, well seasoned jazz ensemble with percussion setting the pace and the band to follow. Changing pace entirely on track three "For Michael" we hear a slow and steady soulful jazz rendition that features Dave Mullen on sax, and Jon Cowherd on piano with the rest of the band adding to the mix each with their own style. What I like and respect about a true Jazz rendition is that all the members get their moment in the spotlight and "For Michael" is no different with sections that ring out with excellent bass and drums along with other members of the band.

"Satin Doll" is Dave Mullen's dedication to Duke Ellington. As contemporary as this version may be, you can still hear whispers of the Duke through their interpretation and Mullen gives an excellent spotlight on bassist Hans Glawischnig while EJ Strickland on drums keeps the back beat interesting. "Mane Trunk" is Mullen's dedication to Coltrane and Monk and this upbeat tune gets you going like a strong cup of coffee but very contemporary, as a matter of fact I would call it borderline abstract while still maintaining the legendary essence of Coltrane and Monk with absolutely great piano and bass solos. No doubt Mullen feels fortunate to find such excellent musicians to work with.

On the 7th and last track "Like Rahsaan" Mullen dedicates this composition to highly respected jazz horn player Rahsaan Roland Kirk. It starts off with a Latin flair, a sort of jazzy cha-cha but it never loses sight of its jazz roots. As a matter of fact Mullen seamlessly phases in and out between Latin and Jazz genres and midway Mullen phases out the Latin genre entirely to an all true to Mullen style jazz. This is probably my favorite track because it not only shows how the seasoned expertise of his musicians easily weave in and out of different music styles but how Mullen also did an incredible arrangement making it all happen. Towards the end of this track drummer EJ Strickland does an excellent job on his well deserved solo. All the band members played flawlessly and fit together perfectly like a well oiled jazz machine. Special thanks goes out to my editor Dave Pottier for bringing this great jazz talent to my attention. Brings me back

to my days at the NYC "Blue Note" Jazz Club. I think its pretty obvious by now that I highly recommend Dave Mullen's album SOLACE available at Amazon.com.

Until Next Time – Adrian Webb



Davy Knowles *"What Happens Next"* Provogue Records

This new album by Davy Knowles has got some grit. From the very start with "Light Of The Moon", the riffs come strutting in with an edge that is reminiscent of the Black Keys. Knowles is giving us a taste of what's to come - a blues rock album with plenty of modern flavor as well as some throwback love to the blues rock sounds of the 70's.

Davy Knowles has been at this a long time, spending close to 20 years honing his craft and opening for well-known figures such as Buddy Guy, Joe Satriani, Kid Rock and The Who. As a kid he took inspiration from Dire Straits' "Sultans of Swing" and fell in love with other bands from the era such as Peter Green from Fleetwood Mac and Eric Clapton. He also loves the old-time blues like Robert Johnson and Muddy Waters.

You can tell songwriting was a major priority on this album. Sure, there are plenty of catchy hooks and nice solos but you can hear the emphasis on song structure, on lyrics and on creating an album that is modern and accessible to today's listeners while still staying loyal to the blues tradition.

A lot of the songs on "What Happens Next" have a driving beat and a high level of energy. This isn't an album for laying around on the couch sipping ice tea. This is an album for dancing, hosting a party or getting pumped for a good workout. "Solid Ground" is a great example of this with a steady thumping beat and a catchy chorus repeating "Back down on solid ground".

There are some more ballady tunes on here too. "River" is a slower, sadder tune featuring some slow piano chord work as a base that builds up a little until the harmonies

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kick in with the chorus, "Someday that river's gonna run to me" before gliding into a tasteful little solo section. The third track "Roll Me" also brings the pace way down to let you catch your breath and have a little change of pace.

"Side Show" is another great track on here with more riff-based blues and some extra fuzz on the rhythm sections. Knowles is really good at providing that punchiness and intensity as these songs use dynamics and contrast to keep things interesting.

Davy Knowles has shown a lot of natural talent in not only his playing but his ability to write songs with his own stamp of originality. That's not easy to do in a blues genre that is over a hundred years old with millions of adherents, but Davy does it with panache and style. Check out "What Happens Next" and get a taste of what's coming.

- **Tom Matthew**
Two Ton Music



Luther "Guitar Junior" Johnson

"Once In A Blue Moon"

Crossroads Blues Media

Halloween, 2020, and a full blue moon graces the night sky over St. Petersburg, Florida. At John Kelly's Hideaway Cafe' bluesman Luther "Guitar Junior" Johnson and his band, The Magic Rockers, take the stage, a performance recorded and now available on an album aptly titled, *Once In A Blue Moon*. With this, a chance to sit back and let the music flow like vintage wine is afforded to all who were not there on that special night. Johnson and his band play to an audience, and to the night itself, in long tracks that invite the listener to simply relax for a spell and hear what the band comes up with next.

