

Sound Waves

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Volume 32
Issue 8
August 2022

An Interview
with

GRACE POTTER

Plus

- Nick Bosse
- Michelle Wilson
- Lauren Glick
- Taylor Scott Band
- Sweet Undertow
- Emanuel Casablanca

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Cover & Story Photos by
Hilary Walsh

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DRIVE**

Sound Waves

August 2022

VOLUME 32, NUMBER 8

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SOUND WAVES is a

monthly publication

Send all inquires,
editorial submissions &
subscription request to

SOUND WAVES

MAGAZINE

P.O. Box 710

Old Mystic, CT 06372

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MUSIC NOTES

“For The Record”

By Mark T. Gould

*“I went down to the sacred store
Where I'd heard the music years before
But the man there said the music
wouldn't play.”*

--Don McLean “American Pie,” 1971

I was on my hands and knees, praying to the God of Vinyl.

I was in the North Haven Holiday Inn, of all places, with about 200 of my closest (literally) music fanatic friends, surfing through box after box of records, looking for that elusive, rare, pristine find that would placate my collector's desires, if only for a short time.

I learned three things while crawling over, under and around my fellow obsessives that day:

First thing, there was, and is, nothing like perusing a record store.

Second thing, many of comrades needed to learn about personal hygiene.



Third thing, I was so right about that first thing.

The great musician Bill Lloyd refers to us as “crate diggers,” and that ain't too far from the truth.

My personal crate-digging recollection came floating back to me recently as a read “Record Store Day,” a how, why, when and who (whom?) about an April day that should be a national holiday by now.

The book, written by Larry Jaffee, is pretty much a first-person historical account and celebration of a movement that has both revitalized both the vinyl



format and vital support of independent record stores.

The concept for Record Store Day was created during a brainstorming session at a meeting of independent record store owners in Baltimore, and was founded in 2007 by Eric Levin, Michael Kurtz, Carrie Colliton, Amy Dorfman, Brian Poehner and Don Van Cleave.

It is now celebrated at stores around the world, with hundreds of recording and other artists participating in the day by making special appearances, performances, meet and greets with their fans, the holding of fundraisers for community non-profits, and the issuing of special vinyl and CD releases along with other promotional offerings to mark the occasion.

In addition to the United States, it is celebrated in the United Kingdom, Ireland, Mexico, Europe, Japan and Australia. It is celebrated in many places in this country twice a year, in April, and again on the so-called “Black Friday” shopping day after Thanksgiving.

The next one is scheduled for April 15, 2023.

But, back to my retrospection. This is what that wondrous, little book triggered in me.

My love affair with record stores started in 1966, when, at the ripe old age of 10, I was walking around my hometown of Mystic, probably with my parents,

when I was transfixed by the sound of music in the air.

As we got closer, and the sound got louder, I noticed that it was coming out of a speaker, yes, audiophiles, one speaker, above the door of a place that was called Oliver's Music Shop.

I remember pulling away from my parents, for the first but by far not the last time, and walking in.

I will never forget the smell, although, to this day, I'm not sure to how to explain the aroma of vinyl.

New, glorious vinyl.

Oliver's was my go-to place for music for many, many years.

But then I expanded my search engine.

After I got my driver's license in 1971, I ventured across the Thames River to Bank Street in New London. In those days, it was a somewhat mysterious haunt of movie theatres, a concert hall, and, so cool for me, two amazing record stores.



I always follow a plan. I'd go to Roberts first, and, if I couldn't find what I was looking for there, I'd hightail it across the street to Caruso's (I mean, could there be a better name for a record store?)

At the time, Roberts was everything Caruso's wasn't. Bright, airy, colorful.

Pretty much the precursor of the big box store.

But I loved it.

Looking back, Caruso's itself was the precursor of crawling around on the floor at the North Haven Holiday Inn. Jam-packed narrow aisles, records in bins, and sundry instruments for sale lying to and fro, ready to trip up the unsuspecting collector who was most likely looking at the records on the well, and not what was in front of him or her.

I know that from some painful personal experience.

Caruso's also had something else: some of the best blues and jazz records

on the planet.

It was the first place I was exposed to Chuck Berry, Little Richard, and Miles Davis.

Need I say more?

Of course, sometimes, I headed east from Mystic, across the border to Westerly, Rhode Island.

If I wanted to stay close, there was Looney Tunes, basically a hole in the wall in a strip mall across from a factory, but with a selection second to none.

And they would give you a goody bag with your purchase.

I would tell you what was in it, but then, what happens in Westerly stays in Westerly.

A little farther east, in Wakefield, was Richie's House of Bargains, which the locals called "Richie's Rip Off."

Of course, I have no idea why....

Much like Westerly, what happens in Wakefield stays in Wakefield, but I can tell you that amongst the other sundry offerings of potpourri, they had a small vinyl section that, on the right day, would bear some serious fruit, at a very reasonable price.

Of course, I never asked where it came from....

Would you?

But, as my musical horizons widened, so did my quest for more great music oases.

Which led me to Cutler's in New Haven.

I have been in so many record stores over the years that it is superfluous to try to count, but let me testify:

If Elvis was the King of Rock 'n' Roll, Cutler's was the King of Rock 'n' Roll record stores.

I probably made the hour-long pilgrimage there from Mystic for the first time in about 1972. And I kept going until they, tragically, closed their doors in 2012, after a jaw-dropping 64 years in the shadow of Yale University.

Cutler's wasn't just a store. It was a family. Phil Cutler ran the place, just like his father before him. The staff loved music, and casually walked customers around the store, all the time making unbelievable recommendations of music that was right in the pocket.

It was there that I met a dear friend to this day, the incredible musician Mark Mirando.

He could talk the talk, and believe me, walk the walk.

And, then, lo and behold, it was back to complete the circle of sorts, when I found a new Mystic musical mecca, Mystic Disc, where not only could you talk about the genius of bluesmen like Michael Bloomfield, but when the musical chat began to wear us out, we could talk about the Yankees.

I truly miss those days. I really do. Most, if not all, of those gloriously sacred stores are gone now, but reading "Record Store Day" brought them back to life for me.

So, you all do your downloading, streaming, and be sure to ask Alexa for her newest playlist.

Me?

I'll still be crawling around on the floor someplace, looking for vinyl.



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

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

Author Kenneth Pottie

GRAMMA'S ATTIC REVUE

“Michelle “Evil Gal” Willson The Power and the Flow”

By Gramma

Hello there soundwaves readers; I missed being with you last month, but life got bigger than this old Gramma and I needed to move into our new home. We are in and slowly unpacking boxes, so I am back to my (almost) regular routine. That being said, let me introduce you to this amazing human that I met a few weeks ago at the Hygienic. She was doing a few songs by a blues singer by the name of Ruth Brown, https://en.wikipedia.org/wiki/Ruth_Brown The show at the Hygienic was Celebrating The Kings and Queens of the Blues. She performed right before Christine Ohlman, and it was an impressive show to be in attendance at.

