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Waves

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**Volume 32
Issue 11
November 2022**

Plus

- Charlie Treat
- Will Evans
- Mike Post
- Roger Street Friedman
- Lee-Ann Lovelace

**An Interview
with**

**LARRY
CAMPBELL
& TERESA
WILLIAMS**

Also

**Loretta
Lynn**

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



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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Cover & Story Photos by
Ruben Garcia

MAILBAG

Dear Readers,

November already! They say time flies when your having fun, but I think it does too as you get older. When we were young it seemed the summer lasted forever!

This was a good summer. Great weather and there was a lot to do. After 2 years of being restricted in what we were able to do, people couldn't wait to get back to some sort of normalcy. Hopefully this will be a mild winter and folks will be out enjoying what this area has to offer. That's if they can afford to after paying their heating bill. The trials and tribulations of life.

Some of you might remember my fiasco with Facebook this past summer. They deleted my account and the Sound Waves account. Well I'm back on the platform, but just under my name. I will not being doing a business one with them anymore. I spent 8 years promoting Sound Waves and they deleted my account because someone tried to hack it. I won't go into details, but they will not get anymore money from me. I'll be promoting the web site on Google, Linkedin and other various social platforms. But definitely show your support and share when a new issue comes out.

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Thank You
Till next month
David L. Pottie
Publisher

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Waves

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

ONE MOMENT IN TIME: LORETTA LYNN REMEMBERED

By Rex Rutkoski

(Soundwaves celebrates the life and times of Loretta Lynn, who died this month, in this remembrance)

The year was 1975 and country music queen Loretta Lynn's recording of "The Pill" was hard for a lot of conservative listeners to swallow.

"But it ain't hurt me a bit. I've gained fans because I've sold more copies of that record. I think more artists need to take a liberal approach" she explained to me.

When the veteran songstress released the number early in the year, it caused spirited controversy. To many, the tale of a mother's new found freedom through use of a birth control pill was risqué.

Some implied that, in making the record she had "sold-out." However, Lynn said, "I recorded it because I knew it was a hit. I recorded it five years ago. I didn't think it was dirty then and I don't think it is dirty now."

"Yes, you bet I agree with the philosophy of the woman in the song. I think the pill is the best thing that ever happened to a woman when she's having one baby after another."

She believes that possibly some country fans "aren't liberal enough. And I think a lot sneak around and do things hypocritically."

Lynn has six children, a fact on which she commented, laughing, "See? I should have had the pill."

Though she sings of female independence in "The Pill," she said she does not identify with the women's movement, noting, "No, I don't go for that stuff. I think a man should be a man and a woman a woman. I kind of like men myself."

WOMEN IN MUSIC

Regarding women in music, she observed:

"It's harder for a woman to be in the business. I travel with all the boys in the bus. It's hard to be a mother, woman, singer and housewife. When a man gets through, he goes home and his wife takes care of him.

"When a woman gets through, she goes home and has to take care of the house."

Home for Lynn is a renovated antebellum mansion in Hurricane Mills, Tenn. The tiny village is within the boundaries of her 3,500 acre ranch.

The stories are many of musicians who have met success, and whose egos have gone with their fame.

But Lynn has refused to place herself on a pedestal, refused to build a barrier that would keep her away from the people who made her what she is – her fans.

She travels more than 150,000 miles a year, giving in excess of 200 concerts. But still she has time to sign autographs, to chat with those who care about her, to let them know that she

hasn't forgotten, or taken for granted, the faith, through their support, they placed in her.

In addition to the Tennessee ranch, that faith has brought her the largest rodeo production company on the East Coast, a franchised chain of western wear stores; homes in Mexico and British Columbia, and co-ownership of a talent agency.

About her music, MCA, her record company, accurately wrote: "It is the sensitivity, compassion and determined spirit of her roots that render her songs universally accessible to her millions of fans the world over."

Her honors have included her photograph on the cover of Newsweek Magazine, Country Music Association's "Entertainer of the Year"; three-time winner of the CMA's "Best Female Vocalist" award and an honorable mention in the Gallup "Most Admired Women in the World" poll.

YOU'RE LOOKING AT COUNTRY

She once told Newsweek, "When you're looking at me, you're looking at country. I am country and I sing country, and that's where I plan to stay."

Much has been written in the past two years about the increasing influences of pop on country music. Country traditionalists aren't happy about it and yelled "foul!" when Olivia Newton-John, who

they consider a pop singer, won a country award.

Lynn is philosophical about the debate.

"Olivia had a record that went both ways (reaching the country and pop charts). But her "Have You Never Been Mellow" is a little bit beyond country.

"I think anybody can tell country from pop. I know where to draw the line. Anybody who has music in them can tell."

She does admit that perhaps people become too hung up on categories.

"I really do. I think they get hung up on it. But I'm still singing the same way. If they play it on pop radio, I'm proud. But if they don't, I'm still proud. I'm a country artist. I don't say 'Hey, I want to go pop.'"

Lynn says she enjoys the television appearances she makes.

"It don't make no difference what I do. I'm me, no matter where I'm at. I ain't gonna change makeup."

She kept that makeup on to the end, inspiring others in leading the way as one of country music's strong women.

(Rex Rutkoski is a veteran regional, national and international freelance writer, and a longtime contributor to Soundwaves, who can be reached at rexrutkoski@gmail.com)



MUSIC NOTES

“Let’s Not Go Surfin’ Now”

By Mark T. Gould

Everybody has to grow up sometime, even when your adolescent preoccupations make you rich beyond your wildest dreams.

Like the Beach Boys.

With a musical hit-machine smorgasbord stemming from the coalescence of the imagination of a genius, that being Brian Wilson, and the sweetest harmonies this side of the Four Freshmen, the Beach Boys turned the Southern California dream of woodies, huarache sandals and hanging five, 10, or for the real exhibitionists, 11, into a popularity beyond their wildest dreams.

“Surfin.” “Surfin’ Safari.” “Surfin’ USA.” “Surfer Girl.”

Are you noticing a pattern here?

A lot of people did, and bought it, to the tune of millions and millions of records sold between 1961 and 1965.

It pushed the Beach Boys into rarified air, where they were the only American band compared to, dare I write it, the Beatles.

It was an unworldly ride, at least, until it wasn’t.

In 1965, Wilson literally picked up and folded his beach blanket, stretching out to more personal lyrics and ambitious orchestrations, culminating a year later in the “Good Vibrations” single and the “Pet Sounds” album, which was compared, favorably I might add, to the Beatles seminal “Sgt. Peppers.”

Innovation seemed to be replacing sunny Nirvana, but it was short lived. In 1967, facing his own demons, Wilson scrapped his “Smile” album, and, as he spun down, gradually ceded control of the group to his bandmates, particularly his brother Carl.

Would this be, to coin a word, a wipe-out?

Hardly.

But, you could argue that it took a leap



of Beach Boys faith to follow the tide.

The recorded results of that transformation are available this month in “Sail on Sailor,” a limited edition box set that focuses on the end result of that change up, 1972’s “Carl and the Passions,” fea-



turing Carl Wilson, who, at the time, took over leadership of the band; and “Holland,” which, following a year later, cemented that the Beach Boys were, indeed, on dry land.

The humongous, and, yes, pricey (retail circa \$180 for the super deluxe version, although less-expensive formats, with less tracks, will also be available) 105-track collection includes, in addition to those two albums, 80 unreleased

outtakes, live recordings, demos, alternate versions, alternate mixes, instrumentals, and a cappella tracks, showcasing the band’s new direction.

At the outset of this collection, the Beach Boys were heading back into the studio to record their 18th studio album, “Carl and The Passions – “So Tough.” For the first time, new bandmembers were brought into the fold, namely guitarist/bassist Blondie Chaplin and drummer Ricky Fataar — two former members of the Carl Wilson-produced South African group The Flame, who had been signed to the band’s Brother Records, and they officially joined the group after serving as the Beach Boys’ main live support act. The tongue-in-cheek album title paid homage to a concert the band played with Carl Wilson at Hawthorne High around 1961, and was also a nod to his increasingly important roles as de-facto producer and bandleader. The Passions album was recorded between December 4, 1971 and April 13, 1972 at various studios across Los Angeles, with most of the tracking done at the band’s private studio in Brian Wilson’s home.