This tone is set with the first song, ostensibly a cover of the classic C.C. Rider, though Johnson sings with such a relaxed, grandfatherly voice that the song quickly lowers the heart rate in time with the music. www.swaves.com

sic. The effect is carried throughout the album by the bass play of Mickey Maguire, who sets a smooth, solid, artistic sound that entices further listening.

As the album unfolds, Johnson generously calls on the band to indulge the audience with their talents: Paul Nadeau on keys breaks from his rhythm support with flourishes of organ music, Pat Herlehy on sax stretches the limits of his instrument, Otis Doncaster solos and innovates on harmonica. Johnson is joined by Chris (Kid) Royal in variations of understated and intricate and, always, authentic blues guitar riffs. This is easy listening, Chicago Blues style.

Other songs include a medley of Hoochie-Coochie Man combined with I'm A Man; Mean Old World, and a 19:59 minute, solo-filled Johnson original, Stealin' Chickens. There is a calmness, a confidence, which pervades across all the music played that night, interspersed with Johnson talking to the audience, sometimes playfully, always with kindness. In this his sixty years of performing comes through, on a collection which will answer Johnson's closing verse's question, "Are you happy?" with a resounding, Yes.

More info may be found at www.luther-guitarjuniorjohnson.com, and www.crossroadsbluesmedia.com.

- **Jon Persson**



Sue Foley

"Pinky's Blues"

Stony Plain Records

Sue Foley's musical journey can be neatly summed up in three phases. The first started in 1992 with the release of her debut album called "Young Girl Blues" and ended nine records later with her 2006 release called "New Used Car." From there she teamed up both personally and professionally with bluesman Peter Karp for a pair of records on the Blind Pig label. Even though there were some good moments on those discs, those years were a bit of a setback for

her. Let's just think of them as a detour on the highway of life. Now Sue is in her third phase of her musical journey which began in 2018 with her excellent comeback album called "The Ice Queen." "Pinky's Blues" picks up where that one left off.

The title of Sue's new release refers to her signature pink paisley telecaster that has become almost as identifiable to her as Lucille was to BB King. Almost. And when the first cut on the album is the title track and an instrumental at that, you know this record is going to be a guitar driven jam fest.

Sue, who is Canadian born but Texas based, makes the Lone Star State proud with songs such as Angela Strehli's "Two Bit Texas Town," the original "Dallas Man," and Leonard Allen's "Southern Men." Recently Sue has been involved in a side project called The Jungle Show which features Billy Gibbons, Chris Layton, Mike Flanigan, who produced this record, and Jimmie Vaughan. I mention this because Jimmie has had a profound influence on Sue's recent music. Their styles are very similar, and I mean this in the most complimentary way. Jimmie guested on "The Ice Queen" album and he is a guest here on the original "Hurricane Girl" which is perhaps the best track on the album. Hooking up musically with Jimmie Vaughan makes Sue look even cooler. Just like hooking up with Sue Foley makes Jimmie look cooler. Their musical chemistry is undeniable.

There are several other stand-out tracks on "Pinky's Blues" such as the slow burning ballad "Say It's Not So" which is another Angela Strehli composition and "Think it Over," another ballad that will remind you of what a great vocalist Sue is. There's also a rip-roaring version of the Frank Lee Sims classic "Boogie Real Low." As great as Sue's take on this song is, the definitive version (in my humble opinion) is by another great Texas bluesman named Johnny Winter. Remember him?

The final track on the twelve-set disc is a Willie Dixon song called "When the Cat's Gone the Mice Play." This song was made famous by Junior Wells. It's interesting that the opening guitar riff is exactly like Junior's signature song "Messin' With The Kid." It's a great send off to a tremendous record.

Thirty years into her career Sue Foley is thriving. The Jungle Show is ripping it up in the Austin area. Her live shows are always a blast and her last two albums are her best yet. She's also become one of the greatest blues guitarists in the world. And let's be honest here, she looks like she could be Amy Adams' big sister. She's never sounded better or played better than she does on "Pinky's Blues."

- **Bill Harriman**



Lowell Fulson Live! with Jeff Dale & The Blue Wave Band

On November 5, 1983, blues guitarist Lowell Fulson played live at Los Angeles' Club 88, backed by Jeff Dale & The Blue Wave Band. Dale convinced the club's owners to have a blues night on the first Saturday of each month, and Fulson was the first featured guest at these shows. This particular night also happened to be recorded, for no specific reason it seems, and the resulting tape languished, one of many, in Dale's collection. Happily, the tape was recently rediscovered, and this album has been the result, just in time for the 100th anniversary of Fulton's birth.

The beauty of this album is its raw, real-life sound and feel, as the authentic bluesman cuts loose on ten songs with his well-traveled voice and powerful guitar licks. Opening with an instrumental track called Do You Feel It, the artist slides into covers and originals, with You're Gonna Miss Me, Too Many Drivers, and his own Reconsider Baby. Throughout the album Jeff Dale and his band provide tight backing that allows Fulson to take his place in the audio spotlight.

