

Southern New Waves

Magaz

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**Volume 32
Issue 5
May 2022**

**An
Interview
with**

**BRUCE
KATZ**

Plus

- Jim Carpenter
- Daphne Parker Powell
- Dana Fuchs
- Adelaide Fay
- Scott Ramminger
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Cover & Story Photos by
Tom Joyce

MAILBAG

Dear Readers,

It's May and summer is almost here! It's an odd time of the year, one day it's t-shirts then the next it's get the winter jacket out again. No wonder us New Englanders have such a range of emotions! But the area is gearing up for the season. Venues are open with great music and the restaurants are busy. So enjoy the roller coaster month and enjoy everything our area has to offer.

Be sure to tell the advertisers within that you saw their ad in Sound Waves. They are the reason this publication is free and has been around now for 32 years! Your support is appreciated.

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David L. Pottie

Publisher



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MUSIC NOTES

“Johnny Colla’s Hearing Voices Again”

By Mark T. Gould

A cappella: “Without musical accompaniment”

--Webster’s Dictionary definition

A cappella: “Different, close harmony possibilities and inversions, vocal blend and timbre”

--Johnny Colla’s definition

Believe me, he would know.

Taking a medically-necessitated (not for him) hiatus from his creative, rock-solid work as a guitarist, saxophonist, songwriter and arranger of the long-time, hard-working Huey Lewis & The News, Johnny Colla has returned to pretty much his first love.

The sound of voices.

Just voices.

Other voices.

A decade ago, during another break from the News, Colla released his second solo album called “I Hear Voices!” As the title suggests, it was a departure from his first solo album, “Lucky Devil,” as it focused more on the vocal arrangements, which made some sense because he originally conceiving the project as a cappella release.

It didn’t quite work out that way, but the a cappella idea remained in the back of his mind, he said, leading to the genesis of the recently-released “I Hear Other Voices!!”

“Truth be told, the sparseness of “Other Voices!!” was my original intention when I first cut the tracks for 2012’s “I Hear Voices!,” he told me in a recent interview.

“The instrumentation on ‘Voices’ was originally supposed to function as subliminal background music for the vocals, like so many of those old 50s records,” he added. “But when I got down to mixing, the music seemed to work at the time, so I kept the band in there, loud and proud.



“After its release and that all-important ‘reflective time,’ I realized my first notion was the right one, and I immediately went to work on a more a cappella version,” he recalled. “Right around that time, our band started focusing on songwriting and a concept for what would become ‘Weather,’ (the latest HLN album) and I put ‘Other Voices!!’ on hold.”

The return to the new project, or more specifically, the return to fine-tuning the old project to its initial concept, has kept Colla busy, as health problems for front-man Lewis has sidelined the News from both the road and the studio.

Ironically, the hiatus has given Colla time to revisit and revise “Voices” to match the sounds in his head.

“The moment I wrapped up the mixes, mastering and packaging for ‘Weather,’ I switched gears and got right back to work on ‘Other Voices!!,’ Colla said.

“The vocal arrangements were actually already there, and the truly fun, creative part for me was stripping the tunes down for the first time to decipher which songs would hold up as a cappella, and which ones wouldn’t.”

The results are staggering, which shouldn’t be surprising when you consider Colla’s pedigree, working with distinctive vocalists as Van Morrison, Sly Stone, and Lewis. Put that togeth-

er with his songwriting and arranging prowess of such well-known hits as “Power of Love,” “The Heart of Rock and Roll,” “Workin’ For a Living,” and “If This Is It,” and you’ve pretty much got a combo that can’t be beaten.

But it took some work, and some good-old trial and error, Colla remembered.

“A good example is ‘Save The Last Dance For Me,’ he told me. “When I stripped away the music, the tune didn’t hold up. The vocals on their own just weren’t very interesting. On the other hand, the bonus track, ‘Mama Said’ didn’t work on “I Hear Voices!” with music, but it worked fantastically when I took the music away!”

“Confused yet?” he laughed.

Colla’s passion for the lone singing voice goes back a very long way, he said.

“It goes back to church, most likely, and it doesn’t get any better than that with all that natural echo banging around in the room,” he remembered. “A guy could step on a cat’s tail and it would sound good in church!”

But, he also became exposed to it outside of church.

“I didn’t have words for it at the time because I was too young, but in hindsight I now realize I was doing vocal harmony critical listening as far back as I my memory goes,” Colla said.

“Close harmony voices mystified me, they caught my ear and attention at a very early age, and I’ve spent a lifetime trying to figure out the magic of how it all works,” he added.

“As an adolescent, it was The McGuire Sisters (‘Sugartime’), Marty Robbins (‘El Paso’), and Frankie Lynton and The Teenagers (Why Do Fools Fall In Love?), to name a few.

“During my teen years, and beyond, my biggest influence was, without a doubt, Brian Wilson’s brilliant work with The Beach Boys. In fact, the close harmonies in my version of ‘Naturally’ greatly resemble The Beach Boys’ ‘In My Room.’ and why not? The single was a part of my brother’s 45 collection, and I damn-near wore that record out!”

And, that notion crept its way into HLN, he said, where their a cappella performances of a handful of tunes may well be the highlight of their concerts each night.

“Most folks know that part of our pre-show regiment was to sing a few of our

favorite R&B tunes to warm up our voices,” Colla said. “Well, after doing it a few hundred times, it started to sound pretty doggone good!”

“I remember one night Huey suggested we just throw caution to the wind, find the right place in the set, and give it a go,” he added. “I also remember one bandmate not wanting to do it, while

“I suppose in a strange way ‘Other Voices!!’ is close to the a cappella record I always wanted to make with HLN,” he added. “The song selection would certainly have been different (with HLN), but the idea of subliminal instrumentation and percussion was one I’d had for a long time, and we surely would have implemented it.

“I broached the subject of a HLN a cappella record to the guys several times through the years . . . a no-brainer for us really,” he said. “But the consensus was it was something we could do somewhere down the line, maybe when we needed it. Sadly, that time may have come and gone.

And, although he is clearly proud of his two “Voices” releases, Colla said getting back to work with the News remains a priority.

“At the moment, Huey’s still having hearing issues, but I’ll tell you what . . . if something changes, you can bet your bottom dollar Johnny Colla will be the first guy in line to hop on that HLN

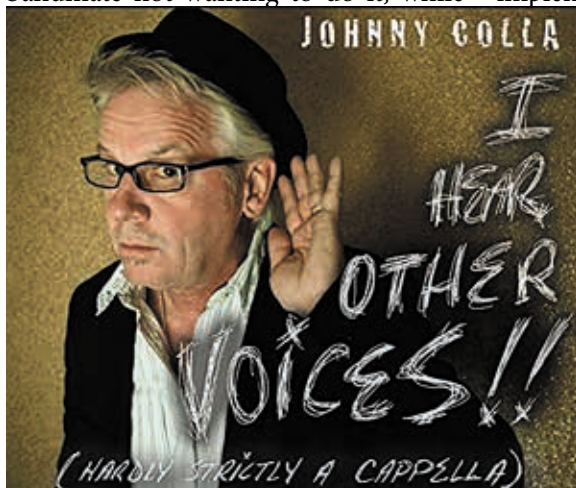
Rock ‘n’ Roll bus!”

After hearing me describe the finished “Other Voices!!” project as cool, he pretty much concurred.

“‘Cool’ actually kind of sums it up for me,” he concluded. “It ain’t hip, it ain’t new, it ain’t trendy . . . just kind-of . . . cool!”

“Now, I just need a few hundred thousand more folks to see it the way we do!” he added. “I think including some candid dialogue before and after a few cuts helps with that ‘cool’ factor . . . gives the listener the feeling they’re in the control room when the tracks were cut.”

Clearly, Johnny Colla certainly knows the definition of a cappella.



I liked the idea, but he didn’t think we were quite ready. A few shows later we gave it a shot, and the rest is history. Our first attempt may have been ‘Chain Gang,’ but now I’m guessing, “



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GRAMMA'S ATTIC REVUE

"James Waine Carpenter The Writer of Prose & Songs"

By Gramma

As many of you already know, Gramma's Attic is where adventures begin, secrets are shared, and treasures are found. I feel so blessed to be able to go on the adventure of an interview to find out the secrets that can be discovered, sharing the treasures of those talented people in our community with you, my beloved readers.

This month's adventure begins many decades ago on an island in Virginia called Chincoteague Island. This is where the object of my interview was born. I am sure that Jim Carpenter was born with a muse in him, but the lifetime musician did not start writing fiction until after his son was born in 1991. He explained to me that he is a keen observer and loves to study human interactions, good and bad . . . like a sponge, absorbing the things that he sees and hears in the world around him. Similar to wringing out a sponge, his writing often emerges completely formed at once, "if imperfect."

Jim has recently released several books of short stories. Now he has released yet another book of short stories including the novella BLACK NARROWS. The title of this book is OYSTER, and unlike the other, rather humorous, southern fiction-based books that came before it (BOX OF SIN and JUBILEE), OYSTER is, as Jim puts it, a bit on the dark side. Jim says that his short stories come together quickly as if he is being dictated to from an inner voice. "It's cliché, but necessary for me and my randy self-editor to stay out of the way until they're finished." Over the years Jim says that he has written nine books of short fiction. He has started releasing the collections over the past couple years. He

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largely ceased writing to focus on getting the stories out in print. As a writer I understand how he feels. There are times when the words in our heads just need to be put on paper and sent out to the universe. Jim has this need, and we



as readers of his prose, we are glad of it.