Released on May 15, 1972, the eight-song record, with contributions from all seven members, peaked at No. 50 in the U.S. and No. 25 in the UK on the strength of tracks like “You Need A Mess Of Help To Stand Alone,” “Marcella,” “Here She Comes,” and “Cuddle Up.”

Seeking new surroundings and creative inspiration, The Beach Boys then left Southern California to record their 19th studio album by decamping to the small village of Baambrugge in, you guessed it, Holland, where they set up a makeshift recording studio in a barn, and recorded the album’s basic tracks in the summer of 1972.

To accomplish the recording task, inn a massively expensive undertaking, the band’s entire L.A.-based studio was dismantled, shipped overseas, and rebuilt by engineer Stephen Moffitt. The bandmembers, their families, and their staff lived in different neighboring hamlets. Eventually, the record would end up being finished at Village Recorders in L.A. toward the end of that year.

The appropriately-titled “Holland” was
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released on January 8, 1973, ultimately charting at No. 37 on the Billboard 200 with the opening track "Sail On, Sail-on" becoming an instant FM staple and concurrently giving The Beach Boys their first radio hit in years. Alas, Holland was the last studio album to feature Blondie Chaplin and Ricky Fataar as fulltime members of the band.

Ironically, although "So Tough" and "Holland" did not sell well at the time, their release pretty much signified the end of originality for the Beach Boys.

After "Holland," the group maintained a steady touring regimen, ironically filling their set list with those early surfing classics, but recorded very little in the studio, even though they had announced that they would complete "Smile," but that never came to fruition,

and plans for its release were once again abandoned until Brian Wilson resurrected the project decades later.

To make creative matters even worse, after the 1973 death of Brian, Carl and Dennis' father, Murry Wilson, Brian literally retreated into his bedroom and withdrew further into drug abuse, alcoholism, chain smoking, and overeating.

And, then, strangely, it was back to the beach, and, weirdly, it's been that way ever since then.

A couple of years after "Holland," the band released a greatest hits album of their enormously popular surf-inspired hits, "Endless Summer," which simultaneously rebranded and rejuvenated the Beach Boys, leading to literally decades of repackaged oldies collections and tours.

Dennis Wilson died in 1983, and Carl Wilson in 1988, leaving Brian Wilson and Mike Love to, pretty much ever since then, each lead separate and distinct versions of the band.

As such, "So Tough" and "Holland" stand as the last stand of recorded brilliance by one of America's greatest bands.



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15 Jamie Livesey 5-8pm	18 Dave Lefkin 6-9pm
22 Andy Cheney & Friends 5-8pm	25 
29 Dan Watson 5-8pm	2 Chris Cofoni 6-9pm

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GRAMMA'S ATTIC REVUE

"Lee-Ann Lovelace A Study in Voices, Past and Present"

By Gramma

I am here to tell you of a tale of voices. I first met Lee-Ann Lovelace when she tried out for the Connecticut Blues Society Blues Challenge. Her sound raised the hair on my arms. Her voice was clear, her tone was perfect and her pitch was unrivaled by any that I had heard before on this particular day. I am still not sure why she and her band did not win that day, but the band that did was also amazing so there is always that. I, of course went up and introduced myself to her and told her how fantabulous she was and asked her where was she playing next. Needless to say, we have kept in touch, and she is now reaching out to do things on her own to develop and make public her original music.

Lee-Ann is a Connecticut born native, born at St. Mary's Hospital a few years ago in the month of September... Yes, another Virgo. (There are some very talented Virgos in the state, ask me about them sometime). Both of her parents had a bit of the music bug in them, and Lee-Ann caught it from a very young age. Her dad was a drummer and even though her mom was not in a band, she sang around the house alot. One of Lee-Ann's fondest memories is singing "Imagine" with her mom at a Seymour Block Party. Another musical memory from her youth was her brother and his friend Gary playing the drums, especially the high hat. Gary would tell her to jump down off the stairs and "magically" the high hat would sound. For many years Lee-Ann's nickname was "Cymbals" because of that trick that her brother's friend played on her.

Lee-Ann started experiencing the life of being on stage when she got involved with the community theater and was

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the youngest performer, at 7 years old, in the play *The Music Man*. She may have been young, but she was precocious and was noticed. She fell in love with being on stage. She went on to join the Waterbury Girls Club, where she won awards while she was with them. It seemed that wherever her voice was heard, awards were given.



While she was young she could be found whenever she was alone recording things off the radio and singing to

them into her recorder and recording her own voice alone on her cassette player. She is amused that her son does the same thing now.

During high school Lee-Ann did not belong to any singing groups in the school. She spent her time involved in 4 years of varsity sports such as basketball and soccer. She also played 2 years of varsity softball. These sports did not keep her away from being involved in music however and she had a band outside of the school. She was the drummer for this band, a little talent that she acquired from her dad. This band lasted for three years and was named *The Bernie Skates Band* with players Grant Lamphier, Greg Luben and Brian Hutchinson. She finds it funny that years later she ended up teaching Grant's daughter Lily voice up until covid happened.

When Lee-Ann went off to college, her Dad gave her a \$5 guitar in hopes that it would dissuade her from continuing down the musical path. Not being discouraged, she took a Led Zeppelin songbook that a friend gave her and started learning how to read the tabs and teaching herself how to play the guitar that way. She never learned how to read music classically until a few years ago. In her first three semesters of college, all she did was "collect music," play music and skip classes. After three semesters away playing D1 soccer, Lee-Ann had what she states was a nervous breakdown that came with several medical issues also.

When she was ready to go back to college, she wanted to drive herself, so she worked hard, saved her money and bought her own car after a year of saving on a 10.00/hour salary. She feels as if she has always been pulling some sort of hustle to get by; however, she put a badass sound system in that car and owned it for 11 years.

In the Fall of 2004, Lee-Ann started attending a local open mic. She would read monologues that she had written and sometimes she would throw in a bit of a cappella singing. The DJ would convince her to sing karaoke because he believed that she could sing really well. She really didn't take that very seriously until Phil Beach caught her singing one night and told her that she needed to be in a band - and that is ex-

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actly what they did. They put together a band and started playing at The Red Door open mics every Tuesday. This is the band that she calls her first real band. Within a year they were playing out all over the place. They cut an album that never went to print and won a few local battles of the bands. They won the 99.1FM Garage Band Challenge which gave them the opportunity to open for Orleans at The Taste of Danbury. They also won the Western CT State University Battle of the Bands, and lost the Mohegan Sun Battle of the Bands by one point. Though she feels she was really green during this time, she believes that this time with this band gave her a lot of the knowledge she now has to go on to continue in her musical career today.

Today Lee-Ann plays with Back To The Garden 1969, a Woodstock tribute band. The band is Gary Adamson as the leader of the band on guitar and drums, Greg Gruber on keys and vocals, Andy Sachs on guitar and vocals, Steve Geller on Bass, Bobby Boom Boom on drums, and Fred Walcott on percussion. Lee-Ann does all of the fe-

male vocals including, but not limited to, Grace Slick, Janis Joplin and Melanie.

At this time Lee-Ann is actively seeking to push her original band The Lee-Ann Lovelace Band. She dropped her first single in August called "Dirty Water" and plans to drop her second single, "Drink it Down" in early December. Both the video and the audio were recorded at the On The Deck Sound Studio produced by the multi-talented Tracy Walton.

Lee-Ann will be playing these following dates:

Brewbury Brewing in Middlebury with Jeff Marino on Nov. 4th.

Palaia Winery in Highland Mills, New York with the California Dreamin' Band on Nov. 5th,

Hopkins Vineyards with Chrissy Gardner on Nov. 6th

The 1850 House in Southbury, CT with Jeff and Talia Marino on Nov. 11th

And at Ponza in Norwalk CT with Old School Revue on Nov. 12.

To book Lee-Ann you can go to www.lalovelace.com. You can also find her on your social media platforms, Face-

book, Instagram and Twitter.

If you have read to the end of this article thank you for checking in with Gramma this month. I hope to be bringing you a visit with a team of brothers next month, so stay tuned. Have a wonderful month and do not forget to be thankful for all that remains good in this world. A wee bit of gratitude goes a very long way.