She has not always been the blue star that she is today. Allow me if you will, to share with you some of her amazing story. Michelle was born in Boston, Mass. In her words some time in the last half of the last century. So, in theory she could be in her mid-twenties.... Anyway, she grew up in a home that was full of music. Her father was really into Irish Folk and was a big follower of Tommy Makem and the Clancy Brothers. Michelle's mother was really into the theater and loved to listen to Broadway musicals and show music. Michelle participated in music and performing before she wanted to be, by singing in the church choir at the Unitarian Universalist Church that her family attended. Her mom got her involved with that choir and at that early age you

didn't question what Mom said you just did it.

When Michelle was seven, she was giv-



en the solo part in the song Silent Night. It was on the night of this performance that there was a profound occurrence that changed her life and opened her heart and mind to performing. You see when she started to sing the solo the whole audience got quiet, the energy



in the room changed, and all eyes and ears were on the young lady singing on stage. It was at this moment that Michelle felt the “power” like she was in

control.

She spoke to me of having never felt like that she felt as if she had never had any control in her life and in that moment, she felt as if she had the whole audience in her grasp. She Loved it! This was the beginning of her career on stage and she at that moment was hooked on the performance arts.

Michelle went on to get involved with a group called Friends of Drama that was a semi professional group that did their performances out of a little building that looked like a church in Arlington, Mass. When she was ten-years-old, she tried out for a part in the Sound of Music. She was given the part of Brigitta who was the 9-year-old that read a lot in the play. This was the turning point for her. She stayed involved with the Friends of Drama right up until high school when she was also involved with the High School drama club and a female singing group by the name of the Harmonettes. It was at this time that the play they were doing at the high school was entering contests that were on the community, the state, and then the national level contests. The drama club was winning these contests and had reached the national level when things got different for Michelle.

You see, there was also drama going on at home. In here words there was “extreme physical and emotional abuse going on at home.” Although the home life for Michelle was not good paradoxically, the family was incredibly supportive of her acting and involvement in music. The adults got together, and it was decided for her that she and another girl could not be involved in all the clubs that they were performing with, and it was decided for them that they would only do the play that they were doing with the “contest winning” drama club. Michelle was not given a choice in this. That play did win on the national level. At this point in her life this win put her in a “prized position”

She was winning at all the things that she got involved in.

“A gifted young person needs to be

taught how to manage their gift. I felt like a cannonball on the deck of a ship in a storm rolling around and creating havoc all around me."

The extreme abuse at home was not good for our young star and her emotional well being started to be a bit of an issue.

After high school Michelle was singing with a pair of sisters in what was becoming a pretty popular folk group in her area, they were the "little darlings of the scene." She had also gone back to school at Umass Amherst but left school to pursue this groups impending fame.

Older male rockers would come out to watch their shows and this was interesting to Michelle, and she began to hang out with them. One of these rockers was the lead in a band playing music that she had never experienced before full of horns and a big funk sound. She was intrigued by this and started following him. They fell in love and were married.

Although the band was incredibly good, and Michelle enjoyed singing with it her now husband was not very good in the business end of the music business. As the band started faltering because of the business end of its Michelle started performing with a Top 40 cover band that was making money. Michelle wanted to be Aretha Franklin but felt like she was not doing it well. While she was with this 40's cover band people started handing her cassettes that telling her that she should do these songs. It was not until a snowstorm up in Vermont while the band was snowed in that Michelle started to listen to the cassettes. She was amazed. They were all the same type of music. Ladies singing the BluesWomen such as Dinah Washington, Big Maybelle, Ruth Brown, and Etta James. She had never heard these women before ...She was smitten. These women spoke to her soul. She heard voices singing from not only their hearts but from their hips especially Dinah Washington, so she started to listen to and copy her. She would move her body the way that she felt that Dinah was moving and use her voice through her nose and upper face to incorporate the upper registers into her voice. It was at this time that Michelle decided to start her own band,

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Evil Gal, as a tribute to these women. After a couple of gigs someone submitted them to the Massachusetts Blues Society Blues challenge. They won! They went on to compete in the Memphis International Blues challenge in 1993 which they also won.

This gave the band the opportunity to perform at The King Biscuit Music Festival. There just so happened to be several record company executives in a meeting across from where the festival was being held and they exited that meeting just when Michelle's band was performing...

Another win. Michelle was signed with the record company that she had wanted to sign with...

Rounder Records, and she recorded four critically acclaimed albums for the Rounder subsidiary label, Bullseye Blues ("Evil Gal Blues" 1994, "So Emotional" 1996, "Tryin' to Make a Little Love" 1998 and Wake Up Call, 2001.)

Michelle went on to get a position as a DJ at 90.5 WICN, in Worcester, MA. There came an opportunity for her to get some more hours and get a full-time position, so she trained under the at that time production manager. She went back to school at the UMASS Amherst Without Walls Program which she felt like was the first time that she was able to be smart and not be penalized for it. She finished her degree while working full time and is now the production manager for this radio station and YES, she still does DJ five days a week in the early morning hours.

In 2013 Michelle faced a devastating health issue. After her recovery from that she still wanted to be a music maker. She made up her mind to get a gig at Scullers (a nightclub in Boston) and make a live record. "Fortune Cookie" was released later in 2013. That done she was asked by saxophonist and Berklee College of Music professor Dan Moretti to do some vocals for Dr. John at The Wilbur Theatre in Boston, MA in 2015. That same year, Anthony Geraci asked her to sing on his next album "Fifty Shades of Blue" and she ended up going to The Blues Music

Awards in Memphis to perform the title track with Sugar Ray Norcia. She sang on Anthony's next album "Why Did You Have to Go?" and did several tours of Europe with Anthony Geraci

and the Boston Blues All Stars. She has also had the honor of performing on Duke Robillard's last two recordings, "Blues Bash" and "They Called it Rhythm & Blues."

Michelle has come through a lot and is still making the music. In learning to act not react Michelle "Evil Gal" Willson has decided that "It is all about the Power and the Flow..."

Michelle will be

To find out where she will be performing check out her website evilgal.com

Listen to her radio program - Morning Vibe Time on 90.5 WICN. M-F 6-9am - 90.5 WICN Public Radio - Jazz+ for New England

Here is a link to her music -

<https://youtu.be/h9NoK5M8Bv4>

Here is a link to a 2018 live performance at The Fallout Shelter in Norwood, MA -

<https://vimeo.com/267270204>



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LOCAL BEAT

“ALBUM RETROSPECTIVE: POCKET VINYL’s UNCOMFORTABLY UNSURE: A NON-SEXY ALBUM ABOUT SEX”

By Andrew Kerbs

Its been difficult for many people to venture out to bars on weekend nights to see their favorite bands perform since the Pandemic a couple years ago. As with Anna May and the great Burnouts from Outer Space, its only fitting to catch up with what’s been going on with rockers Pocket Vinyl over the past few years.

Just prior to the Pandemic, Pocket Vinyl released a very original, sonically adventurous album about sex. The band featured Eric Stevenson on vocals and piano and Liz Jancewicz as an “onstage artist” during their live performances. The song titles were long in length but the songs themselves were short and conceptual, sort of like a 70s “concept album” where one song or piece blends into the next. I have abbreviated the song titles and I will only be addressing the first half of this album this month (and the next in September).