Oh my, you thought that I was just writing about a writer of books... Let me introduce you to a music maker extraordinaire. Jim Carpenter has been doing the music making thing since around 1975. He says that he first started out doing a solo act, adding his originals until eventually having a full 4-hour set of his original music. Then

he started enlisting other musicians with the same interest in the music. "It can be difficult locally to do original music exclusively. Many club owners want to play it safe and people want to hear the songs they are familiar with. I do as well sometimes."

Comfortable with the challenging task of being a ballad writer, Jim was initially drawn to the story songs and humor of Randy Newman, Tom Waits, and Mickey Newbury . . . partial to the even more difficult technique of internal rhyming. Musically, he has been influenced by various genres that include, but are not limited to, Texas folk, Country, Cajun, and Reggae. As a guitarist, his favorites are Ry Cooder, Leo Kottke, and Tony Rice. Often finding himself as chief songwriter and front man, Jim is most comfortable onstage when surrounding himself with amazing vocalists. Some of the past bands he has performed his songs with are: The Delmorons, The Articulate Bums, The Non-Prophets, and The Full Dempsey. Today he is involved with three bands. Many of you may have heard of the Hoolios. They have created a fine reputation for themselves and now have a solid following of fans . . . many of whom are dancers who like the diversity of The Hoolios' eclectic repertoire. Then there is the CarLeans. This popular acoustic quartet came about as somewhat of a surprise, a pleasant surprise. The MacLean sisters had come to Jim to produce and record some of their own songs. The story goes that they had five songs that in Jim's opinion, were the most amazing first efforts he had heard. The record was eventually fleshed out with compositions by Jim, as well as the twin's father and ace songwriter, Roy Dunn MacLean. With Jim on guitar and vocals, the beautiful voices and sibling harmony of the MacLean sisters, and Corina Malbaurn on upright bass, The CarLeans were formed. Get out and catch them this weekend on May 6th at the Garde Arts Center Oasis Room. It will be an amazing evening of music! And last but by no means least, Jim has a new CD entitled In the Shadows of Dixie that has just been released with the help of a stellar group of musicians calling themselves Southern Fiction, many of whom were graciously borrowed from Sunday Gravy, one of New

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England's premier bands.

You can find all the bands' tour dates on several sites such as on Facebook, www.thecarleans.com, www.thehoolios.com . . . and their numerous cds on CD Baby and iTunes. Jim's books can be found on Amazon, www.jameswainecarpenter.com, and in local bookstores such as Bank Square Books, Mystic, and the Savoy in Westerly. His production company is LOCO DARE Productions, PO Box 214 Niantic CT 06357, www.locodare.com, locodare@aol.com

Jim asked me to mention several musicians who have been generous in supporting his musical endeavors over the years, if by no means a full list: Jake Carpenter, Sarah MacLean



and Rachel MacLean-Sargent, Corina Malbourn, Sandy Allen, Ron Lewis, Bill Light, Mike Derry, Mike Palazzolo, Jay Dempsey, Dave Allen, Jim Tarbox, Mel Corcino, Jay Hartley, Jamie Conroy, Patrick Kirker, The Village Jammers, Vince Thompson, Laura Light, John Mock, Tommy Giarritano, and Rick Koster. There are hundreds more fans

and people that have supported Jim over the years, and he hopes that you will become one of them. Thank you for taking the time to read this little blurb by this author it is my monthly pleasure to bring amazing people from the community to you. See you out at the shows and please stay safe and healthy. Until next month...

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The Man With The Big Beat: An Appreciation of John Rossi

By Mark T. Gould

I don't remember which I was hitting harder, my foot on the floor, or, more likely, my Heineken bottle on the bar.

It was a Sunday night at the Knickerbocker Café, aka "The Knick," in Westerly, Rhode Island, and I was perched in my usual spot, the middle of the bar, my stool swiveled toward the stage, where one of my all-time favorite bands, the original Roomful of Blues, was swinging the night away, as usual.

For me, the original Roomful was a band made in heaven, featuring the triple-line sax horn section of Greg Piccolo, Rich Lataille, and Doug James; the bluesy, soulful vocals and tasty guitar of Duke Robillard; and the masterful piano strokes of Al Copley.

Yet, as swinging as they were (and still are, I might add, as The Founders) none of them was the source of my pounding duet on the floor and on the bar.

That came courtesy of the incendiary drumming of John Rossi, the engine, the big beat, that made the original Roomful roar.

Rossi, who passed away last month at the age of 79, was a barrel-chested keg of dynamite, never flashy, yet so powerful, behind his kit.

"All musicians were envious when they heard him," Piccolo told me. "The way he played was simple and honest, and he made it look easy, but I can assure you, it wasn't."

"For me, and for all of us, John provided the perfect groove and sound," Robillard added. "He was older and came from the era of music we wanted to play. Authenticity is what John brought to Roomful of Blues. He was the foundation."

That authenticity can be traced back to Rossi's youth, growing up in his birthplace, Providence, Rhode Island.

As a young man, he saw tenor sax star Red Prysock perform at the Celebrity Club in Providence. Prysock's drummer had the biggest cymbals Rossi had seen, and he became fixated by the big sound they made as they rode atop the heavy backbeat propelling Prysock.

Thus inspired, he took up the drums at age 17, and played in many early Rhode Island rock 'n' roll and rhythm and blues bands, recorded with the Del-Rays in 1961, and then spent three years with the area's premier band, the Rockin' Savoy's, led by tenor sax player Louie Camp.

His mother Jennie, a classically trained pianist, encouraged Rossi's interest in music, all the while admonishing him to learn to read music, telling him he would never get ahead if

he failed to do so.

Rossi caught his first break when he teamed up with the Hamilton-Bates Blue Flames in the late sixties. The group, co-led by tenor player Scott Hamilton and guitarist Fred Bates, was causing a sensation in New England music circles with its emphasis on swing.

"After hearing John and meeting him with The Hamilton-Bates Blue Flames, we knew he was the perfect drummer for us," Robillard told me.

"I don't recall exactly the situation with contacting him about working with us, but we did have an audition/rehearsal," he recalled. "We drank a lot of beer, played some blues and by the end of rehearsal he was our drummer. We clicked immediately."

"We were kids wanting to play the blues authentically, and John had the touch and the sound with his old Radio King drums and big ride cymbals. For me, and for all of us, John provided the perfect groove and sound."

"I was 19 when John walked in (to the audition)," Copley said. "He was 10 years older than me, which seemed like a lot, and he was a great character, a true Providence bad boy. I was impressed with his authenticity. He was the real deal, man, and wow did he have a powerful shuffle!"

"Everybody loved him from the get-go," Piccolo added.

With Rossi pushing the beat as only he could, Roomful developed a reputation for a style of musicianship that was almost primitive in the progressive rock days of the 1970s, and it was Rossi's driving style that was at the root of the band's sound.

He always said that he strove for a powerhouse sound, and that was what he delivered, sitting behind that vintage set of Slingerland Radio Kings and 24" ride and 22" crash cymbals.

"His whole life, John played the style that we all wanted to play," Piccolo said. "He defined the sound of Roomful. He provided a rockin' canvas for me as a tenor man."

"John found his home in Roomful," the band's road manager, Bob Bell, said in his eulogy at Rossi's funeral. "He was in his natural habitat, the perfect environment, playing the music he truly loved, with a three-piece horn section. What could beat that?"

"I got to help him set up his drums every night, set his monitor, and learned how to read his signals from the stage if there was a problem with his equipment," Bell continued.

"I found that to be quite amazing, sort of a lesson in applied schizophrenia, in that I'd get a nod from him, and I'd creep up to the drum riser, and with a glance he'd indicate a dangling mic, or a failing cymbal stand, all the while concentrating on whatever tune it was the band was playing," he recalled.