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17 Clay Allen 5-7	18 Don't Tell Lisa 8-11 \$10	19 Katie Perkins 8-11	20 KGB Kurt/Guy Band 4-7
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LOCAL BEAT

“Rock Bands and Fireworks Celebrate 100 Years of the Drawbridge in Downtown Mystic”

By Andrew Kerbs

Festivities showed no sign of slowing as the hot busy days of summer gave way to the cool crispness of Autumn and the Greater Mystic Chamber of Commerce celebrated the centennial of that town's drawbridge. The speaker for the event thanked Senator Blumenthal for coming through with the infrastructure money necessary to support the bridge (both financially and literally) and the event was also supported by the Historical Society. Mr. Thomas Brown, an Otis Elevator associate at the time, designed the balance beam bridge for J.E. Fitzgerald to build in the 1920s and there has been no replacement since then (unlike other CT bridges). Festivities included a chili cookoff and various bands at the park on the side of the bridge opposite the main street.

My wife and I strolled downtown to window shop on the way to the festival. . past the metal sculptures at Le Papillion, the beard bib and phrenology head at the Trove, Ivory Ella's leftover summer sales, and leather and knitwear at Fatface. It dazzled our senses to sniff spices and munch on sweets from the spice and candy shops which flanked each side of the creaky old bridge from which musician Dan Watson was about to celebrate a centennial. The man performed his song “Mystic Tonight” which featured lyrics and a choral refrain that nicely summed up the experience of a night downtown. Dan sang about crazy DPI crowds in the moonlight, Wednesday wine tastings and showing up late to gigs thanks to being stuck at the bridge. He also mentioned the landmarks Seaport, Aquarium and the taste of Mystic Pizza whose stint



with Hollywood put the town on the map. The crowds of spectators danced in their shades, spinning around in their denim and yellow flannels and we spotted our condo neighbors frolicking about the riverfront lawn as tall ships pulled in and out of the quaint seaport district.

There were also exciting fireworks to celebrate the longevity of the bridge accompanied by a few prominent bands including Cucumber Jones and Jamie's Junk Show, the latter whom played a plethora of diverse cover songs from various decades. However, the most remarkable band was the long-standing “8-To-the Bar” whose members have hailed from the 70s rock scene.

8 To the Bar featured versatile and seasoned musicians, many of whom

spent decades playing rock music together with bluesy jazz flourishes and a hint of country. Singer Brianna Jones was dressed in a tight-waisted dress and enthusiastically introduced me to the rest of the band consisting of bassist Eric Kuhn, George Lesiw on guitar, drummer Justin Blackburn, and rain-bow-shirted red-head Cynthia Lyon on keys. Their snazzy flute-and-horn-player Collin Tilton blew his sax like Robert Plant's Honey Drippers and was most famous for hailing from Etta James and Van Morrison fame as well as Some-Girls era Rolling Stones for which he also played.

Their songs included the blues # “You Don't Know,” an NRBQ cover “That Neat and Nice” and the boogie-woogie “Set You Free” with choral harmonies, pip-squeak guitar riff and major-key-modulating horn groove. “Something About This Town” (makes me wanna drink) was a “slow song” with a country twang and low rhythmic tenor sax squonks in which the singer drank “a few too many” and started “acting like a fool” so she just can't sink that 8-ball. “It Aint What You Do It's the Way You Do It” (that's what gets results) was another great tune, as were the doo-wop treatments like “shooby dooby doo bop.” Meanwhile, drummer Justin performed a song that sounded slickly stylish like Steely Dan. Brianna performed her song “Rock Me” which featured clever lyrics “You're my country I'm your swing” and a solo deftly picked to the fast rhythm. She even danced with members of the crowd for a slow piano song as Tilton's sax whined the blues.

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Their set also included great cover songs, including the ethnic flavorings of 80s era Paul Simon with his swiny “aaah” choruses and latin horn solos on their cover of his hit “Late in the Evening.” Flutist Collin T. paid tribute to Van Morrison (with whom he played decades ago) by performing “Moon-dance” with it’s bright piano groove. The band also played classic jazz tunes like a high pitched Count Basie cover and Gene Krupa’s “Sing Sing Sing” as well as “Rock and Roll” which swung even more than Led Zeppelin’s version during the band’s jazzy cover of that song. And who couldn’t resist getting up and moving their butts to Stevie Ray Vaughn’s bluesy “Pride and Joy.”

Small town America has always had memorable festivals, but this one was the festival of the century in CT . . a real winner with great food and great music. Those of you that skipped it just don’t know what you’re missing!



WOODFELLAS PIZZA

NOVEMBER MUSIC SCHEDULE

THURSDAYS

11/3 Braiden Sunshine
11/10 Anna May
11/17 Ramblin Dan Stevens

FRIDAYS

11/4 Dave Grunwald
11/11 Ramblin' Dan Stevens
11/18 Robert J
11/25 Lucas Neil

SATURDAYS

11/5 James Harris
11/12 Avery Davies & Tom Bora
11/19 John Brown
11/26 Jake Perry

SUNDAYS

11/6 Dan Watson
11/13 , 11/20 , 11/27 FRANKENPHIL

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BAND DATES

THE CARTELLS

5 - Maugle Sierra, Ledyard, CT 2:30-5:30pm
 5 - Bill's Seafood, Old Saybrook, CT 7:30-10:30pm
 11 - Rocks 21, Mystic, CT 7-10pm
 12 - Moose Lodge, Bozrah, CT 7-10:30pm
 13 - Steak Loft, Mystic, CT 5-8pm
 16 - Knick, Westerly, RI 7:30-10pm
 20 - Maugle Sierra, Ledyard, CT 3-6pm
 25 - Wold Den, Uncasville, CT 8-9:30pm

CHRISTOPHER JOHN

4,11,23 - Rosy Tomorrows, Danbury, CT 6-9
 5 - Glendale Grill, Easthampton, MA 6-10
 6 - Fort Hill Brewery, Easthampton, MA 3:30-5:30
 11 - Friar Tucks, Mystic, CT 9-12
 12 - Stumble Inne, Old Lyme, CT 7-10
 18 - Copper Beech Inn, Ivoryton, CT 7-10
 19,25 - Village Pizza, Preston, CT 8-11
 26 - Yarde Tavern, S. Hadley, MA 6-9
 27 - Arrigoni Winery, Portland, CT 1:30-5:30

CHRIS COFONI

11 - High Park Bar, NC 9pm
 12 - Abbey Road, Fuquay Varina, NC 7-10pm

DARIK & THE FUNBAGS

5 - Woodbury Brewing, Woodbury, CT 8:30pm
 19 - Jameson, Watertown, CT 9:30pm
 23 - Chicago Sams, Cromwell, CT 9pm

DON'T TELL LISA

5 - Scotch Plains Tavern, Essex, CT 8-11pm
 11 - The Truck Bar, Berlin, CT 8-11pm
 18 - The Barn, Groton, CT 8-11pm
 23 - Phoenix, Pawcatuck, CT 7:30-10:30pm

DOS AMIGOS

19 - The Barn, Groton, CT 1-3:30pm
 26 - Angie's Pizza, Mystic, CT 7-10pm

Dr. G & THE BELIEVERS

11 - Phoenix, Pawcatuck, RI
 18 - Knickerbocker, Westerly, RI

FAKE EXPERIENCE DUO

8 - Angie's, Mystic, CT 5-8
 17 - Village Pizza, Preston, CT 7-10

FAKE EXPERIENCE BAND

12 - The Social, New London, CT 8-11
 26 - The Bridge, Westerly, RI 7-10

FRANKLIN BROTHERS

12 - The Phoenix, Pawcatuck, CT 7pm

10 SOUND WAVES

GLAUCOMA SUSPECT

25 - Knickerbocker, Westerly, RI

JAMES HARRIS

4,25 - Rocks 21, Mystic, CT 4pm
 4 - Thirsty Beaver, Westerly, RI 8pm
 5 - Woodfellas, New London, CT 6pm
 5 - Friar Tucks, Mystic, CT 9pm
 6 - Bridge, Westerly, RI 12pm
 11 - Village Pizza, Preston, CT 8pm
 13,19 - Maugle Sierra, Ledyard, CT 3pm
 20 - The Barn, Groton, CT 4pm