The album Uncomfortably Unsure starts off with the song “Perspective You Like” with its hesitant-sounding piano melody. The song “Effigy” that follows finds the singer with his “eyes wide open and glad he’s not alone.” The singer most interestingly tackles his own resistance to issues of communication regarding race and gender: “I’m a man and my skin is white . . . I know I’m right . . . all the data on your side is just an opinion (I can fight). I often look the other way . . . It means less work for me . . . questions that come through are uncomfortable and true exposing things I do as distracting you.” And yet the “wall of beliefs” Eric has built are so high he has forgotten about what’s on

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the other side. Perhaps this is about letting go of our personal convictions in a relationship and embracing (or least validating) our lover’s feelings about our discrimination towards them even if we disagree with them. The piano verses hit sour notes before resolving to major chords as sensuous strings start and the drums pick up a bit.

“Trusting Someone” starts with a fast patter of drums underneath of couple of buzzy bass synths and electric keyboards. Here Stevenson reveals his thin, emo-esque vocal vulnerability, “shaking from stress” as he sings about he and his lover’s first dance on “The Feeling” a whimsical piano waltz). He tensely tickles a piano octave over a hip hop beat and Sting-like bassline on “Pretending to Be Angry.” The uncertainty is softened by sweet harmonies and the soft bowing of what sounds like a viola.

However, Vinyl’s greatest piece on this new album is a song about a “Great White Shark” in which the tense piano riff builds a danceable groove in which making love like a shark is compared to the sex drive in the heart of a girl. The piece ends with a staccato violin and bass-poppin piano coda.

“Uncomfortably Unsure” and its sighing harmonies that fade out its end seems to echo commitment fears in a relationship, a theme that reaches its peak on “Sexuality and My Decisions (Concerning Sexuality)” Eric tries to

resist sexual temptation and take moderation “in moderation” on that tune. His hiccuppy vocals emanate sexual frustration as the violins bow up in pitch and tension as if to mimick sexual arousal and taking on the world like a sex toy. He speaks of sex as a distraction, using analogies between sex and fighting an angry war in which he wishes he didn’t want it as much (much like a sex addiction). But recall that sexual performance and anger are oxymoronic in that they use opposite branches of the nervous system. In anger or war the tense, sympathetic branch takes over which inhibits the length of sexual response (controlled by the more relaxed but no less arousing parasympathetic branch). Nevertheless, the drummer thumps his toms and snaps his snares to great effect on this number.

Something tells me I have to dig deeper to unlock more about what Uncomfortably Unsure is really about. Keep your eyes peeled for the next issue’s interpretation of more grand sonic symbolism Eric and Liz are so adept at executing as I close out the album review. There’s more to this album that hath thus far met the ears . .



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COVER

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Tue	Fri	Sun
2 Chris Cofoni 5-8pm	5 Marc Philips 6-9pm	7 James Harris 5pm
9 Ricky Miller & Ken 5-8pm	12 Ben & Jeff Duo 6-9pm	14 Pete Weremay 6pm
16 Dan Watson 5-8pm	19 Ben & Rick Duo 6-9pm	21 Lucas Neil 6pm
23 Mass Conn Fusion 5-8pm	26 The Peace Makers 6-9pm	28 Andy Cheney & Friends 6pm
30 Dos Amigos 5-8pm	2 Ben & Rick Duo 6-9pm	

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BAND DATES

BEN CHARLES/ RICK STANNARD DUO

11 - Pizzetta, Mystic, CT 6-9pm
19 - Angie's, Mystic, CT 6-9pm

THE CARTELLS

21 - Maugle Sierra, Ledyard, CT 3-6pm
27 - Bill's Seafood, Old Saybrook, CT

CHRISTOPHER JOHN

1,8,29 - Shortstop, Westfield, MA 5:30-8:30
5 - Rosy Tomorrows, Danbury, CT 6:30-9:30
6-7 - B's, Westfield, MA 8-11
7 - Arrigoni Winery, Portland, CT 1:30-5:30
11,27 - Rosy Tomorrows, Danbury, CT 6-9
12 - Sheas, Manchester, CT 5-8
13 - Glendale Grill, Easthampton, MA 6-10
14 - Pizza Garden, Kent, CT 2-5
18 - Friar Tucks, Mystic, CT 8-11
19 - Chatham Creamery, E. Hampton, CT 5-8
20 - River Walk, Derby, CT 6:30-9:30
21 - Yarde Tavern, S. Hadley, MA 4-7
22 - Lake Pemaquid, Damariscotta, ME 7-10
25 - Sonny's Place, Somers, CT 7-10
26 - Village Pizza, Preston, CT 8-11
28 - 2nd Home, Winsted, CT 6-9

DARIK & THE FUNBAGS

12,13 - Capt. Nicks, Block Island, RI 9:30p
27 - Joey Cs, Stratford, CT 9pm

DON'T TELL LISA

5 - Phoenix, Pawcatuck, CT 7:30-10:30
6 - Tavern on the Hill, W. Greenwich, RI 8-11
19 - Windjammer, Misquamicut, RI 9-12
21 - Pavilion, Old Lyme, CT 2-6
26 - Rocks 21, Mystic, CT 6:30-9:30
28 - City Docks, New London, CT 5-9

DOS AMIGOS

19 - Surf Cantina, Westerly, RI 8:30-11:30pm
30 - Angies, Mystic, CT 5-8pm

Dr. G & THE BELIEVERS

3 - Water's Edge, Westbrook, CT 6-10 pm
10 - McCooks Beach, Niantic, CT 6-8 pm
25 - Water's Edge, Westbrook, CT 6-10 pm

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26 - Filomena's, Waterford, CT 6-9 pm

EIGHT TO THE BAR

7 - Seafood Fest, Charlestown, RI 2:30-4
12 - Bandstand, Brookfield, CT 6:30-8pm
26 - Italy Hall, Watertown, MA 8:15-11:15pm
27 - St. Anthony's, Cambridge, MA 8-11pm

THE FAKE EXPERIENCE

4 - Ridge Vineyards, Preston, CT 6-9pm
12 - Phoenix, Pawcatuck, CT 8-11

F & BLUES BAND

3 - Blues Fest, Block Island, RI 5:30-7pm
6 - Black Eyed Sally's, Hartford, CT 8-11pm
27 - Fair, Brooklyn, CT 10am-12pm
27 - Hygienic, New London, CT 8-10pm

FRANKLIN BROTHERS

20 - The Phoenix, Pawcatuck, CT 7pm

HOT STRINGS CAFE

12 - Joe's Filling Station, Cromwell, CT

KEN SERIO JAZZ TRIO

7,28 - Aquirium, Mystic, CT
14 - Pump House, Wakefield, RI
21 - Grey Sail Brewery, Westerly, RI