Fulson's career highlights include writing material recorded by Elvis Presley, Eric Clapton, T-Bone Walker, and Greg Allman among others. He also played a role in the career successes of such stars as B.B. King, Ray Charles, and Otis Redding. He doubtless was an influence for the expressively reverent Jeff Dale and his bandmates, who look notably young in the album cover photo taken some thirty-eight years ago: their standard practice during these blues nights was to open a show, then return to the stage as the backing band for the featured star of the evening. One must wonder if there are more such tapes waiting to be discovered, from the list of blues greats who performed with them at this venue.

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To learn more about this newly rediscovered gem from the past, go to www.jeffdaleblues.com.

- Jon Persson



Sunny Bleu & The Moons "Breakfast Served Cold"

Cocco Music LLC

American Singer-Songwriter, Kelly Day, is "Sunny Bleu". The gregarious, and personable woman called "Sunny Bleu" known for her straightforward lyrics, passionate performances, strong vocals, and playful personality. The Moons are her backing band, and they are made up of Nic Cocco on guitar, Paul Kastick on drums and Alex Karasinski on bass guitar and they work out of 148 South Street Studio on a regular basis. ** from Sunny Bleu info sheet: On her 11 track debut album, "Breakfast Served Cold" Sunny Bleu uses every hue in the Blues pallet. While there might be flirtations with shades of jazz, pop, and country sprinkled across her canvas, Sunny's primary color is most definitely Bleu.

In my background research of this artist I was disappointed in not finding much information on Sunny Bleu. Even her own website was pretty sparse on info, no performance dates, nothing but a splash page. I think in today's digital world this is a grave over-site especially in the music business where artists need to turn listeners into a loyal fan base. In any event I resorted to look into FaceBook and YouTube where I did find various performances and interviews. Unfortunately this only confused me more because although her live performance videos absolutely rock the house, her album overall was like a 427 Cobra with a governor on the accelerator. You could hear the potential on the album but it lacked the fire. Several artists "need" that live audience energy to really let go and shine.

At first listen to Sunny Bleu's album "Breakfast Served Cold" first track "Let

It Slide" Grace Slick is the first voice that comes to mind, a very much in your face and passionate female Rock singer with rich and slightly raspy overtones. It sets me in the mood with anticipation to see what comes next. In track three I would describe "On Your Way To Me" as a rock ballad, and the next track "Autumn Leaves" is actually the Spanish love song "Besame Mucho". To her credit Bleu actually takes a serious stab at singing in Spanish. In track six, "Winning" is a Joan Jett style rocker song that will get you going. In the "King of Hearts" Bleu lets the band show off their talents especially Paul Kastick on drums. When you listen to "Bedroom Rendezvous" you will recognize this isn't the first track on this album with a Latin flair, cha-cha anyone? Finally, the true blues side of Bleu shows itself in "Denver". Although it's tame in nature and borderline Pop I would still call it blues. And lastly in "I Should Be Sleeping" is another heart-felt and passionate rock ballad where the spotlight is on Bleu's voice and it truly shines. If you are a female rocker fan you will appreciate the talents of Sunny Bleu. "Breakfast Served Cold" is available at Amazon.com.

Until Next Time - Adrian Webb



Alan Privee "Friday Night"

From deep in the country that is Connecticut's Northeast corner comes a new album, appropriately of country rock music, from the pen and guitar of Alan Privee and friends. Nine new songs, written by various iterations of Privee, guitarists Bob Crowley and Chris Boyd, provide a narrative set to music that carry the listener through moments in time we may all, in some way, relate to. And this, after all, is the essence of what makes a country song.

The album opens with Shifting Desires, a song warning about bad love, sung with the grit of experience by Alan Privee. Avondale reminisces about younger days, carefree at Avery's boatyard when ten cent

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sodas and salt water filled the senses and nourishing smiles hinted at days to be. One Strong Written stands with the oppressed so they will not stand alone, asking since "It all stems from Hate, is this what our God would create? I stand one strong." There are songs of loss, with If I Could, and of lost and struggling love, with Susie Says and Broken Man; and, a closing song called That's Christmas, a fond look, back and ahead, at the Christmas traditions of friends and family in the singer's home. In all it is a fine collection of country rock songs from a small town in Connecticut's quiet corner.

In recording this album, Alan Privee has assembled an impressive group of musicians, who provide a solid and supportive backing to his gripping vocals. Besides the three guitars, to which Chris Boyd adds his timely Pedal Steel, there are Mike Palazzalo on bass, John Marano on drums, Ken Beckmann keyboards, Dave Albro lead guitar, and Ken Serio on percussion. The collected experience shows in their ability to embellish songs without overpowering them.

More info on this and earlier works may be found on Facebook at Alan Privee Music.

- Jon Persson



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

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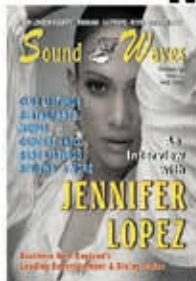
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