MYSTIC PROPHETS

18 - Surf Cantina, Westerly, RI 10pm-12am
 25 - The Bridge, Westerly, RI 7-10pm
 27 - Taylor Brooke Brewery, Woodstock, CT 2-5pm

NICK BOSSE

9 - Wolf Den, Mohegan Sun, CT 8-10pm
 17 - Shunock Brewery, N.Stonington, CT 6-9pm
 18 - Coach's Pub, Smithfield, RI 8-11pm
 19 - Strange Brew, Norwich, CT 9pm
 23 - The Bridge, Westerly, CT 8-11pm
 25 - The Barn, Groton, CT 8-11pm
 26 - Tamarack, Voluntown, CT 7-10pm

THE NIGHT SHAKERS

4 - La Luna, New London, CT 6-8pm
 9 - Knickerbocker, Westerly, RI 7:30-10pm
 11 - Phoenix, Pawcatuck, CT 7:30-11pm

RAMBLIN' DAN STEVENS

3 - Silas Bronson Library, Waterbury, CT 6:30
 4 - Mezzo Grille, Middletown, CT 7:00
 5 - NewSylum Brewing Co, Newtown, CT 5:00
 6 - Shunock River Brewery, N. Stonington, CT 4:30
 8,15,22,29 - Nightingale's, Old Lyme, CT 6:00
 11,17 - Woodfellas, New London, CT 6-8
 11 - Daniel Packer, Mystic, CT 9:00
 12 - Hops On The Hill, S. Glastonbury, CT 2:00
 13 - The Barn, Groton, CT 4:30
 16 - Public Library, Lyme, CT 6:00
 18 - Arts Center, Marlborough, CT 7:00
 19 - Case Memorial Library, Orange, CT 6:00
 20 - Notch8, Bethel, CT noon
 27 - High Nine Brewing, Deep River, CT 3-6

SUNDAY GRAVY

5 - Sneakers Café, Groton, CT 8pm

WOOLITE

2,9,16,23,30 - Dive Bar, Mystic, CT 8-11pm
 19 - Daniel Packer, Mystic, CT 10pm

WOOLY MAMMOTH

11 - The Barn, Groton, CT 8-11pm
 18 - Richoni's, Groton, CT 9pm

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Samara Joy
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Fri, Nov 18, 8 PM

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Sat, Dec 3, 8 PM

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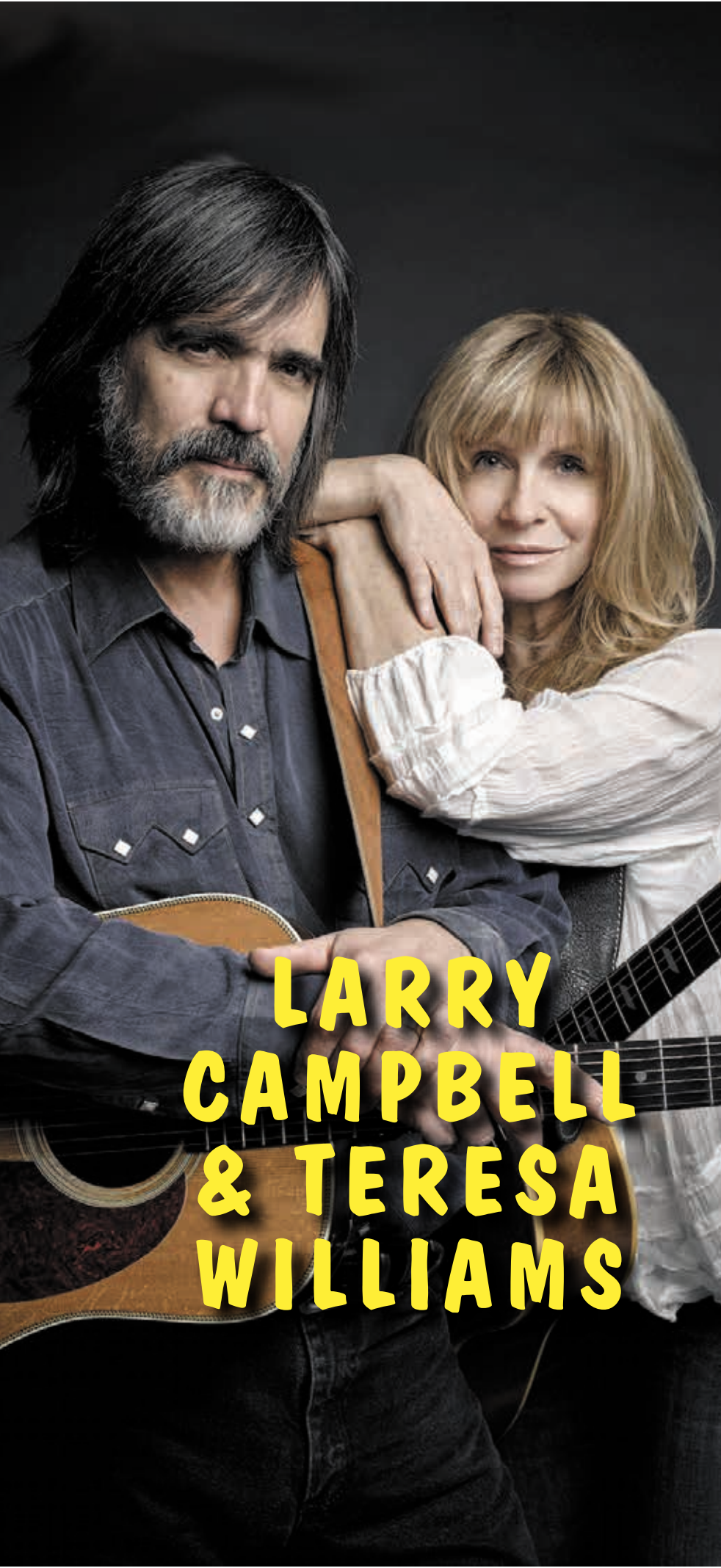
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LARRY CAMPBELL & TERESA WILLIAMS

By Bill Harriman

In the spring of 2020 a distraught Teresa Williams took to Facebook to give an update on her husband Larry Campbell who was isolated at their Woodstock, NY home sick with Covid and getting worse. At a time when so many people were dying, many of us feared the worse. But Larry was one of the lucky ones. It took nearly two months, but he finally recovered. Today their musical career is flourishing.

Both Larry and Teresa are multi-instrumentalists singer/songwriters who play a mix of country, folk, rock, and blues. Or in other words, Americana. Larry is a virtuoso on all stringed instruments and Teresa is as beautiful a vocalist as you'll ever hear. Larry's background is that of an in-demand studio musician and record producer who was born and raised in New York City. He became nationally known when he joined Bob Dylan's touring band between the years 1997 and 2004. After that he became Levon Helm's right-hand man during his final years in the legendary Midnight Ramble band.

Teresa, who hails from western Tennessee, started singing in church choirs at the age of four and has been singing ever since. She has been a professional for so long now that she even toured with Eddie Arnold! She was also a successful stage actor most notably being perfectly cast as the lead in "Always....Patsy Cline." Whereas Larry grew up listening to the Grateful Dead, the Allman Brothers, Moby Grape, and all the bands that would come and play at the Fillmore East. Teresa grew up listening to Hank Williams, the Carter Family, Johnny Cash and all the music coming out of Nashville and Memphis.

Although they've been married over thirty years, it wasn't until they started working with Levon Helm that they did all their gigs together. They have also released two records. There's their self-titled debut that came out in 2015 and their follow-up two years later called "Contraband Love." A live record is due out in a couple of months.

Just about the time their debut album hit the stores a remarkable thing happened to them. Documentary film maker Mark Moskowitz happened to go one of their shows. He had been kicking around the idea of making a new film about the relationship between a musician and the listener. Watching Larry and Teresa's interplay that evening along with the close connection they had with their audience, Moskowitz found what he was looking for. He approached them about his documentary idea and asked if they'd be interested. What was to be a two hour film following the couple as they toured America singing their new songs turned out to be a

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ten part series called "It Was The Music." The documentary is a stunning achievement. It's a love story about Larry and Teresa and it's a love story about how music brings people together. There is rare footage of various concerts along with interviews with such people as Jackson Browne, Rosanne Cash, Shawn Colvin, the guys from Hot Tuna, Phil Lesh, Tracy Nelson, Emmylou Harris, Happy Traum and many others. Part One opens with Teresa in Tennessee visiting her aging parents who we get to know well throughout the series. In the meantime, Larry is in upstate New York producing the latest David Bromberg record. The documentary is referred to throughout this interview.