MAGIC CATS BAND

20 - The Barn, Groton, CT

RAMBLIN' DAN STEVENS

2,9,30 - Nightingale's, Old Lyme, CT 6pm
11,25 - Woodfellas, New London, CT 6pm
12 - Daniel Packer, Mystic, CT 9:30pm
13 - Dexter's, E. Hampton, CT 7pm
14 - Olde Mistick Village, Mystic, CT 2pm
16 - Camp Horizons, S. Windham, CT 7:15pm
17 - Public Library, Darien, CT 7pm
18 - Pa's Place, Guilford, CT 5pm
20 - Hamburg Fair, Lyme, CT noon
21 - Notch 8, Bethel, CT noon
23 - Strange Brew, Norwich, CT 7pm
24 - Knickerbocker, Westerly, RI 7:30pm

TSC ACOUSTIC

11 - Farmers Market, Niantic, CT 3-6pm
17 - Estuary, Old Saybrook, CT 5-7pm
19 - Bobby V's, Windsor Locks, CT 7-10pm
24 - McCook's Beach, Niantic, CT 6-8pm

YELLOW BLACKBIRDS

6 - Rocks 21, Mystic, CT
13 - Sunfox campground, Lisbon, CT
14 - Strawberry Park, Preston, CT
19 - Foxwoods, Mashantucket, CT

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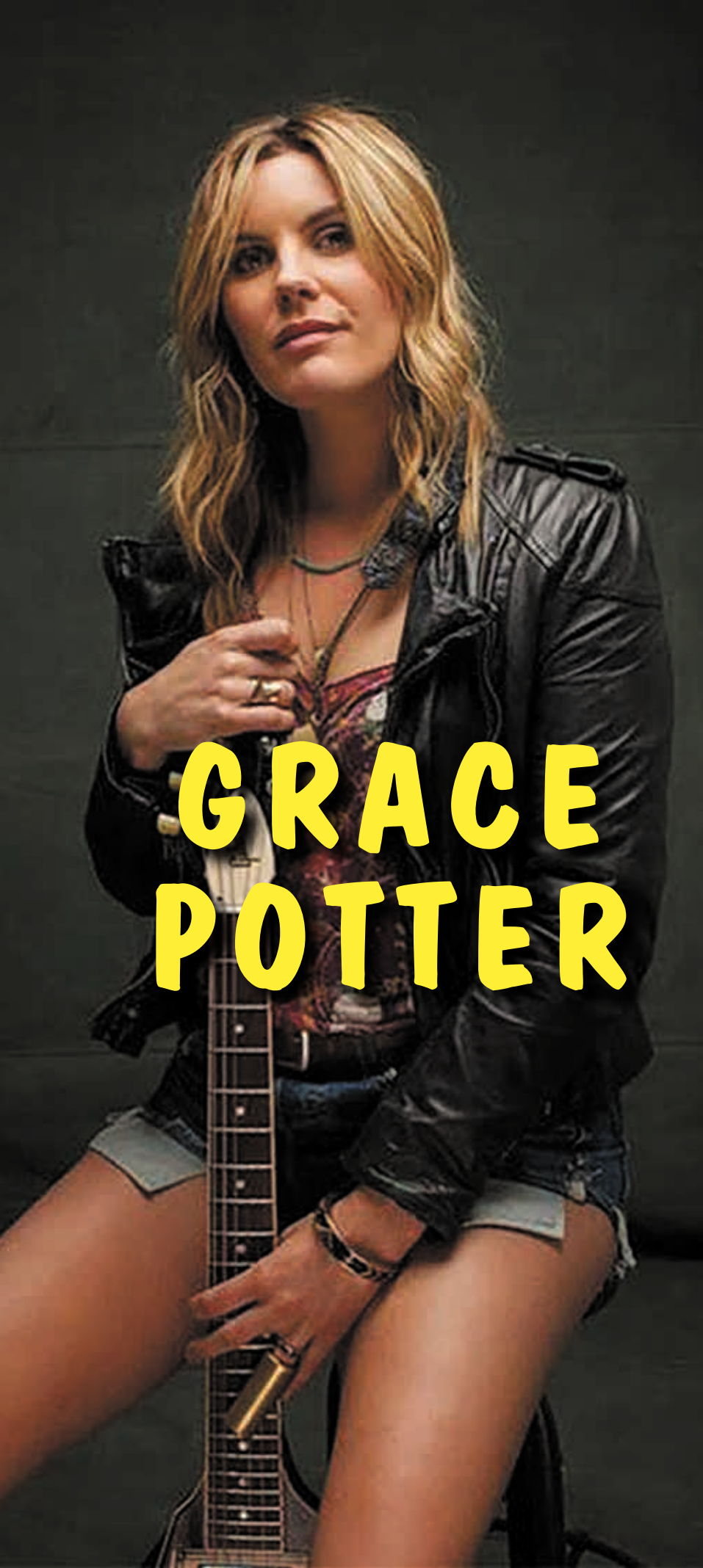


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4 Ken Barbar Duo 7-10	5 Alamo & Rhode Noize 8-11	6 Mystic Prophets 8-11	7 Mystic Dead \$10 4-7
11 Karaoke w Sweet Time 7-10	12 20th Century Kids 8-11	13 Mass-Conn Fusion 8-11	14 Clay Allen 4-7
18 Karaoke w Sweet Time 7-10	19 Circle of Willis 8-11	20 Magic Cats 8-11	21 Clay Allen 4-7
25 James Harris 7-10	27 Wooly Mammoth 8-11	28 Jim Healy Trio 8-11	29 TBA Call for info
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GRACE POTTER

By Ali Kaufman

Grace Potter first appeared on the cover of Sound Waves Magazine in support of a show she played at McCooks Park in Niantic, 15 years ago. In 2007 Tara Wyatt, owner of Tumbleweeds Music Shop, brought back the popular summer music series with a performance that no one in attendance will ever forget. Grace Potter and The Nocturnals were just breaking through and like every other live performance I've ever seen her do, she gave us all she had, and then some. This Labor Day Weekend Grace will return to a much bigger stage to headline Rhythm & Roots Saturday night lineup on September 3rd. The beloved festival in Charlestown, Rhode Island is coming back after much concern that last year might be it's last. After 23 years of bringing this joyful tradition to Ninigret Park, festival owner/producer, Chuck Wentworth has passed the baton to Good Works Entertainment while still playing an integral part in this year's 3 day event. Expect to have a wonderful time with a stellar group of musicians, top notch food booths and artisans that come from all over the country to share their craft.

I had the good fortune to speak with Grace Potter just a few days after her birthday on June 20th and asked about the Connecticut show so long ago. I felt the fondness in her voice as she remembered a time when the audience consisted mainly of a very large contingency of her family members. That actually hasn't changed as her family remains her most ardent supporters but they have a whole lot more company now. Grace elaborated that it was a time of change and growth, "Not just paying my dues but learning the language of the music industry and how to navigate it, especially as a woman." That seems to be an ongoing process as Grace went on to say, "I'm still growing and learning everyday how to navigate these waters, especially as the waters change...no pun intended." Her unintended pun referred to the 2005 independently released album and title song, "Nothing But The Water" which is also the first studio album she put out as Grace Potter and the Nocturnals. That song in particular is how so many of us came to know Grace and her incredible wellspring of talent.