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BAND DATES

AZALEA DRIVE

11,22 - Chapter One, Mystic, CT 5-8
21 - Stonington Vineyard, Stonington, CT 1-4

THE CARTELLS

6 - Town Hall, W. Hartford, CT 8-11pm
7 - Pavilion, Salem, CT 6-8pm
8,22 - Maugle Sierra, Ledyard, CT 3-6pm
18 - Knick, Westerly, RI 7:30-10pm
21 - Bill's Seafood, Old Saybrook, CT 7-10pm

CHRISTOPHER JOHN

6 - Rosy Tomorrows, Danbury, CT 6:30-9:30
7 - Friar Tucks, Mystic, CT 9-12
8 - Thimble Island Brewery, Branford, CT 2-5
12 - Rosy Tomorrows, Danbury, CT 6-9
13 - Glendale Grill, Easthampton, MA 6-10
14 - Riverwalk, Derby, CT 6:30-9:30
15 - Bill's Seafood, Westbrook, CT 3:30-6:30
20,26 - Zina's, Marlborough, CT 5-8
21 - 7 Bs, Westfield, MA 8-11
27 - Village Pizza, Preston, CT 8-11
28 - Sonny's Place, Somers, CT 1-4
28 - Harp & Dragon, Norwich, CT 7-10

DARIK & THE FUNBAGS

4 - Nichols College, MA
7 - Chicago Sams, Cromwell, CT 8:30pm
21 - Woodbury Brewing, Woodbury, CT 8:30pm
28 - Sunset Grille, Watertown, CT 5pm
29 - Sonny's Place, Somers, CT 3pm

DON'T TELL LISA

13 - Tipping Chair, Milldale, CT 8:30pm
28 - Rocks 21, Mystic, CT 7pm
30 - Sonny's, Southington, CT 2pm

Dr. G & THE BELIEVERS

13 - Phoenix, Pawcatuck, CT 9:30-11
21 - Alfa's, Milford, CT
27 - Filomena's, Waterford, CT

EIGHT TO THE BAR

13 - Winchester Cafe, Portland, CT 7:30-11
20 - Parrott Delaney, New Hartford, CT 7-10
30 - Captain's Cove, Bridgeport, CT 3:30-7pm

F & BLUES BAND

13 - Phoenix, Pawcatuck, CT 7:30-9
28 - American legion, Montville, CT 4-7

FLEET

6 - The Social, New London, CT
12 SOUND WAVES

FRANKLIN BROTHERS

28 - Phoenix, Pawcatuck, CT 7pm

JAMES HARRIS

4,11,16,18,25,28 - Daniel Packer, Mystic, CT 9:30pm
14 - Friar Tucks, Mystic, CT 9pm
20 - Village Pizza, Preston, CT 8pm
21,29 - Maugle Sierra, Ledyard, CT 3pm
26 - Shunock Brewery, N. Stonington, CT 6pm
27 Grey Sail, Westerly, RI 4-7pm

KEN ATKINS & THE HONKY TONK KIND

14 - Turnpike Cafe, Montville, CT 7pm

LARA HERSCOVITCH

6 - Olde Church, Meriden, CT
12-15 - Folk Alliance, Black Mountain, NC

NICK BOSSE

6 - The Bridge, Pawcatuck, CT 7pm-10pm
12 - Filomena's, Waterford, CT 6pm-8pm
13 - Foxwoods Atrium, Ledyard, CT 9pm-1am
14 - The Barn, Groton, CT 8pm-11pm
15 - Stone Acres Farm, Stonington, CT 12pm-4pm
20 - Surf Cantina, Westerly, RI 8pm-11pm
21 - Rathskeller, Charlestown, RI 8-11pm
27 - Phoenix, Pawcatuck, RI 7:30-10:30pm
28 - Village Pizza, Preston, CT 8-11pm
29 - Tamarack, Voluntown, CT 12:30pm-7:30pm

RAMBLIN' DAN STEVENS

12,21 - Woodfellas, New London, CT 7pm
13 - Daniel Packer, Mystic, CT 9:30pm
14 - Public Library, Fairfield, CT 2pm
15 - Fort Hill Brewery, Easthampton, MA 3:30pm
19 - The Barn, Groton, CT 6pm
20 - NewSylum, Newtown, CT 6pm
22 - High Nine, Deep River, CT
26 - Joe's Station, Cromwell, CT 7pm
27 - Kinsmen Brewing, Milldale, CT 7pm
28 - Po's, E. Hampton, CT 5pm
29 - Shunock Brewery, N. Stonington, CT 4pm
30 - Parade, Old Lyme, CT 10:00am

TSC ACOUSTIC

8 - Preston Ridge Vineyard, Preston CT 12-3pm
14 - The Estuary, Old Saybrook CT 6:30-8:30pm

TURNPIKE ALLSTARS

29 - Turnpike Cafe, Montville, CT 3pm

YELLOW BLACKBIRDS

14 - Sneekers, Groton, CT
20 - Rocks 21, Mystic, CT
28 - Sunfox campground, Lisbon, CT
29 - Odetah campground, Bozrah, CT

Mail Listings to the magazine or
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JUNIOR MACK

**WED. MAY 11th
7:30pm**

Self-taught at the age of nine, Junior Mack's soulful style is rooted in Gospel and blues.




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"So, he's got his right foot pumping the bass drum pedal, the left one on the high-hat pedal, he's hitting the snare with his left hand, and shimmying the ride cymbal with his right hand in between playing accents on the other cymbals with the same hand - all these rhythms, counter rhythms, cross rhythms, each hand and foot keeping different time," Bell said.

"Then, after I had accomplished whatever task it was, he'd motion for me to come close, and at the same time he was executing a press roll or a fill he'd mutter, 'Get me some cognac, Bob, I've run out.'"

Rossi remained with the band until 1998, when, tired of the endless hustle and bustle of touring, he quit to stay home with his wife Linda and family in Providence, staying on that path even as the others reformed as The Founders.

"We hoped John might play with the Founders, but when he gave up drums, he quit for good," Robillard remembered. "It caused him a lot of physical pain for many years toward the end of his time playing, so I personally didn't expect him to join us."

"He literally put his sticks down, and stopped performing," Piccolo said.

"I always called him, and begged him to come play," Copley said. "He wanted to, but he would simply say 'you know me Albi, when I put something down, I put it down forever. I put the sticks down, and that's that.'"

"John is respected far and wide for his groove, old school technique and big sound," Robillard said. "He was the last of his style of drummer that I'm aware of. Plus, he was a great and interesting guy."

"His motto was 'aim the beat at their feet' and that was what he did," Bell said. "In doing that, he swung the band, he swung the floor, he swung the room; heck, with a big enough PA he would have swung the (whole) nation. He was relentless."

"John Rossi inspired at least one generation of drummers with that Big 40s beat, the music that became rock 'n' roll," Copley said. "The same way every guitarist wanted to be Jimmie or Stevie Ray Vaughan, every four-piece blues band wanted to be the Thunderbirds, every blues drummer wanted to be John Rossi."

"He was the backbone of Roomful and a very strong backbone! We were blessed to have him," Piccolo told me. "He was the 'Real Deal.'"

Rossi is survived by his wife, his daughter, Lisa Paiva of Smithfield, and his two grandsons: Anthony and Joseph, among others.

As well as, but certainly no way nearly as important, a legion of fans like me, pounding to his rhythm on the floor and on the bar.



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BRUCE KATZ

By Bill Harriman

In the liner notes of the album "Journey to the Heart of the Blues," a record that will be discussed in this interview, Bruce Katz is described as a virtuoso piano genius. He's actually being under sold here.

Bruce began playing classical piano as a young child before gravitating towards blues and jazz. He studied at the Berklee College of music and years later at the New England Conservatory in Boston where he received a master's degree in jazz performance. He also became an associate professor at Berklee where he taught a class in blues history among other things.

As a recording artist and a live performer his accomplishments are staggering. He started to make a name for himself when he toured with Barrence Whitfield and the Savages back in the late eighties. But it was his tenure with the sensational Ronnie Earl and the Broadcasters that really made music aficionados take notice. The music that band released in the nineties was some of the best records of that decade.

Bruce, always an in-demand keyboardist, also toured with such acts as Delbert McClinton, Duke Robillard, John Hammond, Jaimoe, Butch Trucks, Gregg Allman, and the Allman Brothers Band themselves. Besides the dozen or so albums he's released as a band leader, he's also appeared on albums by Mighty Sam McClain, Jimmy Witherspoon, Kenny Neal, Tab Benoit, Debbie Davies, Joe Beard, Bryan Lee, Little Milton, Paul Rishell and Annie Raines, and Alexis Suter among others.

These days Bruce is touring with his own band that includes Aaron Lieberman on guitar and vocals and Connecticut's own Liviu Pop on drums. This phone interview took place on Thursday afternoon March 31st. Bruce was relaxing at his Upstate New York home.

BH – It must be nice to be able to tour again.

BK - "Yeah, we did a few tours last year before the surge of the winter kept us home in December, January, and February. But we're going out a lot right now. We're about to go down south next week. We're playing the Tampa Bay Blues Festival followed by a week of clubs. Then we'll go back out in May and to Europe in July. So, we're going to be busy which is nice after sitting around for about a year and a half."

BH – I was in Woodstock, NY recently and saw a poster advertising a show at the Colony with Nels Cline of Wilco with you as a special guest on keyboards. I was there last summer when you sat in with the Gabe Butterfield Band. Is it a different mindset for you when you're someone else's special guest as opposed to being the

headliner?

BK - "Yes, a completely different mindset. I've done a lot of sideman gigs, high profile things with Delbert McClinton, Ronnie Earl, John Hammond, and Gregg Allman. And I always try to be myself and be creative but, if I'm playing with Delbert McClinton let's say, I try to see the world through Delbert McClinton's eyes and I try to be creative at myself within his world view. Because I'm supporting him. When I was with Gregg Allman we would play the tune 'Dreams' and I'd go completely nuts on it, really out there. And the first time I did it I'd go 'uh-oh,' that might have been too much. I walked up to him and said, 'Was that ok?' He said, 'Oh man yeah, that was great.' So that's cool but I do think, just like if you're in the orchestra and the conductor has a certain view, you tailor what you're doing to what the conductor is. And I expect that in my band. It's not like I'm telling people what to play. But if you want the music to be as good as it can be, and there is somebody who is writing the tunes for his own project, I think it's foolish to say, 'well I'm just going to do whatever I feel like doing.' That's not what I do. It could be challenging this weekend. (with Nels Cline) It's way out of my comfort zone. But I know how to play this music. I just never do it anymore. You know what I mean? In fact, I was sitting here working on it right now. It's going to be really fun. So anyway, the short answer is, when I'm a sideman with somebody I just try to see the world the way they see it and then work my own identity and creativity inside of their view of the world."