It's great to be on the phone with the two of you but especially you Larry. It was heart wrenching watching Teresa on Facebook talking about how bad you had it with Covid. We weren't sure you were going to make it.

TW - "Yeah, you could see the strain in my face. And I'm not a big Facebook poster. Social media has its value and merit, but I'm just not into sharing what I had for dinner. I still put stuff on Instagram once in a blue moon. And I know the people who work with us in the business wish that we would really put out a lot on social media. I'm showing my age, but I guess I don't care. I just can't be that. So that tells you what a big deal it was for me that I posted it. And the reason I posted it was that, like you said, it was so new that people didn't know enough about it. It was like a PSA, that's why I did it. Especially for people down in Tennessee where there were a lot of non-believers. I just wanted to let them know that it was real, and this is how it goes. You may not have got it down there yet but it's coming."

Being separated must have been the worst.

LC - "It certainly was for me."

TW - "I was afraid he was going to die in this house alone and nobody would know he was dead. I was talking to him three times a day but yeah."

LC - "I really had a horrible case. I probably should have been at the hospital but who knew then? Nobody could come in the house. I was here by myself. Delirious at points and not really sure who I was and what I was doing. I was going to bed at night and a couple of times not sure I was going to wake up in the morning because of breathing issues. I was just miserable. The worst residual thing for me, other than the physical residual thing, was the knowledge that John and Fiona Prine were among the first people to send me good wishes and tell me they were thinking about me. And two weeks after that John died. That was hard for me. It felt so good to hear from them. They were pushing for me and then he got it. And because of his condition, it took him out pretty quickly. That was hard for me. That part was really hard."

Lets pivot to your music. The two of you have been asked for years about putting out an album together. I guess in 2016 the time was finally right.

LC - "That's true and in a lot of ways it was way overdue. But after we lost Levon which was 2012. The experience with Levon, Teresa and I will always agree on, is probably our best musical years up to that point. We were together her and I, and it was great music with great people done for its purist purposes for no other reason than to have a good time play-

ing music. And this was almost a decade of doing this with Levon. After we lost him, we thought 'well, now what do we do?' We've been playing with Phil Lesh and Jack and Jorma and the guys from Little Feat, all these great opportunities which we still wanted to do. But if we were ever going to do our own thing, what her and I could create together, this was the time to do it. So, we made it happen. We did our first record."

And now you're finally fronting your own band.

LC - "I never really visualized myself as a front person or a singer, other than a background singer. Teresa has always been the up-front person. It took a lot to allow myself to see myself that way. I had to make a radical change in my vision. I always thought of myself as the quintessential New York City studio musician. That was who I thought I was. But Teresa and I had this thing, this commonality in music. We both heard things the same way and felt things the same way musically and it just really all came together with Levon."

TW - "It took us out of the fun on the porch, back of the bus, just for fun stuff into the real world. It pulled us out of that. But I'll tell you, back in the beginning also, husband and wife teams seemed like a no go for me. It just seemed like a cheesy thing to do and I'm sorry to all the great husband and wife teams out there! I would never have thought that about George and Tammy (Jones and Wynette). But in my world, it just felt cheesy and like 'who would want to do that?'"

This is a golden time for married couples working together. There's Derek Trucks and Susan Tedeschi, Bela Fleck and Abigail Washburn, Rosanne Cash and Jon Leventhal, Rhinannon Giddens and Francesco Turrisi and others as well so you're not alone there.

TW - "I'm aware, believe me I'm aware, but when we were first together it just felt like Lawrence Welk although I happen to love Lawrence Welk."

Hey Larry, was "surrender to love" the first words Teresa said to you when you first met? (Watch the documentary and you'll get the joke.)

LC - laughs "Yes, yes! But no, it really wasn't but I will say that we hit it off immediately when we first met each other. It was completely mutual. If she was thinking that, so was I. I can tell you that right now!"

TW - "We didn't get together for almost a year after that first gig we had. But I was asking our mutual friends about him constantly. It was basically love at first sight for real, musically and romantically. And neither one of us were looking to get married. We had our own thing going. I just wasn't looking for anybody, but once we did meet it was imperative, like a non-issue, we had to do it."

Larry, in the documentary, you use the term "whole cloth" to describe what you were trying to accomplish with your second album "Contraband Love." What does that phrase mean?

LC - "After the first album I wanted to dig deeper into who I was, a little more revelatory about who I was as a songwriter. Teresa had been encouraging me all along to just go deeper. Like 'Surrender to Love' was a fun song. A lot of tunes on the first record were heartfelt, all of them, but like 'Ain't Nobody for Me' and 'Bad Luck Charm,' they're just fun songs. And I'm all for writing fun songs because it's fun! But on that sec-

ond album, I wanted to purge a few ghosts from my past life. A tune like 'Save me from Myself' on there, in retrospect, I didn't realize it at the time, but the lyrical content of these songs came about subconsciously. I had the music first and then I'd come up with a phrase and then try to build on that phrase and that song seemed like an apology to my family really in the years when I was going through a lot of crap as a kid. 'Contraband Love' is that way also. I was a wreck. I was in my drug years. My family was there regardless of how I was trying to push them away and continue with my debauchery. They never stopped loving me and showing the love. They were banging their heads against the wall. They didn't know what to do. All this stuff, I've never considered writing about before but it just sort of came out on this record. I just wanted this record to be a little broader than the first one was in the content."

There's a great scene in the documentary of Teresa singing "Contraband Love" at the Colony in Woodstock.

LC – "She just nailed it. That was the voice that needed to sing that song even though the writing of it was based on my experience."

Another excellent song on the album is "When I Stopped Loving You" which you co-wrote with William Bell. How did that collaboration come about?

LC – "Charles Druby, his manager, got in touch with me quite a few years ago about Willie coming up to the Ramble to play a couple of times. He's just the coolest guy in the world and completely authentic. He's of that era when soul music was soul music. He penned all these great songs. Charles asked if I could come to Atlanta at one point and try to co-write and I did. We worked on three songs and this one, 'When I stopped Loving you,' I had the melody for this tune for a while and the chorus. We sat down for a while and just threw words back and forth with each other and ended up getting the verses right. The bridge was all his. He gave me all the words for the bridge. Most of the verses were my concept but we messed around with the lyrics together on that. But to me, I'm not a soul singer, he is. He's a soul guy and having him help me with this, just be there and put his stamp of approval on this, it gave me the confidence and authenticity on this thing."

Reverend Gary Davis is referred to numerous times in the documentary. I know you've recorded his music many times in the past. What was it about him that made him so special?

LC – "I was a kid who'd been playing guitar about two years, so this was probably 1968 or something like that. Pete Seeger had the Rainbow Quest show on PBS every week. And this one week Donovan was the guest, who I knew. He was a popular guy. And then there was this big, black, blind guy with a hat and a huge guitar who I never heard of. He played a couple of songs, and it just slayed me. I didn't realize this kind of guitar playing existed. I didn't realize that somebody could put out so much passion in this way. So, I went to the Donnell Public Library in New York where you used to be able to take out records. I got a couple of his records that were there and took them home and tried to mess with it, but I couldn't quite get it because his playing, it didn't flow. It was just bursts of expression. But then, right around that time, I went and saw Jack and Jorma at the Fillmore. Hot Tuna, who I didn't know anything about. I knew Jefferson Airplane. But then I heard and bought the Hot Tuna record with Jorma playing his interpretation of his stuff which opened the door for me because Jorma made it flow, made that playing lyrical. So, I absorbed as much as I could the way Jorma was doing it. Years later I went back to the source and found my own way through that. My own way to interpret what Reverend Gary was doing. Once, I was scheduled to go out and play and teach at Jorma's ranch. I was going to play with Marie Knight who I had done a record with called 'Let us get Together' which was a tribute to Reverend Gary. But Marie got sick and Jorma suggested that Teresa sub for her on this thing. This was where Teresa started doing her homework on the



Reverend's stuff."