As we spoke, Grace let me know she had paintbrush in hand, her "canvas" was a concrete wall in her new laundry room that was getting a rosy coat, proving once again, you can take the girl out of Vermont but not the "Vermont way" out of the girl. I share this because it is a perfect example of how truly charming Miss Grace is, she was as kind and amiable as she was when I first met her all those years ago. Vermont is still home for Grace,

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although now she splits her time with another nest she, with her husband, record producer, Eric Valentine and young son, Sagan have feathered on the west coast in Topanga Canyon. Both residences were equipped with recording studios until they decided to consolidate by moving the base of operations to Vermont and create, (in my humble opinion), one of the coolest studio concepts ever. The need to create boundaries between life vs work life, especially now that they are raising their son, was a major factor in this decision.

The yet to be named studio, is a big barn, set amongst 120 acres of meadow and forest. "The idea is to build a collaborative, creative play land. We want people to come record, have space for live shows and a film set...I want the forest to sing!" Grace shared with an enthusiasm that was infectious. At the mention of the film set I launched into a question about her stage presence, which by the way, she has by the pound. I wanted to know if Grace had considered acting, I mean she certainly does in her videos and she is just as captivating as she is playing live. "I've always wanted to make movies, I left my film major at college to pursue the Nocturnals" she replied. Grace never lost the passion for the dramatic arts even though she had to put it on the back burner, the smile in her voice tells me she is going to be tending to this facet of herself once again in a very large way.

Another side of Grace is one that played a part in the giant love she and Eric fell into, they are both self described Star Trek nerds/Space enthusiasts. No longer closeted, they rejoice in all things beyond our natural world and the things man is doing to explore our farthest reaches. From the Monday Night Twilight Hour that she broadcasted live from The Star Trek museum, in full star fleet regalia, to playing the 60th anniversary celebration of NASA at the Kennedy Center in DC, if it has to do with space, Grace is all in. Would she take NASA up on an offer to make the trip out of our atmosphere? Yes, in a hot second. Having married my own space geek, I threw in a question that he suggested. I asked about dark matter and her thoughts on whether it has multiple dimensions, Grace answered with, "Dark matter, that is what my whole next album is about!", Boom! Nicely played. Quantum worlds, dark matter, space that is held that we sense but can not see, this concept is a star nursery in itself, birthing songs rather than galaxies. Grace is keeping the details of this one close to the vest at this point so the best way to be in the know is to go to her website to keep up on it's release date.

This new album in the making will be Grace's follow up to Daylight, her 2019 release that garnered 2 Grammy nominations for Best Rock Album and Best Rock Performance. Of the nominations she said she was caught off guard, the morning they were announced her phone started blowing up with congratulations and well wishes, for what she wasn't sure! Then she saw her husband's huge grin and he told her, "You got the nom!", she could not have been happier, "I did not know I needed that validation, in particular for that al-

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bum, until it happened. It felt way better than I thought it would!”. Daylight is Grace Potter’s most personal work to date. The songs were born out of journal entries during a tumultuous time for Grace, her band the Nocturnals was disbanding and her marriage to drummer Matt Burr was ending in divorce. The song that drives it all home for me is a piano ballad co-written with the late Mike Busbee, called “Release”. The song is searing to listen to but the video done for it is extraordinary in it’s ability to emote. This is Grace’s story being played out as she finds herself bound, literally and figuratively, by the past, Director Catherine Fordham did a brilliant job of illustrating how heavy guilt, grief and the human experience can be. That being said this work also conveys fortitude and finding one’s way to true relief, not just temporary comfort. In Grace’s words, “This video was a journey, the song was my birth into a new place. Also, the



person I co-wrote with, Mike Busbee, had just passed away, very suddenly from a brain tumor and it was very scary, I felt sapped. The existence of that song is melodically something he honored me by inviting in.” Grace went on to impart, “You have to forgive yourself, find compassion. If you can’t forgive yourself, how can you offer that to others?”

“Every Heartbeat” is another song off Daylight that has an official video that is so sweet you might just get a cavity. Grace plays an acoustic guitar while singing to her son

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Sagan, who may have been about 18 months at the time. It is such an intimate share of pure love, you can not help but feel ALL the feels. I took this opportunity to interject a question about sharing peeks into her life with the world of social media. Clearly it is not her favorite thing but she realizes it is a necessary part of the way things work now. You can be sure that the posts on her instagram feed are all hers, just like every Mom I have ever known, myself included, there are moments that are way too cute not to share.

Daylight features collaborations with Grace's good friends, Jess Wolf and Holly Laessig, lead vocalists for the indie pop band, Lucius. They met through Jeff Tweedy, of Wilco, years before this album was a thought. "I think Lucius have done such a beautiful job as artists, both Jess and Holly are incredibly devoted to honoring, naming and modeling a completely separate world from what we music lovers are used to consuming," Grace went on to say, "It is not just a side show circus act or novelty, it's very real, very feminine, powerful and vulnerable at the same time." Stay tuned to see what this group of supportive women will come up with when Grace's new studio is done!

We will definitely hear songs from the latest album at Rhythm & Roots but I wondered about her catalog from the first albums, like, Toothbrush & Table, Big White Gate and Ain't No Time, will these songs still make it onto her set list? "I wrote all the songs, they are part of my story and I will continue to sing them" was Grace's answer.

One topic that I wanted to make sure to touch on was Grand Point North, Grace's own festival held at Waterfront Park in Burlington VT. This two day event was first held in 2011 and usually takes place sometime in September. This is a gift to her home state, it is not a money making venture, it is a great big artsy, musical hug to her community. "No version of this fest will ever be without me, I am hands on, so much so that I usually get in the way!". This year however, the much anticipated gathering was sidelined due to something that is affecting the entire country...The Great Resignation. You can't put on a two day event unless you have the people in place to run it, and this year the staffing needs could not be met. Some of her fest team took other jobs that offer benefits and regular paychecks which made it difficult to commit to what needs to get done behind the scenes. Contrary to popular belief, festival producers and their crew work more than the 2 or 3 days on site, it is a process that usually gets started right after the clean up is done from the current year. For all of the fans of Grand Point North, please know that Grace is as frustrated as everyone else, "We were just on the cusp of our 10th festival when Covid took it down, it was so painful... BUT, it will come back!". This is another great reason to visit Grace's website, you can be sure to get the latest good word about Grand Point North there or find out about volunteering opportunities to help bring back this much loved event.

At this point in our conversation, I was getting pretty close to wrapping up the time I was allotted, I was scanning over my unasked questions, HER WARDROBE! How could I

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CONTINUED PAGE 21

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BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies!

Just got back from the Island. MAHOGANY SHOALS and watched super singer DAN WATSON perform other Patio. Went with the girls, KATE CAREB, AMY VAN DER VELDE and daughter REILLY as we visited KATE'S beautiful daughter LILY, who's summering on the Island working at DICK'S FISH from DEAD EYE DICK Fame! A couple of mudslides at the OAR with EMILY and HUMP and then lunch. A beautiful day!