BH – You're now working with a drummer who is immensely popular here in Connecticut. How did Liviu Pop become a member of your band?

BK – "I almost never have substitutes in my band because it's not the kind of band that you can say 'this one's a shuffle,

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this one's a slow blues or whatever.' But he's been a sub for the times that I needed a sub for about the last five or six years. He was originally recommended to me by Chris Vitarello who is a Connecticut guy and was my guitar player for thirteen years. So that's how I met him. And Liviu got a festival gig in Romania about five or six years ago and we went and played it with him as the Bruce Katz Band. And then whenever I would need a sub, I would call him. He amazed me because he not only plays great and sounds great, but he would learn all my stuff just to do a one-off gig. My stuff you really have to spend some time on. It's got tricks and weird forms. So, I knew that he really liked the music, and we had a good feeling whenever we did play with him. So, when Ray Hangen (Bruce's former drummer) started playing more with Gabe Stillman who is up in Buffalo, it became really hard to get together and work on things with somebody who lives in Buffalo. And seemed like Liviu was the obvious choice so I called him up. Well actually he was subbing with us in Vermont at a festival last summer and it was just so great I just asked him right there to join the band."

BH - I understand that you just started working on a new record. Can you tell me a little bit about that?

BK - "We should be doing it I'm hoping in June. We almost have a complete album's worth of material that I'm happy with. I feel like I need to maybe write a couple more tunes. Well, it's a continuation in some ways of stuff I've been doing for thirty years. There's a mixture of jazz and blues and gospel, and original takes on those kind of things. When my band originally started out it was purely instrumental. I really pour over those tunes and try to create memorable melodies because when you're not singing words, the melody has to be seriously meaningful in order to have it stand out. However, we are also now doing a couple of vocal tunes per album for the last few albums. Now we have Aaron Lieberman in the band, and he writes great lyrics. He and I, we have a great musical connection and I expect half of this album to be vocal tunes that Aaron is singing. We're playing a bunch of them out right now and they're great man. I don't know how to describe them really. There's a couple that I would say are kind of rock tunes with the Bruce Katz band angle on it. There's going to be some new elements, some of the kinds of things that you might expect from my previous ten albums, which is amazing that I have ten albums out. And some new ideas and some really great vocal tunes on here I think."

BH - Your last record "Solo Ride" was just you on the piano. Were you at all nervous about releasing a solo album?

BK - "Yes, I was. I had wanted to, and I'd been urged to for twenty years to make a solo piano record. Usually on all my Bruce Katz records there'd be one solo tune on it. Sometimes, for me, that would be the highlight of the album. And so, I wanted to do it and fortunately Ben Elliott and American Showplace, the late and seriously great Ben Elliott, was very enthusiastic about it. It's not the most commercial record you could put out, a solo instrumental piano record. But he and the record company were very gung-ho about it. So yeah, it was totally scary on various levels. Totally naked. I mean what I was worried about, and it turns out I didn't need to

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Continued Page 24



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7-10 PM

WILLIE JONES III Quintet

at the “Side Door Jazz Club”

by Adrian Webb

It's been many years since I saw BB King at his club in Las Vegas, and Wynton Marsalis at the Blue Note jazz club in NYC, so when I had the opportunity to review the Willie Jones III Quintet playing at the Side Door Jazz Club in Old Lyme I was beside myself with enthusiasm and expectation. My regulars who read my previous reviews on Dave Mullen and Ken Serio already know how much I enjoy and respect Jazz, and to see it perform live at a local jazz club was only icing on the cake.

However, before I get into the crux of the show, my hats off and thanks to Ken Kitchings, owner of The Old Lyme Inn & The Side Door Jazz Club. There are only about a half dozen jazz clubs in all of Connecticut. According to Google, The Side Door Jazz Club is rated number one with a 4.8 star rating. And let me be perfectly honest, this was my first time at The Side Door and my first hand experience tells me they deserve their stellar rating. The boutique size room is elegant yet cozy with dimmed lighting, a metropolitan flair and every bit of what you would expect an intimate jazz club to look like. Not a bad seat in the house, no matter where you sit. The audience is always “in-touch” with the essence of the performing artist.

I arrived at the club with my gal-pal MaryGrace in-tow approx 45 minutes before the show was to start only to find the parking lot PACKED, not full but Packed with not one parking space available. You couldn't fit a Moped in there if you tried. As chance would have it the owner Ken Kitchings arrived just before me and also had no place to park. He situated his vehicle on the side lawn and invited me to park there as well. I had no idea who he was and I wondered if we were going to get towed. He didn't know me as the show reviewer for Sound Waves Magazine either and what a surprise when I saw him on stage as the club's M.C. doing a great job of warming up the crowd's enthusiasm. Although this was a Sold Out show Chris the club manager made sure all the guests had elbow room and were comfortable as the waitress/bar tender was busy keeping everyone's glass full.

So who is Willie Jones III?? Glad you asked - From his website: “With an unparalleled style of rhythmic expression, drummer Willie Jones III is one of the world's leading jazz drummers. In addition to honoring his monumental influences - the late greats Philly Joe Jones, Art Blakey and Billy Higgins - Jones' bold articulation and constantly innovative sense of swing are results of his life-long musical experience.” Jones can be heard on a host of recordings including Kurt Elling's GRAMMY® nominated Night Moves (Concord) and Eric Reed's Here (Max Jazz). Jones has worked with Sonny Rollins, Ernestine Anderson, Bobby Hutcherson, Wynton Marsalis, Cedar Walton, Frank Wess, the Dizzy Gillespie All-Star Big Band, Houston Person, Billy Childs, Eric Reed, Ryan Kisor, Eric Alexander, Bill Charlap, Michael Brecker, Herbie Hancock and Hank Jones to name a few. In this particular performance The Willie Jones III Quintet consisted of: Willie Jones III – drums/leader, Eddie Henderson – trumpet, Justin Robinson - alto saxophone, Keith Brown – piano, Dez-

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ron Douglas - bass

Without further ado it was show time and Ken introduced the band. The excitement was further heightened when Ken announced that his jazz club “The Side Door” is going international with their jazz recording label – “Side Door Records” and The Willie Jones III Quintet session was being recorded LIVE that night. The audience was eclectic with all sorts of people and ages coming together and the anticipation was high for another great performance at the Side Door. The show was both flawless and inspiring. What some listeners don't understand is that beyond what I call the root melody, everything else the musicians play is interpretation and improvisation. And when The Willie Jones III Quintet brings it all together it's amazing.

When the band took a break Jones found the time to give me a 5 minute interview between sets. My take-away was what a well grounded, down to earth, and nice guy he is. As we were talking we laughed about the common thread we share being self-taught drummers. He of course went on to formal training with percussion greats at the California Institute of the Arts, where he took drum lessons from Albert “Tootie” Heath and others. As for me with my limited talent I never got passed the garage band stage. Jones went on to create his own recording label “WJ3 Records” but beyond that he told me he was simply happy being a sought after, successful musician and grateful for all the bookings. As a matter of fact the very next morning Jones and the Quintet were flying to the west coast for a week of engagements touring California & Oregon.

During the show we sat at the bar with comfortable bar stools and a good vantage point. Right before the second set started Justin Robinson the alto saxophone player comes running to the bar and asks me to order him a drink and to let him know when its ready. While he was playing we were exchanging glances as I motioned to let him know his drink was waiting, just another tidbit that made the night fun, and interesting. All the band members were very open to mingling with the audience on their break and it was that kind of friendly, casual atmosphere that made the Side Door Jazz Club special. An overall magical night and we enjoyed every minute. When the show ended and the patrons were leaving I thanked Chris for a great evening and to count me in for future performances, a venue I highly recommend. The music of Willie Jones III and his Quintet is available on Amazon.com.

Until Next time – Adrian Webb



SOUND WAVES 17

BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies..Get ready for a Party!! HANDLEBAR CAFE is hosting a MOUNTAIN MAN DAY for friend and Bar Favorite Vermont KEN! Put it in your calendars!

JEFF MILLER is supplying the Pig, Awesome Band KILLIN IT (who I just went to see at MOHEGAN SUN during the TATTOO CONVENTION, where i spotted NICK CIPRIANO getting some fresh ink) will be playing with PAUL DEAN on VINCE NEAL like vocals, FRANK ALESSIO on bass, STEVE BRUNO and BILLY SOARES JR on guitar and INK MASTER SEASON 2 WINNER STEVE TEFFT on drums! Wtf?? Who doesn't wanna go to this party?? Join us on Sunday May 29 starting at 1! We're making a comeback, baby!



Speaking of comebacks, Just back from Fabulous MELISSA ETHERIDGE Show at TWIN RIVER BALLY'S CASINO with CALABRESE, ANDREA and VOC'S Star Server NICOLE CHIARADIO NOISEUX. Hit on by both sexes. It was fab! Little trouble with the valet. Guess we didn't leave the keys so they hadda move it with some thingie?? And That's the problem with push button cars!

Headed to ROCKS 21 to see Rock Star SUE MENHART tomorrow night. Super excited. Have not seen her out and playing in Years! It's time, sista!