TW – "I listened to him a lot when Larry was getting ready for the Marie Knight record. I was introduced to him that way. But when Jorma called I said yes immediately. When I got off the phone with him, I was thinking 'whoa, they're expecting Marie Knight, a revered black gospel singer, and they're getting chirpy little white girl instead.' But then I found some sermons of Reverend Gary and church services and I realized that this is exactly what I grew up on. So, it's not remote to me. Country blues and gospel country was all around me growing up. I grew up on the roots of rock and roll. It all blended together and that helped me not be afraid of Reverend Gary and just go 'Hey I know him.' And now if I feel like I'm veering away from my truth on stage or if I'm too tired from the road, I'll go listen to Reverend Gary preach one of the sermons I have of his and listen to a little Levon to get back to the bare bottom truth right there."

I should have asked this earlier but how did the documentary come about and how did it go from being a two hour thing into a ten part series?

LC – "That's not the way it started out. We played at the Ardmore in Pennsylvania and this guy came up to us after the show."

TW – "You could see him waiting at the table until the other people had their things signed. You could see him kind of hovering."

LC – "He introduced himself. 'Hi, I'm Mark Moskowitz. I'm a film maker and would you guys be interested. I always wanted to go a film how music connects people. The con-

nection from the artist on the stage to the audience. What you're doing to them and what they're giving back to you. This back and forth.' That was sort of the basic outline of how I remember him explaining it. He had done a film about reading called 'Stone Reader,' which was basically about the connection between the author and the reader. And now he wanted to do one about the musician to the audience."

TW – "And oddly I had saved a clipping about that movie 'Stone Reader' from the New York Times, back when we were still clipping things. I had saved this article about that film because it sounded interesting. I'm a book lover and surprisingly it turned out that it was this guy, Mark Moskowitz."

LC – "So he asked us if we'd be interested. Well, why wouldn't we be interested? Expecting it to just dissipate and go away, his original concept was to do a ninety-to-two-hour art film about this. He would follow us around and see what happens. He ended up following us around for a couple of years and as things went on, he started realizing that in order to say what he wanted to say with this film, he had to make it into a documentary series, that a two-hour film would not suffice. We just went along for the ride basically. We put our faith in the guy. We trusted him, and I think he lived up to everything that he was selling us. I felt like we were in really good hands. I can't be objective about the quality or the value of the series. I just can't view it that way. But the one thing I can see is that it's a truly honest portrayal of who we are and what we do. The value of that, it's not for me to say. But he did that so to me its mission accomplished."

Larry, of all the records that you've produced, I want to

CONTINUED PAGE 24

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BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies.. Halloween was a scream! Headed to the HAN-DLEBAR CAFE for their Annual HALLOWEEN BASH. I was a zombie HARLEY QUINN, my Brother in law CHRIS CIP had a scary skeleton mask. Fought with a nun and as usual, hung with the devil.



Samantha Story had her annual Halloween Bash at the VFW in Pawcatuck. Sorry I couldn't make both, but the word was it was a winner! Great costumes and fun times!



My daughter saw FRANKENPHIL at the BRIDGE in Westerly. She called me to say she absolutely loved them and wanted to be their friends. No not Face-Book friends. Actual real friends. Re-

16 SOUND WAVES



member those? Hope to see them soon at WOODFELLA'S in New London.



And OMG! Most Amazing Night Ever! The MYSTIC CHAMBER OF COMMERCE put on the 100 year ANNIVERSARY of the MYSTIC BASCULE BRIDGE or the BRIDGE for those of us who never heard the word Bascule our entire lives.

Anyways fantastic job by BRUCE, MORGAN, KAYLEE and the staff at the Chamber. They closed down COTTRELL STREET and had a damn party! CUCUMBER JONES played, local restaurants were having a chill cook off and did I mention the Fire Works? No?

Well, they were fantastic! I cried! I've never seen such a thing on Mystic River with the boats cruising all lit up and the people happy and honestly, it was such a beautiful night. Thank you!

Out and About I met CHRIS GON-

SALVES, my handsome new haircut at COCO'S SALON. He's a man of many weddings and a drum teacher at UNITED THEATER in Westerly. And was pleased to meet INKMASTER Contestant "ZO"JAKE ZOLLER at the BAR playing pool with his girlfriend. I am also doing a Wedding for CHUCK and MELANIE OLEAN at MEADOW-BROOK INN this month. Congratulations!

Happy Birthday to my Romper Stomper Crew LARRY WALSH, TOM ROY, STEVE TEFFT (INKMASTER and KILLIN IT member) CHERYL COMEAU, WENDY BAZYDLO BENNETT, DIANE CIPRIANO, LISA MARIE REID, BILL SOARES, MARK VICTORIA, BILL STERNBERG, COLIN DONAHUE, STACEY SULLIVAN, KATHI MURPHY, JEFF MILLER, JOAN DEFANTI, JORDAN SLOCUM and my nephew DANN ROCHA! Happy Birthday, babies!



On my way for my 13th trip to Vegas! It was our 25th wedding anniversary and we have 12 of us heading out for this trip. And they said it wouldn't last! :) Ha!



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Missed FANTASY FEST in Key West. Boo. Got pix from SUE MENHART of her cool home on wheels. She and KEVIN are having a blast circling the Country and playing for their supper. Safe travels, my friends!

Get ready! Get your damn stretchy pants on, cuz sh*ts about to get real. Real delicious. Turkey Day! And a day to give thanks for all the good things in your life. Enjoy!

Love you long time, my sweet Bar Flies! Ciao for now




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DINING OUT

“Locals Love Angie’s Pizza & Pier 27 Lounge”

By Elizabeth Saede

“What is your favorite food from Angie’s Pizza?” I inquired on social media, and enthusiastic responses poured in. The authentic Greek food was frequently mentioned, while Marthee added, “... some (dishes) are better than my Mom’s.” Joey recommended the transcendent Greek Chicken Lemon Soup, whose rich chicken and egg yolk broth, orzo, tender chicken, and vibrant lemon flavor is pure comfort to soothe body and soul.

Eric recommended a baked feta appetizer (Feta Saganaki) topped with seasonings and olive oil and paired with Kalamata olives, banana peppers, and triangles of delightfully-chewy pita. The generous combo would be a great addition to a movie or game night. Cheryl, Barbara, and Cassandra’s eggplant enthusiasm prompted a take-out eggplant Parmesan grinder order with sautéed peppers (Barbara’s tip). The Italian combo grinder in the same order was delicious and substantial, but the eggplant parmesan with sautéed peppers, cheese, and red sauce was even better.

The Chicken Parmesan that Craig adores arrives thin, deeply browned, and the size of a luncheon plate atop a serving bowl of spaghetti. A single bite confirms why all forms of this chicken,



including sandwiches, are hugely popular. Allison, our charming server, says regulars share entrées or plan to bring food home. Humans probably aren’t meant to consume this much food in one sitting, no matter how delicious it is, and a second effortless leftover meal is a bonus. My dining companion, Dottie, and I were happy to bring food home.

The rich red sauce on the Chicken Parmesan and trio of meatballs is luscious. The rich flavor of some Greek red sauce recipes comes from red wine and Mediterranean spices like clove and allspice, but Angie’s kitchen matriarch, Zoe, guards her recipes. Her red sauce is essential to pastitsio, layered love Zoe sometimes makes on Wednesdays. Her rich meat sauce and ziti-style pasta are topped with a thick layer of rich béchamel with Greek cheese. The cheese sauce thickens into a mashed potato texture as the casserole bakes. Words are inadequate to describe how quickly and thoroughly I came to adore this dish. Meals this good make those of us who don’t have a yiayia (Greek grandmother) grateful for Zoe and the rest of the superb kitchen crew. Food is a love language that needs no translation. I haven’t yet tried the Power Salad suggested by Donna and Debbie, the “hockey puck-

sized scallops” prized by Kevin and Brian, or the whole belly clams, fish, and calamari, but fans for these deep-fried morsels abound.