Had COCO'S SALON (formerly the HAIRDRESSERS) 60TH ANNIVERSARY RIBBON CUTTING with the GREATER MYSTIC CHAMBER OF COMMERCE! MORGAN YANDOW, BRUCE FLAX and KAYLEE WRIGHT, along with the rest of the Chamber Staff made it such a special night for myself, my girl's, my friends and for DON CLYNE, the OG of this whole thing! Thank you to everyone who attended and helped make it such a fabulous night!

It was a perfect evening with food from NANA'S WESTERLY, JONATHAN EDWARDS WINE, OKEEFE'S and of course, extra libations were available at the HANDLEBAR CAFE, if you chose to take the walk next door. (Which we did).

But the best part of the night (besides KATHIE ROY'S COOKIES, that would go head to head with any bakery) was watching Sisters SUE and NANCY MENHART sing (with the help of husband and sound man KEVIN CLARK) I can't thank you enough! Your voices and music made the evening...o but wait! Did LARS, chamber apprentice

16 SOUND WAVES



and secret singer grab the guitar and belt out some amazing tunes? Oh yes he did! And such a beautiful voice he was hiding from us! I'm thinking side hustle?? Honestly, thank you to everyone!



Took Grampy to the VA in SHAW'S COVE and guess what I saw in the waiting area?? SOUNDWAVES MAGAZINE! Who knew our veterans were receiving such excellent care from the fabulous staff, but also some pretty damn good reading material!

Heard a rumor that Editor DAVE POTTIE was having a Birthday Party at brother KEN'S! Would love to be there, but I have a family event that day. Happy 70th!!

Was in the BLOCK ISLAND FOURTH OF JULY PARADE starting at the OAR (Hi HUMP) as the ISLAND OFFICIANT, complete with bride and groom, 4th of July candy and White

Wedding blasting from my boombox! Anyways, was decorating my car when I was verbally assaulted (Ok, maybe just mildly addressed) by a VW bus full of colorfully dressed Islanders who in-



formed me that the freakin' awesome mylar balloons I had strung from my 6 ft. inflatable Uncle Sam and from every window of the '38 Ford were forbidden and illegal. Uh...Island wide ban? \$600 fine? Whua the whua? Am I blind? Deaf? Can I read? Did I see that anywhere in the Parade Rules? Or posted somewhere on the Island? Nope! Didn't see it anywhere.

So, now I feel awful. Big loser with my parade car full of mylar. Everyone averting their eyes from the loser rule-breaker, but per my usual self, I rocked it anyways! But Next year! I'm bringing it, mylar or no mylar. I smell Grand Champion ribbon for best entrant!

Romper Stomper time, Baby I see ANN BUONOCORE, RUSSELL ARRUDA, JEFF MURPHY, BARBARA LINCOLN, LIZZIE EVANS, NICHOLE MOORE, COURTNEY GARCIA, JEFF SCOTT, SALINA MARIE, DOUG YORK, DEAN BARBER, JIM HENSLEY, TAMMY CARON, LAURA MURFIN, SAL RITACCO, JAMIE QUATTROMANI, ALLISON SPOSITO, editor DAVE POTTIE and beautiful RACHEL LAMPERE!

I also missed a couple months so Happy Birthday to SARAH DORINA, SARAH ST. PETER, TIMOTHY EARL, FRANK WILSON, GRACE LEWIS, JANINE MARIE, HOLLY MAIN (I'm so so sorry for the loss of your sweet husband MICHAEL), NICOKE CIARADIO NOISEUX, BONNIE BAZYDLO, MELISSA FOLEY, SAM BAZYDLO, BRIAN TOOF, AL WHIPPLE and GERALD BELL!

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Hope you all enjoy this last month of summer! Heading to the MYSTIC BOAT ADVENTURES for a boat tour with my family! Hoping to see SUGAR RAY AND THE BLUE-TONES at MYSTIC RIVER PARK, also the IRONS at the HILTON in Mystic has free Friday night Concerts (I know I missed STEVE SMITH AND THE NAKEDS, and I'm sorry :() but ADAM EZRA is coming up on ART FEST WEEK-END so see ya there!! And don't forget the LUCAS NEIL Show at ANGIE'S PIER 27!



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DINING OUT

“Eat Like Family at Pasta Fresca & Piadina”

By Elizabeth Saede

Can a sandwich improve your day? Absolutely. Mike at the Old Mystic Post Office recommended the unusual lunch special at Pasta Fresca & Piadina. The grinder was so substantial and juicy that thoughts of eating in my car evaporated. At home, I devoured the Italian Pork & Beans grinder overstuffed with freshly-roasted pork, garlic roasted green beans, melted Provolone, and Parmesan on a freshly-baked roll. The outrageously delicious food was enough for two despite misguided efforts to finish it. I'm not alone in my admiration, though. Readers of The Day voted in droves for the grinders from this cute lunch spot.



Tia Bettencourt fulfilled a lifelong dream when she bought the business, known as “The Italian Deli,” in 2016 after 30 years of catering. Out of respect for longstanding customers, she made no menu changes for over a year, then gradually added dinner specials. Inspiration for hearty homemade soups connects generations. Tia says, “I’m channeling my Nonnie or Grandma when



I’m in the kitchen...and tend to talk to them as well.” Tia’s the only one still making her husband’s grandmother’s Portuguese Kale soup with chorizo and linguica. Tia brings this traditional favorite to her father-in-law every Thursday and provides frozen soup to tide him over during winters in Florida.

Tia, whose name means aunt in Italian, describes herself as “coming from a large family of incredible cooks and food was always how we welcomed everyone. But it’s not just about sharing food; it’s about caring for my neighbors.” Tia and her crew know most of the customers’ names and favorite orders, and a visit is as important as the food. I think of the inclusive friendliness and Italian-seasoned love as “the Tia effect.”

The deli doesn’t officially open until 10:00 am, but orders placed by 2:00 pm a day ahead may be picked up after 7:00 am. The store closes weekdays between 3:00 and 5:00 pm, is open 10:00 am-2:00 pm on Saturdays and is closed Sundays. Classic cold grinders feature premium ingredients and personalized fresh toppings to satisfy the heartiest appetite. Large grinders ordered with two different fillings on separate sides are named “the peacemaker.”

Specials are weekday specific. Monday’s grinders: sausage & pepper, Mufuletta sandwich, or Italian Sloppy Joe. Tuesday: steak & cheese with optional veggies, and the Nonster with sausage, spinach, Swiss chard, & more. Wednesday:

Chicken Parmesan, or hot pastrami with sauerkraut & Swiss. Thursday: Italian Pork & beans, Sausage & Pepper, or Buffalo Chicken Salad. Friday: Meatball, or Pulled Pork Cuban with ham, Swiss, pickles, & mustard. Saturday: Eggplant Parmesan, or Italian Egg Scramble. Regulars plan their week around favorites and know to show up early because specials like Friday’s meatballs can run out.