Also, cruising over to THE BARN in Groton to see the LED ZEPPELIN



TRIBUTE BAND featuring KATHY ELIS. Hopefully going to see beautiful SAMANTHA STOREY while I'm there and snap a pic for my sweet readers! Should be quite the show!

But a moment, please. My heart is broken. Just a senseless loss. My friend and a constant partner in crime back in the day, KELLI ANDREWS has passed away. So young, so talented, so much life to live still. Her smile lit up a room. I love you, girl. You will always be in my heart.



Rompa Stompa. May Babies! LUNA, WADE ROBBINS, ZACH CONSTANTINE, JOE COON, MIKE GARDNER, BREE TALLMADGE, BRIAN GAUDET, ERNIE LOPES, GREG PIC-



COLO, CHARLINE DRUMHELLER, JOJO HOLLY, AMY FRENCH, KELLY EITEL, BRIAN WATROUS, KEVIN MANZELLA, ALEX DUBACK,



TINAMARIE PLENNINGER, JESSICA REYNOLDS, GEORGE THOMAS, MIKE HURD, KEN SORENSEN, JOHN DUGGAN, BRENDA PECKHAM, CINDY RUSSO, BIG HUMP and BOB DEMING!

MISQUAMICUT SPRING-FEST is this month, also THE ANNUAL OCEAN BEACH MILE LONG TAG & CRAFT SALE is on May 14! Also, the GARDE ARTS has the UNDERWATER BUBBLE SHOW for the kiddies, EAGLES tribute band ANOTHER TEQUILA SUNRISE takes the Stage on May 14, the NEW LONDON TALENT SHOW on June 25 and MYSTIC FILM FESTIVAL needs all films and screenplays submitted by May 5! Get crackin', peeps!

Happy Mother's Day to all the wonderful Mother's in my life, but special shout out to Miss DAWN MERSHON and Miss MICHELE MITCHELL. I wouldn't be here without you two. I love you!

*Ciao for now, my sweet Flies,
love you long time!*

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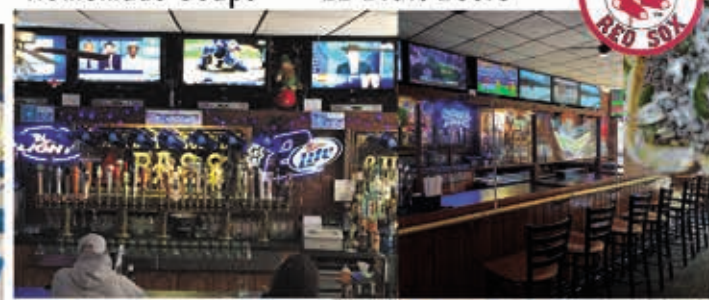
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Reviewed by Alice D. for Readers Favorite

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

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

Author Kenneth Pottie

Daphne Parker Powell

From NL to NOLA and back again!

By Ali Kaufman

The unique name Daphne may bring to mind the greek goddess or perhaps the pretty solver of mysteries on Scooby Doo but around these parts we immediately think of New London's song bird, Daphne Parker Powell, formerly known as Daphne Lee Martin. An absolute fixture on the music scene, Daphne has undergone a transformation over the last few years that is far deeper than renaming herself. It takes an incredible amount of courage, fortitude and patience to reinvent oneself, these are things that Powell has by the pound. Powell, is a nod to her Mother's Kentucky side of the family, while Parker is in tribute to Dorothy, the American Poet known for her wit and intellect. Her chosen moniker is also a way to let go of what was and embrace what is. There is not a single note of anger or angst in her voice as she shares this with me, to the contrary, she exudes gratitude, calm and a comfort in her own skin as she speaks to me from her new second home in New Orleans, Louisiana.

Fans do not need to worry, Daphne is "on loan" to NOLA, she is still a New London gal at heart, her plan is to spilt her time so she will end up being away probably as much as she was while touring. We will get our chance to catch up with her at the Knickerbocker on May 20th when she will be playing a setlist that will draw from several eras of her musical journey. Make sure to wear your dancing shoes because a floor like the Knick has, would be a terrible thing to waste. Look for Daphne to be joined on stage by MorganEve Swain playing upright bass, formerly of the duo Brown Bird that gave way to The Huntress and Holder of Hands, after processing the grief of losing her husband and musical partner to leukemia. There is nothing shallow about these women and their growth in the face of adversity is inspiring in so many ways. Special guest and Rhode Island native Benjamin Shaw will be there as will Roomful of Blues trumpet player, Danny Motta.

In addition to familiar songs we will be treated to new tunes from the brand new album, The Starter Wife, on Pleasure Loves Company label. The full official release and tour in support of, will happen this fall. This record, three years in the making, is an introspective one that does not have an axe to grind, rather it is a message of healing and hope. Daphne creates a safe space to share lessons learned and described it to me this way, "It's an admission of my own faults and how I worked on repairing them. It's about by own brokenness that led to divorce and the shattering that came from it."

Daphne makes you want to cheer for her honesty and willingness to shine a light on the things that may in turn lift others out of a dark place. Don't miss your chance to clap, dance and pick up some merch on May 20th, she will have CDs and watercolors that she has been creating. The updated website is Daphneparkerpowell.com you can always connect with her via Facebook and Instagram to find the other dates she is playing while in the area. Knickmusic.com is where you can find all the details and their full event listings.



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New England Music Hall of Fame inducts June Millington and Cherie Currie

"Always support women, when you do that you are healing a big psychic pain of generations of women who could not be heard" Grammy Award winning Paula Cole's statement during her induction to the New England Music Hall of Fame in 2021 has inspired the organization to emphasize supporting women's music by preserving their history. Paula's last album "American Quilt" was recently considered for a Grammy nomination. You can watch her induction here.

History was made on April 8, 2022 in Boxborough, MA when trailblazers June Millington, along with her band Fanny, and Cherie Currie, along with The Runaways, were officially recognized by a Hall of Fame. The New England Music Hall of Fame inducted them both in a ceremony that evening, right before a showing of the documentary "Fanny: The Right to Rock". Christopher Annino and Kathy Steahle, along with Liz Borden of Lizzie Borden and the Axes, gave speeches to both icons as their awards were given. The physical awards were hand crafted out of pieces of New England history.



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Bruce Katz Continued

be, was that my time wouldn't be solid because there's no drummer there to keep you in synch and there's no other instruments. I have some really slow tunes on there and it's really hard to play slow. I was worried that I would, first of all, make mistakes which would be obvious when you're the only instrument playing. But generally, not be solid in time and temperament. But I was kind of flabbergasted because the time was really great. I would do like two takes of a tune and they'd be like written a second of each other which means the time was exactly the same. But anyway, it was kind of scary and a little bit strange. I didn't want to be too indulgent if you know what I mean. I wanted the compositions to stand out. There's improv and soloing on it but to me that's not really the main part of the album, the main part is the compositions. I wanted to avoid doing all the crazy stuff that I might normally do and just present these compositions and do some improv. Also again, Ben Elliott the producer and engineer, he just made that piano sound so beautiful. It was just a Yamaha, like a six-and-a-half-foot grand, which is a nice piano. I think he put like seven or eight microphones on it. He used different combinations for different things. The piano just sounds outrageous on it. It's really nice and I was really happy about it. It even got nominated for an acoustic album of the year by the Blues Foundation which also blew my mind because I don't know if that's ever happened before that an instrumental piano album got nominated for that. Usually, it's a guitar player playing acoustic guitar who sings. So that was cool."

BH – Prior to "Solo Ride" you got together with Joe Louis Walker and Giles Robson for an album called "Journey to the Heart of the Blues" on Alligator Records. How did that come about?

BK – "That came about because Joe was in England, and he met Giles and Giles pitched him on this idea and he said 'let's get a piano player.' I'm on several of Joe's records from about fifteen years ago that Duke Robillard produced. 'Between a Rock and the Blues' was one and there are a couple of others. Plus, when I was with Duke, we did these tours called the W.C. Handy Allstars and we had people like Charlie Musselwhite, Johnnie Johnson, Marcia Ball, John Hammond, and Joe Louis Walker, and we'd go on tour backing up these people. That's how I first met Joe. So anyway, he recommended me for the project, and it was a great project, it was really fun. That was another one where I was nervous about my time. Because I was the only time keeper there! They're floating on top. That album actually won the acoustic album of the year. So that put it into my head even further about, I enjoyed playing just piano on that album so much that I thought the time has come for the acoustic piano album after that."

BH – I've seen you at the Peach Festival sitting in with The String Cheese Incident and I've seen you at the Gathering of the Vibes playing with Jaimoe's Jasssz Band. To me you're a musician who is as comfortable in the jam band world as you are in the blues world. In fact, the title song of your "Out From the Center" record is a tune that would appeal to both genres. Do you agree?

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BK – "Yeah, it's funny because I'm more ensconced in the blues world but I would like to be playing more in the jam band world because what we do is improvisational roots and blues music which is like, what, the Allman Brothers? What were they? They were elements of jazz and blues and improvisational. When I was 17 years old, I was a Deadhead. I went and saw the Grateful Dead probably sixty to eighty times between 1970 and 1974. That whole jamming improvisational thing was always part of my DNA. So, I've been allowing myself to express that a little bit more. But yeah, I was in Jaimoe's Jasssz Band for about five years. I was actually in that band. And that String Cheese thing was really fun actually. I remember that being a combination of the Butch Trucks band and The Cheese. I shared the keyboard with their keyboard player Kyle Hollingsworth. I was on piano, and he was on organ and we switched around. But yeah, that was fun."