Cheese pizza is topped with premium mozzarella, “something special,” and a red sauce makes a perfect fast lunch bite. Slices of cheese, pepperoni, and sausage pizza are available from 11 am-3 pm. The Athenian has sliced tomato, ricotta, spinach, and artichoke hearts, while Westerly Meat Packing soppressata and banana peppers is a local favorite. Pies come with scallops and bacon, sliced meatballs, eggplant, or moussaka containing ground beef, eggplant, mozzarella, and béchamel sauce. Standard combinations are available in pizzas and calzones, but the Greek flavors shine. Readers of Connecticut magazine voted Angie’s “Best Pizza in New London County” in 2020



by neighbors who appreciate comfort food. An ongoing deal of “buy 3 and get 1 free” pizzas of the same size is a great way to please a crowd. Gluten-free pizzas ensure no one misses out.

Chicken Souvlaki is marinated grilled chicken, tomatoes, and onions wrapped in a warm pita with a house-made cucumber sauce. Premium ingredients from Westerly Meat Packing and exceptional pita bread ensure quality. Burgers, pulled pork sliders, grilled chicken sandwiches, wraps, paninis, salads, and an extensive catering menu simplify meals.





Angie's is affectionately known for friendly faces and fast service, especially at lunch. Allison provides exceptional service to us and others; she barely slows down. Regulars know their favorite drinks will appear quickly, with food arriving soon after. A few savor soup, chowder, or chili, followed by Zoe's famous rice pudding. Magic squares, baklava, chocolate pie, and

The enclosed patio near the front doors was constructed during Covid restrictions and will be open, with space heaters, into December, opening again after winter. Local musicians enjoy the outdoor space, and the Pier 27 Lounge Happy Hour food and drink specials extend into the all-ages patio. Half-off 22 appetizers plus fantastic drinks specials from 3–6 pm Mon. –Fri. cultivates frugal food fans while Pier 27 Lounge features free pizza buffets during some NFL games. Folks who work at other eateries stop for a drink and a bite after work. Angie's accurately identifies itself as "where the locals eat." Staff members say, "This place is hopping every night."

Restaurants come and go, but Angie's has thrived for 55 years, including 25 under the current ownership. Excellent service and consistently great food never go out of style. The website features photos and six longtime crew members. Johnny loves the chicken parmesan and lasagna, and Jennifer prefers the Black & Blue burger and the chicken souvlaki. Marie adores the Athenian pizza, while Jessica recommends the classic cheese pizza. Allison loves the clam strips and

ing well. Most of us won't be around to celebrate Angie's 100th anniversary, but we might with enough of that Greek lemon chicken soup.

Angie's Pizza & Pier 27 Lounge is at 26 Roosevelt Ave. at the intersection of Routes 1 and 27 and across from The Packer Building. Open 11 am– 9:30 pm. Sun. – Thurs. and 11:00 am – 10:30 pm Fri., Sat. Pizzas, Cold cut grinders, and salads are available until 10:30 pm on weekdays and 11:30 pm on Fridays & Saturdays.

The full menu and online ordering are at www.angiespizzapier27.com or call 860-536-7300

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



brownies are available, though I suspect most patrons get them to go. The take-out process is fast and efficient, relying upon simple order numbers rather than names or phone numbers. I picked up a grinder order at a hectic time and was back out the door with my delicious order within three minutes.

The red building at the corner of Routes 1 and 27 has parking and plenty of local fans. Angie's Pizza & Pier 27 Lounge has separate front entrances with a single kitchen feeding everyone.

www.swaves.com

whole belly clams available year-round, while Stacy recommends eggplant parmesan. Brothers, sisters, aunts, cousins, and spouses work together, but everyone becomes family.

November's live music will feature Pete Weremay, Marc Phillip, Bethany & Todd, Lucas Neil, Jamie Livesey, Dave Lefkin, Andy Cheney, Dos Amigos, and Dan Watson. Check Facebook for details.

Please consider bringing Greek lemon chicken soup to someone who isn't feel-



HEARING AID



Will Evans

"After The Burnt Out Sun"

Kind Folk Records

Will Evans has long been a devotee to speaking truth through his musical work, beginning during his time as front man for the aptly named band, Barefoot Truth. Past works have touched on political and social themes, those often intertwining in works on the plight of refugees and indigenous peoples. With his newest album he has taken a longer, often timeless view of truth, touching on spirituality, the inner and outer universe, and the future which is carried on by and beyond new generations. This is presented with Evan's usual combination of melody, rhythm, harmony; and, lyrics that provide a clear message with phrases that are creative and sometimes, surprising.

The album title is taken from the song All My Relations, asking "Will we meet again, will our souls be mated after the burnt out sun", deep thoughts, with a nice beat and backing choral harmonies. Bridge With No Name opens with a synthesized vocal chorus, while Roses begins with Evan's single voice and acoustic guitar, adding in percussion, reminiscent of Evan's live solo performances; the song showcases the singer's range even as the arrangement gains in layers of vocal harmony and keyboards, repeating the refrain, "Lay down your Roses, all will be light, all will be love." Old Soul ventures into hip hop, a rush of rhythm and words, harmonies and thoughts of togetherness. Broken Anchor returns to a mellow sound and a song of freedom, "Cast out a Broken Anchor and darling you are free, shake off the dust and let it fall."

Will Evans maintains a full schedule of live performances, these days as a solo act

where his guitar and voice are accompanied by foot-percussion; these performances are always well received by his audiences. He at times shares the stage with fellow artists, but most often, he displays his talents as multi-instrumentalist with the technical chops to perform with looping recordings of instruments and harmonies that add depth to his solo venturings on stage. Evan's musical career continues to be a well-spring of activism, including the community-building Kind Folk network he has founded and invites his audience to join. More info is available at www.willevans.com.

- Jon Persson



Charlie Treat

"Wild Mystic Mountain"

Barn Fire Studio, Nashville TN

Wild Mystic Mountain is a record for campfires, and the hollers. Laced with acoustic guitar, upright bass, fiddle, mandolin, and banjo, it immediately takes you to a log cabin front porch on the Appalachian Blue Ridge Mountains and enjoying the southern hospitality of good ol'boys sipping home grown moon shine. This is what amazes me, Treat really takes you there with this very authentic Bluegrass album. Just close your eyes while listening and let your imagination run. There's other wonderful storytelling at work here, too, with "Motor Motor" delivering a tale of a desperate man's flight from the cops, "The Squirrel Song" re-imagining a drunken bar fight as a scuffle between two woodland creatures, and "Carrier Pigeon" examining the alienation of our technological world as well as the means to escape it. These are just a few examples of the scenes that Treat

paints with his music. * side note tidbit - Charlie Treat wrote and performed all 12 tracks of this album.

Charlie Treat's previous album "The Comet" is an eclectic array of genre's. It overall reminded me of the music of Adrian Belew with all the grandeur of big city horns & keys. However, in his latest project "Wild Mystic Mountain" (due out Nov.18) Treat takes his efforts 180 degrees in a totally different direction and focuses on Tennessee Bluegrass music. Surprising coming from a New England farm boy. Yep, Charlie Treat grew up on a farm in New England, listening to old-school crooners whose songs reflected his own rural surroundings. Years later, he salutes those influences with Wild Mystic Mountain, an imaginative bluegrass album that is backed by some of the genre's best young pickers and working in the raw, rootsy tradition of greats like Woody Guthrie, Hank Sr, Bill Monroe, and Flatt and Scruggs. * another side note tidbit- Flatt & Scruggs introduced Bluegrass music to the masses when they performed the theme song to the TV sitcom "The Beverly Hillbillies" back in the early 60's.

Wild Mystic Mountain opens with "Motor Motor" which is a great choice as the intro track giving the audience a taste of what's to come. A very upbeat track that challenges anyone to sit still. Just picture moonshine sippin, knee slappin music while couples doing the do-si-do. The next track "Swimming In November" has great fiddle playing but somehow I can see Jimmy Buffet doing this song too. "Mama Hen" goes back to the Motor Motor style uplifting bluegrass music with fiddle, banjo, and you can actually imagine old style bass playing with a good ol' boy blowing on an empty whiskey jug. "Bluer Than Bluegrass" is a mellow tune with great harmony vocals and pretty mandolin playing. In "Don't tell Me That You Love Me" Treat departs from the pure bluegrass mode and delves into some Texas Swing, a close bluegrass cousin. I didn't cover all the tracks on this album so as to give my readers a chance to discover the other tasty bluegrass Americana gems for themselves.