Homemade soups like Portuguese Kale with Chorizo and Linguica or Buffalo Chicken Chili return in September, but Rhode Island Clam Chowder is available year-round on Fridays. One or two daily dinners-to-go feature meatloaf, lasagna, linguine with clam sauce, pasta and meatballs, or eggplant Parmesan. Tia sometimes hears, “your food is better than Mom/Grandma made,” which prompts a big smile. It feels good to know all that hard work makes a difference. Tia shares, “I have one customer that frequently orders Eggplant Parmesan platters, especially at the holidays, so she can feel her mom who passed away. Apparently, I make it like she did, and that just tears me up every time.” Proof that homemade love doesn’t have to mess up one’s kitchen.

Fresh green salads, with optional chicken salad, tuna salad, meat, or cheese, and sides of potato salad and pasta salad are always available, while broccoli salad, Mexican street corn salad (mild with a back-kick), and sensational gluten-free pasta salad are seasonal. Pick up some homemade love before heading to the boat, beach, park,

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ball game, or on a road trip. You don't want to cook anyway. Tip: ask for sandwiches to be cut into smaller pieces for easy handling and serving. I met a man collecting armfuls of freshly-prepared grinders and chips for a sailing trip. Well done, sir. I predict you'll be invited back aboard.



For faster service and optional curbside pickup, view menu details at pastafrescamystic.com, then call in your order to 860-572-1245. Whether Mad-die, Charlie, or someone else serves

you, lunch can be the best part of any day. The mother/daughter duo and brother/sister pair know 85% of their customers and orders. Everyone is a friend, and ten punches in your Customer Reward Card earn a free small grinder.

You can be a hero (pun intended) by serving Tia's "Just Because Gatherings"

catering at a meeting or event. Visit them at 2 Lincoln Ave. Mystic, diagonally across from the train station. Never underestimate the uplifting impact of great food. It felt good to share the second half of my warm sandwich with a friend whose day markedly improved due to "the Tia effect".

Elizabeth Saede is a freelance writer and the author of *Lobster Summer* who has published articles and photos in *ThisIsMystic.com*, *Mystic Neighbors* magazine, *The Day*, and elsewhere. She



loves to kayak, boat, fish, and promote this gorgeous shoreline community where notable food and entertainment thrive. ElizabethSaede@gmail.com



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GRACE POTTER CONTINUED

have not gotten to that yet! Also her collaborations, she received her first Grammy Nomination, Best Country Duo/Group Performance, for the song, "You and Tequila" that she did with Kenny Chesney. Or singing with Willie Nelson on Ragged Company. Maybe I should ask about the myriad of charitable shows she does every year. Grace kicked off the annual star studded fundraiser, God's Love Rocks NY at the Beacon Theater in 2019 by coming out in a white dress that looked like an ode to Tina Turner, with white boots to match, she launched into Proud Mary and had the audience on our feet. So many questions to ask this multifaceted creative but she solved it for me by jubilantly offering up, "Emmy Lou Harris! I want to talk about Emmy Lou!" And that she did, "I just did a fundraiser with her. She has always been a favorite. I've felt connected through her music and voice, especially in the way her very singular voice blends so beautifully with so many other singers, like Linda Ronstadt, Dolly Parton and even backing Dylan and Ryan Adams." Grace went on to share more about the time they had together, "Sitting with her in her living room in Nashville in May, while Eric was busy in town producing another band, was just the greatest time." "Emmy Lou asked me to play in a fundraiser for her dog shelter, it was such a masterclass in how to move through the world elegantly but also with that rough salty edge. Not just on the outside but very much on the inside as well. She offered a lot of wisdom. I am grateful, like with Mavis, powerful women that can stand on their own, even going back to when it was far MORE difficult being a woman in the music industry. Their heavy lifting has allowed me to do what I do." And what she does, she does so damn well. See for yourself this Labor Day Weekend at Rhythm & Roots !

Link below to keep up with Grace Potter

<https://www.gracepotter.com>

Rhythm & Roots Labor Day Weekend September 2, 3 & 4

<https://rhythmandroots.com>

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SOUND WAVES 21

HEARING AID



Emanuel Casablanca *"Blood On My Hands"*

King Country Blues Records

From his website: Emanuel Casablanca is an ideal example of an artist who possesses the ability, ingenuity and the passion that drives him to succeed. Happily, the combination has paid off. The Brooklyn-based guitarist, singer and songwriter has worked with an array of A-list performers over the course of his career, among them such luminaries as the rock band Cheap Trick, vocalist Bernard Fowler, a touring member of the Rolling Stones, bassist Doug Wimbish of the Grammy-winning band Living Colour, and others. Emanuel's debut album, "Blood On My Hands" offers an opportunity for him to shine in the spotlight, share his skills and allow his talents to advance to front and center.

Now onto his music, and reality... It surprises me that an artist with years experience and who played with noted, seasoned professionals would make an album where most of the tracks sound alike. Great Blues.. but very similar signature throughout. However all is not lost, later on we'll take a closer look at his music to uncover a few gems.

Many of my regular readers know me as a frustrated music producer wannabe and within my reviews I look at overall production, sound engineering, and of course the music itself. First of all, Casablanca opens the album with the track "Afraid Of Blood" which can only be described as a very dark, goth-like work where you imagine a satanic mass with figures wearing black hooded robes and chanting around a fire. This is a serious mistake because thankfully it is not at all the theme of the album. As a matter of fact it leaves the listener scratching their

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head wondering why that track is even on the album at all. Secondly is the many similar song choices, and I am not only speaking of Casablanca but many artists fail to see the overall album as a whole, and instead only focusing on the music of each individual track but not at all on how it all comes together. I say this because tracks 2 & 3 sound so much alike you would think they are all part of the same song, as a matter of fact only four tracks out of sixteen are a departure from the usual 12 bar blues; "Like A Pulse", "Testify", "Nashville", and one of my favorite tracks "Fantasies" which has a very cool James Bond sound track vibe. Casablanca does try to differentiate between his mostly standard blues tracks with his excellent guitar playing, but for the most part if you heard one song you pretty much heard the whole album.

However, getting back to Casablanca's guitar playing, no one can deny how effortlessly he inserts technically melodic riffs into his compositions. As a matter of fact I was pleasantly surprised with his breaking out of the box guitar tone which comes from the 80's rock genre. It was typically used in bands like Def Leopard and Ten Years After with the legendary guitarist Alvin Lee. The 80's rock sound is a gain tone with compressed distortion and a touch of chorus. An excellent choice that gives his leads a rich organic fullness and producing a "different" tone that takes something old and making it new again. His blues guitar playing is one of the best I've heard in a long time. Speaking of tone Casablanca also has excellent raspy vocals perfect for blues.

My friends, by now you are saying; "So Adrian, do you like this artist or not?" and in a nut shell I would say that if you take any track individually you will be impressed and amazed at how well Casablanca interprets the modern blues with his vocals and old school guitar tones and yet you would also be disappointed at the overall body of work, meaning that any track on this album is a stand alone winner but together the tracks sound very similar. The album is definitely worth a listen after you get past the first track. As a matter of fact that's what my editor said when he assigned me this review. "Get past the first track and you may be pleasantly surprised". "Blood On My Hands" available on Amazon.com.