BH – Tell me about Ronnie Earl and The Broadcasters.

BK – "That was just an incredible band, like a magical experience. I was in a band with Barrence Whitfield and the Savages before that for five years, but the Ronnie thing introduced me to the real serious blues world. He had just gone instrumental, and I had just started making my instrumental records. And the two of us, as I'm sure you know, played with a lot of energy and a lot of intensity. We were very well suited to play together. We also had the great rhythm section of Rod Carey (bass) and Hanson (drums). I don't know what to say. I look back and see some of the videos from Europe of that band and Ronnie and I would literally blow the roof off the places every gig, kind of spurring each other on. I have the utmost respect for him as a musician and I think we have a mutual admiration society. I had to leave that band because I got to the point where I was putting out my third album which was called 'Mississippi Moan' in 1997, and it was either time to it or not do it for real. I couldn't stay in Ronnie's band and go out and tour with my band. So, I had to leave a beautiful experience. I think we made six records and it was just great stuff. That's all I've got to say."

BH – I'm sure you're aware that Ronnie has a book coming out soon.

BK – "I'll be in it. I was interviewed for it. His manager Debbie Blanchard has been working on it. I'm not sure of the status but I think within a year it will probably be out. Hopefully he's got not only all the people that knew and played with him but I'm hoping that a lot of his experiences with the legends of blues that he was very familiar with and friendly with in the 70's and 80's, that he talks about them. I don't know how much of it is him talking versus other people. But yeah, that should be cool."

BH – As a keyboardist you might appreciate that Felix Cavaliere of The Rascals just released a memoir.

BK – "He's another one of my favorites. That band, people forget they had all the hits like 'Groovin' and 'Good Lovin.' They had so many hits but fairly recently I looked at videos of them in their prime and they were so bad ass. That drummer, Dino Danelli, he was like Keith Moon! He was a wild man and Felix just killed on the organ. He would hold down

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the bass and the vocals and the songwriting. That's one of the great bands of all time."

BH - I want to ask you about Butch Trucks. I know you two were close. It's so sad what happened. I noticed that your Facebook profile picture is you with your arm around Butch.

BK - "I can't change my profile picture. I'll keep it forever. It would just be too sad for me to change it. I put it up there after Butch died and that's already five years ago. So, I'll keep that forever. Butch and I were friends as well as very closely attuned musically. It was thrilling and fantastic to play music with him. About two years into my tenure with Gregg's band, there was a tour with the Allman Brothers, and they asked me to play along with Gregg for that tour. Gregg's health was a little bit shaky, and they just felt like having me there would be good, you know, playing piano with Gregg's organ. So, I did a whole tour. And from the first moment, I didn't know Butch at all at that point. In fact I was like scared of Butch. He had this reputation of being ornery. But I noticed from like the first minute, Butch and I had this very similar rhythmic conception where I would do things that were just like what he would do and vice versa and we hooked into each other. What he did was so appealing and natural to me that it got to the point where I would just tell the monitor guys 'I only want Butch in my monitor.' Put Butch and put a little bass of Otiel (Burbridge) because I can hear the guitars obviously and I could hear Gregg. It was almost like playing duets with Butch every night on the Allman Brothers tour. I was intimidated by Butch Trucks at that point. I was a little nervous going out on tour with the Allman Brothers, like who am I? After the third gig I'm hanging around and Butch walks up to me and says in that distinctive voice of his, 'Man you sound terrific! Holy crap, it's great having you here!' So that was really nice. It makes me feel better because before that I'm thinking 'do they like what I'm doing?' So, with Butch, I loved playing with him and I really liked him as a human being. It was just so surprising and shocking what happened and so sad. We were on tour up until ten days before. I spoke to him the day before and he was talking to me about this live record we were going to do in April (of 2017) and we'd do this and we'd do that. I don't know what happened then. I think it was momentary insanity of some sort. I don't know."

Maybe we could have ended this interview on a more positive note than talking about the suicide death of Butch Trucks, but it was time to wrap things up. Bruce texted later that day wanting to make sure that everyone knew there would be lots of summer tour dates. One show of particular interest will be Wednesday June 8th at the Norwich, CT Arts center. Perhaps Bruce will play "Freight Train," a ten-minute song off of his 2018 album "Get Your Groove" that he wrote in honor of his friend Butch. For more information on Bruce and additional tour dates check out his website at www.brucekatzband.com.



SUNDAY FUNDAY

Westerly, RI—The Ocean Community Chamber of Commerce is producing 3 Sunday Funday events on High Street in downtown Westerly on May 8, 15 and 22 from 12 noon to 8pm. These events provide an outdoor marketplace for local pop-up retail shops and artists while area restaurants, bars and retailers extend their business footprint into the street, which is closed to vehicles. A variety of live entertainment is scheduled throughout the program. See below:

May 8

Trina Vargas 12-1:30

Big Lux 1-3

Alex Hatch teen Sax player 3-4

Greg Sherrod Band 4-6

Pop Up Artists: Get Poppin Creativity For All, Sara Mulvaney, Tom Corliss, Katie Christensen, Sydney Darrow

May 15

Howling Hound Dogs 12-1:30

LuAnn Thompson 1-3

Justine Wheeler Hula Hoop Artist 3-3:30

Marc Philip 4-6

Pop Up Artists: Get Poppin Creativity For All, Emily Cole Hayes, Ella Rose, Helen Roy, Jillian Lauren, John Houle, Emily McBride, Stefanie Dodge

MAY 22

Howling Hound Dogs 12-1:30

Big Lux 1-3

Pop! 3-4

Greg Sherrod 4-6

Pop Up Artists: Get Poppin Creativity For All, Stefanie Dodge, Andy Teran

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Individual entertainment sponsors are Amigo's Taqueria Y Tequila, Buckler Johnston Funeral Home, Koi Japanese Cuisine, The Tapped Apple, First Physical Therapy, Arrowhead Dental Associates and Grey Sail Brewing of Rhode Island.



Roy Clark

HEARING AID



Dana Fuchs "Borrowed Time"

Ruf Records

Dana Fuchs' voice contains a course but intense power that reflects her upbringing. She was born in New Jersey, but was brought up in rural Florida by Irish Catholic parents. It made her rebellious, Her love for music was never denied. Her first inspirations were Hank Williams and Ray Charles from her parent's record collection. In first grade her teacher brought her to a Baptist church in the black section of town. This is where soul of the music merged with her spirit. Her older siblings' intense appreciation for the Rolling Stones, Led Zeppelin, Lynyrd Skynyrd along with other classic rock bands added to the recipe of Dana's artistry.

After high school, Dana went to New York city to star in an off Broadway production about Janis Joplin. It aided in her discovery. She, also sang 'Helter Skelter' by the Beatles in the Golden Globe nominated film, 'Across the Universe'. A top Classic Rock magazine from the UK claimed her smokey barroom voice had summoned the powerful benefits from the voices of both Janis Joplin and Mick Jagger.

Her new album has a heavy, blues based, southern rock thing going on that's dressed with crayfish and Spanish moss even though the album was recorded at Black River House in Crosswell Michigan. But it doesn't matter where you're from. The dynamic musicianship, on this album, paired with Fuchs' blood and guts vocals expresses its hardships while it displays how precious life really is.

'Double Down On Wrong' Is a hard rocking number that's danceable. It lets you know who's in control of who you are.

'Blue Mist Road' has. It starts with a slow

guitar walk that purrs a back woods wisdom. Its heavy message is fortified when the band kicks in.

'Call My Name' has a folky, country rock feel resembling Niel Young and Crazy Horse.

'Save Me' will make you want to dance as its message promises salvation.

'Curtain close' is the meaning of southern rock. Its guaranteed to please with its quivering lead guitar and extreme rhythms that change direction flawlessly.

'Hard Road' is a bluesy rocker with a down home slide guitar that supports Fuch's straight forward vocals that let you know that if you haven't experienced hard times then you're not real.

'Borrowed Time' has acoustic guitar that starts it but hangs on when the band electrically joins in. Some how they make a sad situation seem bearable.

'Nothing You Own' is self defined. Though some how Dana and her band make a depressing situation have a beauty nothing or no one can take away.

'Not Another Second On You' Has a heaviness that drives you. The song's bridge acts like a relief valve that proves tomorrow's another day

'Lonely Lie' The songs acoustic guitar with accompanying harmonica with Dana's penetratingly true vocals demonstrate how something so downright wrong can mean so much.

'Last To Know' Is another heavy rocker with a funky beat that needs nothing. If this track don't make you move, then you're in a coma. Its wa wa lead guitar will give you the chills.

The albums last track, 'Star' is a heavy duty, rocker ballad. It shows that no matter how great we believe we are we can still live and die like everyone else. The tracks lead guitar work is incredible. All songs were written by Dana fuchs with all or some band members or with an array of guests.

Dana Fuchs: Lead vocal & tamborine
John Diamond: Guitar, harmonica & backing vocals

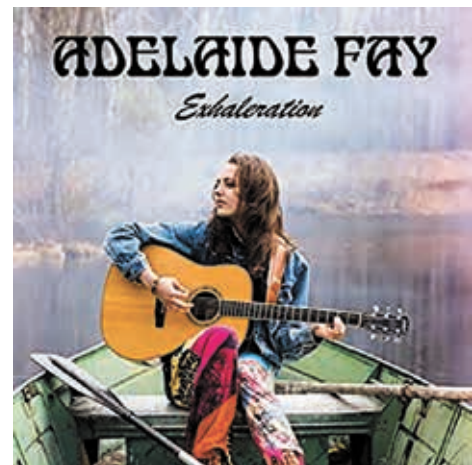
Kenny Tudrick: guitar

Jordan Champion: Keyboards

Jack Daley: Bass guitar

Tod Glass: drums

- Steven Birt



Adelaide Fay "Exhalation"

Records DK

Every once in a blue moon an album comes out of nowhere and just draws me in completely. I end up putting it on repeat and listening a ridiculous number of times before putting it down. "Exhalation", the debut release by Adelaide Fay is so good that I'm having a hard time moving on to something new.

There are so many wonderful things to say about this album that I don't know where to start. The songwriting is masterful. Adelaide's colorful use of what she calls "fun little metaphors" is just brilliant at times, and with each new listen I'm finding more wordplay to ponder.

Her voice is beautiful and articulate. I find her doing these little quarter-tone quavers that you would hear from the likes of Billie Holiday or Ella Fitzgerald. Adelaide sounds amazing in both her low and high range and uses dynamics to constantly build contrast and feed the emotions in the music. She'll be singing quietly and beautifully and then bust out into some explosion of sound creating massive shifts in the soundscape.

Her song structure is always generating contrast. Every song is like a journey with several stops along the way. When I was trying to figure out her influences, I didn't know if it was Ani DiFranco and Fiona Apple or indie stuff like Arctic Monkeys and Radiohead. She told me, "My style of composing music is entirely by feel. When I'm feeling inspired, I just pick up my guitar and try to find at least one chord I've never played before, and incorporate it into a song. As I explore more and more chords, my songs get more and more interesting."

Adelaide Fay's band does a phenomenal job of bringing class and distinction to the arrangements. Kade Parkin on the drum kit demonstrates excellent taste whether he's accentuating the passages with brushes or holding down the rhythm for Adelaide to build over. Peter Kim plays the upright bass

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and moves the songs along with grace and passion.

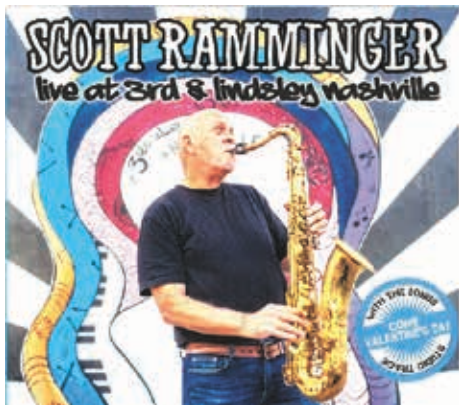
"Exhalation" is the kind of album you listen to without skipping a song. Two of my favorites, "Sitting Duck" and "Til I'm Gone" are the last two tracks. "Dead Leaves" has a great feel, awesome changes and trippy lyrics: "Sometimes I forget to open my eyes / And I miss the world spinning 'round / With my eyes closed I don't complain / I'd rather see the world through sound".

Another of my personal faves is "Special". It's got a bluesy lilt and her sultry voice teases you along the way as she tells her story about finding passion in an unexpected place.

When I asked Adelaide about her writing process she said "The lyrics of my songs all relate to different, strange life experiences I've had. I write music when I feel like I NEED to. When I'm going through something painful, or if I make some grandiose mistake, the only way I can actually feel better... is to turn it into a beautiful song."

I'm a sucker for dramatic music - quiet moments, emotional builds, explosive dynamics and chord changes that toss you out of your comfort zone. If you are anything like me, you will certainly like "Exhalation" by Adelaide Fay after the first listen, love it after the third and won't be able to turn it off after the tenth. Check it out if you know what's good for you.

- Tom Matthew
Two Ton Music



Scott Ramminger
"Live at 3rd & Lindsley Nashville"
Arbor Lane Music

A set of performances at Nashville's 3rd & Lindsley was the impetus for this live album by singer, songwriter, and sax player Scott Ramminger. This is fitting for the performer who has toured the south and mid-Atlantic with his band, Temporary Condition, for many years. Based in Nashville, Ramminger is an authentic blues/roots musician, writing all of the eleven songs on this recording. All of which car-

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ries over to his band, solid with an on call edginess that reaches deep into the listeners very core.

Ramminger's roles in his band are well blended even as they are by necessity compartmentalized. His songwriting skills are noteworthy, telling stories and incidents with simple directness and turns of phrase. His lyrics are well structured, a result one must surmise of his intentioned study of the songwriter's craft. These are given life with a singer's voice that is clear, strong, and emphasizes the emotion of the subject. This is further accented by Ramminger's tenor saxophone, filling between verses and the stories they tell.

Another strength which Scott Ramminger brings is the ability to step aside and let his band shine, particularly the lead guitarists. This role has been split between shows, with James Pennebaker, Joe V. McMahan, and Will McFarlane sharing the spotlight. Each has a distinct style, which adds considerably to the overall album; the effect ranges from country rock, to straight up blues, to blues with some country rock thrown in. This album has the virtue of variety not often found in a band featuring a single voice at the lead.

The venue where this album was recorded, 3rd & Lindsley, is home to regular Monday night performances by Vince Gill and his band: the list of bands who have played there is long and impressive, and now includes the thoroughly entertaining Scott Ramminger and his band. Further information on the artist and his music may be found at www.ScottRamminger.com, or on Facebook at [scottrammingermusic.com](https://www.facebook.com/scottrammingermusic.com).

- Jon Persson



Mark Nomad
"Mark Nomad"
CD Baby

With acoustic slide guitar or what you call a dobro and a wholesome voice that demands you listen, Nomad's debut al-

bum establishes a down home bluesy folk that cannot be ignored. His harmonica expertise shows blue he's willing to go. His sound has got a cozy barroom, living room or backyard barbecue feel. Mark's qualities as a storyteller may be stellar but they're definitely reachable by anyone who understands how real life really is. Nomad plaid the guitar and harmonica on all the tracks.

'My Mind Gets To Wanderin' is a driving blues that's a testimony about something we all do.

'Mellow Down Easy' is a boogie beat blues that Nomad has no problem delivering.

'Took More Than You Gave' is a blue's testimony demanding a confession. The song has a steady beat that brings you so low you must dig its groove.

'Waitin' On You' This is a blues song that celebrates what you've been waiting for.

'Got To Carry On' This is another blues that shows how anyone who cares about the world, should know that tomorrow is another day, but they're not going to last forever. Again, Mark's guitar and harmonica are pure.

'Dizzy Miss Lizzy' Is a rocker that goes country with Nomad's acoustic guitar.

'Green Eyes' This is Mark's complaint song. Somehow he makes his listeners feel his pain.

Nomad goes funky voodoo with 'Hannah Lee'.

'You Got To Move' Goes Elmore James with a funky walking blues.

'My Trouble Blues' Another blues number that makes you think.

'All One' Somehow Nomad complains about things he can't change in this song that gives it a life worth celebrating. Nomad's harmonica is untouchable.

- Steven Birt



Jedd Chlebowski
"All Alone"

With the release of his first solo album, aptly titled All Alone, bassist Jedd Chlebowski has given fans of jazz, fusion, funk, and beyond, cause to do a sonic double take: for, on an initial listening, one is struck by the intricate bass-centric play of

a seemingly tight, versatile band. Only with some background study does one learn that the album's title is quite literal, as Chlebowski, using some studio-level technology, has indeed produced every note on the album by dint of his virtuosity on a range of bass guitars.

The opening track, Dragonfly, is a mellow funk/jazz piece, which on a second or third runthrough allows the listener to better discern the interplay between bass runs, melodic and rhythmic, with tonal spacing to add brightness. This sets a theme for the album, with strong bass lines, carrying the melody, backed by higher range, often rhythmic, sounds, all performed on bass guitar.

By the time one reaches the fourth track, titled Grey Skies, the full extent of technological potential is on display, as Chlebowski's bass plays in the high ranges of a lead guitar. With a repertoire which includes four, five, and six string, fretted and unfretted bass guitars, plus stand up bass, we may assume that the instruments themselves are contributors to the effect: the melodies, apropos to any rock guitar solo, have just a trace of the bass player's rhythmic roots to be uniquely entertaining.

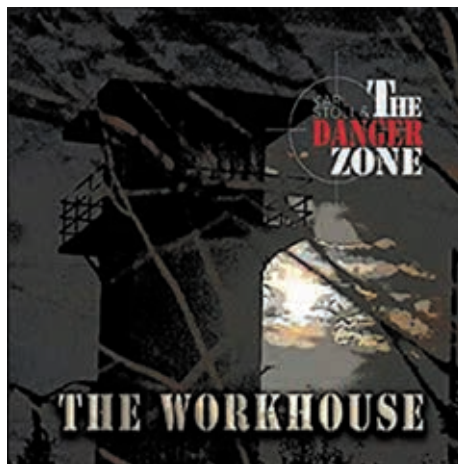
Jedd Chlebowski is in other moments bass player to the always exceptional Ken Serio trio, and for the power trio Crossroads Crook. With over thirty years of performing and recording, Chlebowski is a refined musician who brings the undefinable element of musicality to his work. He is also a middle school band teacher, which may be assumed to produce some memorable lessons. Based in Middletown, the artist spent a full year developing the tracks on this album, before recording it at Middletown's Coffee House Recording Studio.