Until Next Time – Adrian Webb



Nick Bosse

"What Happened To Country"

Nick Bosse is a country singer-songwriter who hails from North Stonington, a place where old farms and long, lonesome roads in the country abound. His newly released album, five songs in all, is plain-spoken and true from the heart, as country songs are supposed to be. With his band, The Northern Roots, Bosse has built a following for his local shows, and an online audience which has played his latest release some 800,000 times and counting.

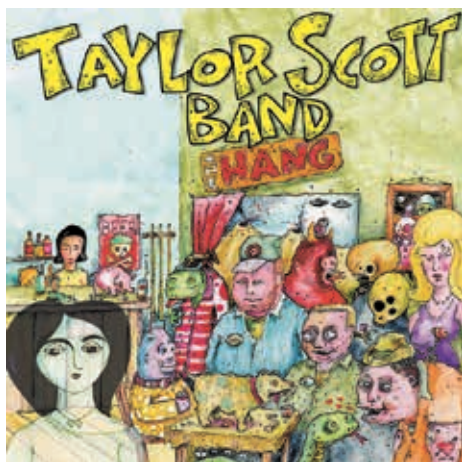
The opening track, Outlaw Country Soul, is pure down home country, with a haunting slide guitar, a tale of an early rise to adulthood which brings him to a drive to "load my favorite six string, grab the boys and hit the road, with an Outlaw Country Soul." Covid 19 Blues speaks for everyone who is "tired of living life this way, feels like it's never gonna change, so it's down the road I go, you're gonna hear me coming with a banjo," which features a nice banjo backup.

All Outta Pills is a delve into the demons of facing one's broken heart by getting high; "I'm All Outta Pills, I'm fresh out of whiskey," with a dealer who doesn't answer the phone as the singer contemplates doing some white lines, all with a country beat, fiddle, slide guitar, and call and answer chorus. It is a well written lyric, with a country twist on a universal theme. Give It All To You is a slow love song, showcasing the power of Nick Bosse's voice. The title song, What Happened To Country, regrets the state of country music: "who's gonna step up and fill their big shoes, writin' songs about outlaws and singin' all night and songs that'll make a grown man cry."

This is an impressive set of original songs, with expressive lyrics, a true country sound, sung with Nick Bosse's powerful, expressive voice. More info may be found at www.nickbosse.com.

- Jon Persson

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Taylor Scott Band

"The Hang"

One thing's for sure when you're listening to "THE HANG" the new album from 'TAYLOR SCOTT BAND', is that you'll find trouble turning it off or down. Their music is full of Hard Rock, Blues, funk, jazz, reggae, progressive and even folk styles. Not that there has never been a band that has fused together so many species of music. But Taylor Scott and his band seemed to have perfected it. Taylor's unquestionable guitar expertise that was honed during his years as the lead guitarist for the Colorado bluesman 'Otis Taylor' is displayed with full colors on this CD. His shredding of the strings also matured while touring with the 'Los Lobos' for a couple of years. Taylor's guitar work reflects all the greats with a down home feel found in Duane Allman and Stevie Ray Vaughn or a local favorite Billy Light.

Taylor Scott, with his braided pig tails is known as a Denver guitarist, but before that he was making music in Cheyenne, Wyoming. He's originally from St. Louis, Mo. It was here he met 'Los Lobos' multi-instrumentalist and producer, Steve Berlin and gave him some recordings of his music. Taylor wasn't expecting much from someone that produced the bands, 'Faith No More' and 'Deer Tick, yet Berlin liked what he heard, contacted Taylor and has produced his last two albums.

Taylor wrote all the songs on his new album, "THE HANG" except, 'Never Aim to Please.' His songwriting ability is captivating and proves he's a good storyteller. The songs on their new release are all about finding and keeping happiness in the modern world. The release date for their new album is August 12th 2022.

The band; Taylor Scott – guitar, lead vocals. John Wirtz-Keyboards and backing vocals. Patrick Mcdevit – Bass. Brian Claxton – drums. A guest drummer, Larry Thompson plays on the track 'Leaning Tree.' Eric Benny bloom plays trumpet on

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a track. Jesse Brooke plays some percussion throughout the album. And Loren Dorland provided backing vocals. The musicianship on this new release is extremely good and beyond worth listening to.

- Steven Birt



Lauren Glick

"Lush"

Matt Vangasbeck Productions

Lauren Glick a native of Salisbury MD., and now back living on the Eastern Shore entertains crowds in and around the Ocean City, MD area. . Lauren currently plays with guitarist Dave Tarlecki and occasionally with guitarist Melissa Alessi. Both acts focus on fine-tuned harmonies. With the loss of the late great Mike Armstrong her partner for over 23 years it has been a bit tough putting the pieces back together.

With that being said she has begun to learn new material for the crowds and will continue to perform in all the most popular Eastern Shore venues. She also has a full band performing on this CD; Lauren – Bass, Keys, Vocals. Scott Malaby – Guitar. Bobby Malaby – Drums. Matt Vangasbeck – Additional keys and Sound Engineer.

All 9 tracks on "Lush" were written and performed by Lauren Glick

The CD opens with "Don't Add Up", A soulful bluesy rendition with a refreshing Hammond organ style accompaniment. It's very clear from the first note we have a quality, seasoned, big voice vocalist with Janis Joplin influences. Unfortunately, today's competition for greatness has the bar so high that singing pitch perfect, along with writing all their own material is the bare minimum requirement for the price of passage. As a former performer myself, and with years of experience writing music reviews.

I have heard dozens of equally talented female vocal artists all reaching for the brass ring. The key is standing out and making your listeners sit up and take notice... I only wish I was listening to something "different", but for most of "Lush" this was not the case.

On her track "Living In Pain" Lauren bursts out with an unexpected rock tune complete with strong percussion and blaring guitars. And in "Poor Boy" if I closed my eyes I would swear it was another female artist I reviewed only a few months ago. Both artists with excellent voices but undeniably so similar you would think they were the same person. This only exemplifies the need for artists to be different. However, on this track Lauren does add back up vocals and again the harmonies are pitch perfect. As you listen to "Lush" you can hear the sound engineer/production team playing with different effects such as the strong reverb on the first two tracks, the spacey guitar effects on "Living In Pain", and on the second to last track "Permanent" you can hear the song starting with a compressed de-essing vocal effect (vocals that sound like talking through a vintage phone) with piano accompaniment. This is what I am talking about, this creates interest. It certainly made me sit up and take notice. And my favorite of the lot is the last track "Perfectly Capable". Lauren uses her back up singers with a staccato effect that brings me back to the age of vintage female artists. It was a gutsy move but it worked because that particular track stays with me as it will with you. In all honestly I think Lauren Glick is perfectly happy working with her students giving piano lessons, performing at the local venues and being a local celebrity.

However I did hear that she was the opening act for none other than the R&R Hall of Fame band "Cheap Trick" back in 2018 at the Freeman Stage in Selbyville, Delaware. "Lush" is available for \$8.99 at Amazon.com. Definitely worth a listen.

Until Next Time – Adrian Webb

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