Jedd Chlebowski's All Alone is a masterfully performed and produced album by an exceptionally skilled musician, giving voice to the bass guitar in a multiple of featured presentations. This is a must have for fans of jazz, funk, fusion, and of the instrument itself. More info may be found at www.jeddbass.com.

- Jon Persson



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Karl Stoll and The Danger Zone

"The Workhouse"

Karl Stoll and The Danger Zone are a rocking blues band who've been performing on the Washington DC music scene for years. If you enjoy repetition, you'll enjoy listening to their new album. 'THE WORKHOUSE'. Not to say they don't know how to make it work. The first track, Meet Me in New Orleans has got a taste of zydeco with a hint of Dixieland. It's a rocking tune with horns, harmonica, Hammond B3, piano and the boys from Danger Zone keeping the shuffle tight with some jarring lead guitar.

'Sometimes' sets an easy going pace. With a mean harmonica that brings you back to reality. It's got a danceable rhythm. This song has a value that allows Karl's vocals to break what was holding them back on the first song.

The title track, 'WorkHouse', allows the listener to get a whiff of what it was like being in the now defunct but haunted District of Columbia prison. With some meaningful guitar and penetratingly sad harmonica. But when they meet up with the impenetrable rhythm section, it creates down home filth that accentuates the meaning of the blues.

'He Was My Dad' is a digging blues, because if you can't dig it, it's because your shovel is the wrong color. Karl memorializes his father with this tune.

'Why Does It Feel So Good' brings us back to consciousness about the ironies of life. Of course the band makes it a boogie that won't let you rest.

'Open your arms' is a bummer tune that somehow Karl and his band bring it together to find the beauty that's hard to deliver.

'Love is a Two Way Street' has a rock and roll guitar resembling the Cars. The track is short and sweet but makes its point with repetition as if you're roller skating.

'Bad Girl' Lets the listener know who

they think is boss. It's got a slimy strut with Hawaiian guitar plunger muffled jazz trumpet and sleazy guitar but it still makes it's point.

'Fantasy Girl' Has an AM radio top forty feel with synthesizer rolls that demonstrate that there is a good side to everything. At least it's got a positive message.

'Great Rain' rocks out so much, it's and gotta be the best song on the album. Karl Stoll and The Danger Zone show everyone how to jam out with this track. Stoll's lead guitar is so fluid and alive you must listen. It's got aspirations from Hendrix, Vaughn and every other gifted guitarist he's admired streaming through his soul to his fingers. Karl's son Jordan Stoll plays drums on this track. The song is quite heavy. In this song, the band pays their respect to the late folk and country singer and song writer, John Prine who passed away in 2020.

When the album was first listened to Stoll's voice seemed too contained and clean. Skepticism was going full bore. But after listening to it a couple of times, though some tracks are still considered weak, Karl Stoll and the Danger Zone can make it happen. They know how to deliver. Karl plays guitar and is the lead vocalist on all the tracks. The Danger Zone is: John Dickson Harmonica and vocals, Dean Dalton Bass and vocals, Brian Alpert drums and vocals.

- Steven Birt



Dave Goddess Band

"Back In Business"

The Dave Goddess Group's new album, 'Back in Business' is some good rocking jams with a touch of country. If you've already got a rocking folk hero band displayed on the fireplace mantle of your mind, you better make some room. They're guaranteed to bring a down home feel with supreme musicianship to back up Dave's penetrating voice that carries a soft crying snarl as it carries you away to the reality encased in all his songs. Dave is from eastern

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Pennsylvania, but his band is based in New York city where their rocking down home sound that bleeds an east coast reality has produced a significant fan base. They're well known for their energetic and memorable live shows. Their music resembles classic rock until it forces you to realize that it's so much more. It's been said that they're making their own kind of rock and roll that could be the next rock legend. This is not their first album and they've been around for years. Dave wrote all the songs on this new release and has made a premiere video for the title track.

The title track 'Back in Business' is a good piece of rock and roll. With bass and drums, electric organ and Dave's country pitched guitar mastery that generates the song's message about the power of forgiveness. The next track, 'You Can't Get There From Here' has got a country rock message that tells you that sometimes you've gone as far as you can go. The rhythm section and Dave's wholesome guitar are decorated with Hammond B3 and accordion fills.

The third song 'One Way Ticket' has its own personal message for the listener. 'Blessing In Disguise' is a ballad equipped with country piano, acoustic guitar and pedal steel that tells you there's always some good with the bad. They get a Tom Petty thing going with 'Signs of Life'. The song celebrates that tomorrow is always a new day. They go country with Ben Keith style pedal steel guitar with a marching beat on 'Automatic Slim' that drags you into the nearest saloon. 'Calico' is a rocker with some supreme stand-up piano that keeps the band in check. 'I Do It Again' is a self-confessional we can all relate to. The song has a swing to it and like all the albums songs, it's danceable. The pedal steel frosts it with country. 'Buyer's Remorse' is down home rocker with lap-steel and Hammond organ. The tenth Track has got a swing thing happening with organ and violin helping out.

The last song, 'Better Days' is another country rocker just letting you know that things will always get better. Dave Goddess: Lead vocals and guitar, Mark Buschi: Bass guitar and backing vocals, Chris Cummings: Drums and Percussion, Robbie Bossert; Pedal and lap steel guitars, Craig Kastelnik: Organ, piano, accordion, Nyke Van Wyk: Violin and Paula Battovio, Judy Brunst-Belletieri, Lauren Davidson, Lydia Rhodes, Craig Rosenberry and June Thomas all on backing vocals.

- Steven Birt



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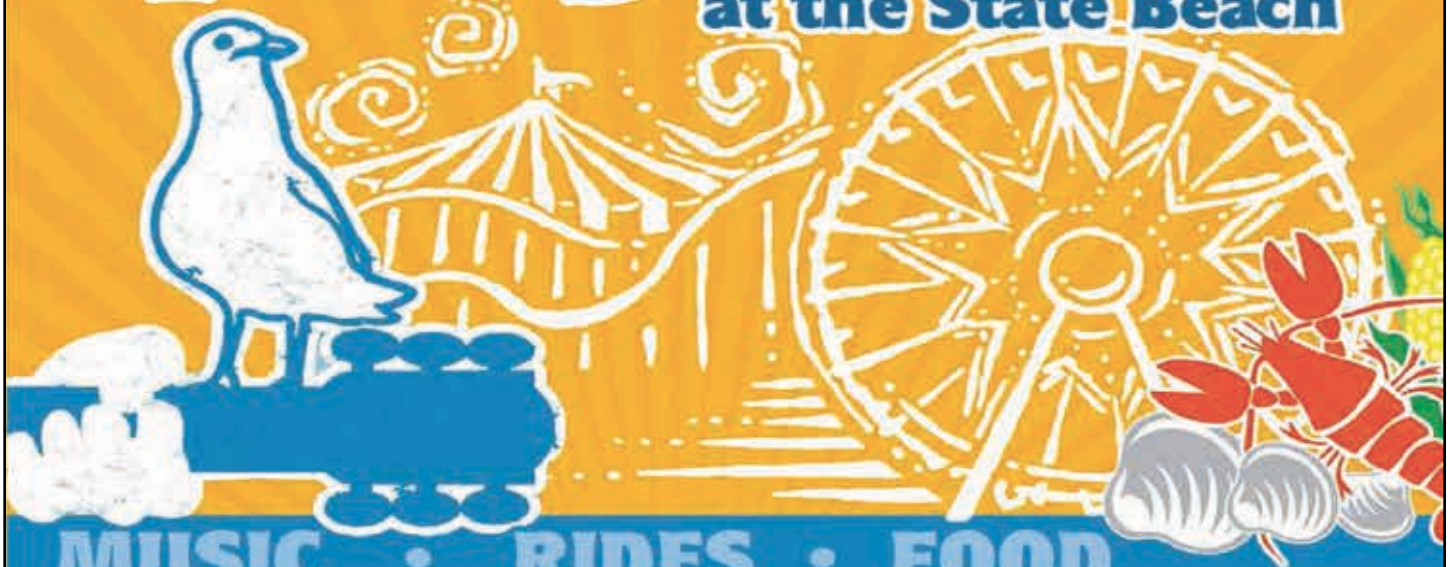
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FRI., MAY 6, 2022 | 8 PM

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Joyful Dances • Music Director & Conductor Toshiyuki Shimada

SAT., MAY 7, 2022 | 7:30 PM

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FRI., MAY 13, 2022 | 8 PM

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SAT., MAY 14, 2022 | 8 PM

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Julius Caesar in Egypt
by George Frideric Handel

SUN., MAY 15, 2022 | 6 PM

The action takes place in Egypt, the day after Julius Caesar's victory over Pompey.

EASTERN CT BALLET SPRING SHOWCASE

SAT., MAY 21, 2022

The Showcase challenges ECB student dancers to perform at their highest level, drawing upon lessons learned, skills acquired and repertory memorized.

EASTERN CONNECTICUT BALLET PRESENTS:

Ballerina Swan

SUN., MAY 22, 2022 | 1 PM

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