If you like Jerry Garcia's 1973 band "Old And In The Way" you will love this valid attempt to once again bring bluegrass music to the foreground. Very entertaining, organic, and most important, fun to listen to. Available on Amazon, and Apple Music.

Until Next Time - Adrian Webb





Mike Post

*"Songs For People
(High & Low)"*

Blind Owl Records

For some ten years Mike Post was a legend and a mystery, an artist noted for his finger-style guitar and storytelling songs: yet only heard at impromptu performances, driven by love of the music and not of the show, or fame. In his own words, the living room concerts with his close circle of musician friends remain the most beautiful music he will ever make. Great artists and chart-topping musicians have encouraged this frame of mind as necessary and ful-

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filling; but for the wider audience beyond, Mike Pope has at last been convinced to produce this album of acoustic and folk-centered music. This is accompanied by a second album, an electric guitar, punk-driven, lyrically strong opposite of Songs For People, and subject for separate review.

Songs For People (High and Low) opens appropriately with some intricate finger-style acoustic guitar, and the powerful voice of Mike Pope, on the song Mirror; with tightly woven lyrics about perception and lines such as "Heard you got another dollar what's that to ya, all you wants is another hallelujah." Steep Cracked Rocks continues with more of the fine guitar work: Teaching To Sow is slower paced, with banjo playing behind lyrics such as "Teach what can be known, and that's to know what can be grown." All eleven songs in this collection are from the mind of Mike Pope, with his guitar proficiency enhanced by a range of harmonizing vocals and well placed instruments. The lyrics are crafted, perhaps fine-tuned over the decade of artful playing.

There are three takes on songs about Maryanne, a quiet solo guitar and vocal piece, reflective on conversations running through the singer's thoughts. St. Augustine adds a fiddle, and traces of banjo, picking up the pace in a barn-burner of an old style hoedown. There are many layers and much depth in this co-debut album of an artist who has emerged to meet his reputation, and delivered on the promise with an album of original songs which stand solidly on the artist's talents. More info may be found at www.blindowlsd/mike-pope, or www.mikepope.bandcamp.com.

- Jon Persson



Roger Street Friedman

"Love Hope Trust"

The Playroom Records LLC

One of the things I love about the 60's and 70's era singer-songwriters like Bob Dylan, www.swaves.com

Gordon Lightfoot and Cat Stevens is their ability to capture your attention with their storytelling. Some of these motifs have been a part of our communities for ages, and it just reinforces the warmth and familiarity of some of their songs. Roger Street Friedman is a man who understands these elements and channels them deeply.

Roger's new album "Love Hope Trust" is a continuation of his work with Grammy-winning producer, guitarist and songwriter Larry Campbell. Featuring other talented artists such as Jason Crosby on keyboards and also Lucinda Williams and Lucy Kaplansky on background vocals, they support Roger's inspired vocals and guitar work as he takes you down his version of an old country lane.

Roger Street Friedman touches on different styles throughout the album. "Love Hope Trust" has an Americana feel stitching it together, but they do a great job of keeping things interesting. The track "Vapor in the Air" projects island vibes with a Jimmy Buffet kind of feel and some soothing string sections weaving in and out of the staccato rhythm section and accordion work.

"The Ghosts of Sugarland" is one of my favorites on the new album. It opens in a minor key with a lone acoustic guitar setting a dark tone with an upbeat feel. The other elements of the band come in stages, with a banjo adding to the rhythm before

the bass and drums join the rest in driving the story along. As the song rolls on and the strings have come in, at one point the band drops out for a verse leaving just the acoustic guitar and vocals before jumping back in to finish strong.

There are a number of ballads on the album that are very enjoyable. Songs like "In The Summertime", "Annabelle" and "I Want Her To Know" take a nice easy pace as Roger paints his pictures of life, love and memories of back-in-the-day. "In The Summertime" also features some really sweet pedal steel guitar and some mandolin work that layers in nicely.

It's always nice to see people carrying the torch of the past into

the future, keeping memories alive but also bringing a new vision and new perspective on the way we live. Roger Street Friedman does a great job bringing that world into our imagination - I highly recommend checking out "Love Hope Trust" releasing on November 4.

- Tom Matthew
Two Ton Music



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COVER STORY CONTINUED

ask you about Lucky Peterson and the album “You Can Always Turn Around.” Lucky was a close friend of those of us involved with this magazine. What do you remember about those sessions?

LC - “Oh man Lucky, you know he had been a child prodigy, and you could feel sort of a default distrust in him. The first time I met him was on a record we did in the Bahamas for this woman named Ayo who was a European star. He was not in great shape then and you could see what the years had done to him. But we bonded and got to know each other and started to trust each other. And with this record we just hit it off. His defenses went down and my defenses went down. I got to see who the real guy was under there and I think he did with me too. He had this incredible talent that was nothing short of magical. It wasn’t learned. It wasn’t studied. I mean I’m sure he did his share of that, but it didn’t come off that way as all. He opened his mouth, he played that keyboard, he played guitar. And I say this about Levon all the time. There was no distance between who he was and what he did with these instruments and his voice. It was pure authenticity, and you can’t help but fall in love with that.”

Lucky told me once how much he enjoyed visiting Woodstock. I was there recently and couldn’t help but notice the full slate of musicians coming to the Colony, the beautifully renovated Bearsville Theater and of course the hip shows that come to Levon’s barn on a regular basis. What do you think of the Woodstock music scene today?

LC - “What I remember about Woodstock was when I was first coming up here in the late seventies, there were venues all over the place. There was the Joyous Lake, the Tinker Street Café, and the Watering Troff. There was music all over the place. And that seemed to be ebbing for a while when Levon first started doing the Rambles, when Teresa and I first started coming up here for that, which was around 2005. It just seemed like the live music scene in Woodstock was dissipating.”

TW - “The same in New York City.”

LC - “Yeah, that’s true. There used to be a live music joint on every corner in New York and they started getting few and far between. So now it feels like, with these places you’ve mentioned, it’s kind of a rebirth of the music scene here. There’s a lot of great young musicians in this town. It feels like with the modern, young Americana scene, there’s a reverence coming from most of the artists in that genre. A reverence for what this place was and what it did for the birth of Americana music. The birth of that genre. To me, The Band was ground zero for that, for what became the Americana genre. And their footprint is all over this place. Levon in particular because he stayed here and kept his career going up here. Of course, Bob Dylan. I used to work with John Herald (the Greenbriar Boys), and it was John who first brought Bob Dylan to Woodstock. John’s father was a struggling artist and was part of the art community up here. And John had been coming here since he was a kid. He brought Bob up here and Happy and Artie Traum. John had a lot to do with the birth of the original music scene up here.”

You mention Happy Traum. I feel that he and John Sebastian are now the elder statesmen of the Woodstock music

scene. They’re both legendary musicians and great people.

LC - “That’s exactly who they are and they’re both still with us thank God. They’re both dear friends of ours. Teresa and I have a live record coming out that we did at Levon’s barn. It will be right at the first of the year when that comes out. We did John’s tune ‘Darling be home Soon,’ and Teresa just made it her own of course.”

TW - Jimmy Vivino had us doing that at a benefit and so we just kept it.”

LC - “He asked us if we would do that song and we found a way to do it that suited our style. And once Teresa gets into a song, she owns it.”

TW - “Way thank you Larry!”

LC - “She’s incapable of giving a dishonest interpretation. It’s true. Once she understands a song and what is supposed to be being said with the song, she just becomes part of it, and it becomes part of her.”

I’ve been to Levon Helm’s barn for shows that have included Teresa along with Amy Helm and Cindy Cashdollar. I feel like the presence these women gives the place an extra layer of class and elegance.

TW - “That’s really sweet. Thanks for saying so.”

LC - “Absolutely, and a depth of emotion that otherwise wouldn’t be there.”

Finally Larry, the documentary has footage of you running along Cooper Lake. Do you still go out for runs?

LC - “I just got done. I hurt every step of it I got to say but I’ve been doing this for decades now because I’m just scared not to. Believe me, it takes every ounce of self-discipline that I own to get out there every morning and do this.”

Larry was made aware of an annual 15K road race in Woodstock the Sunday of Memorial Day weekend. Teresa encouraged him to do it. The problem is both Bob Dylan and the late Levon Helm were both born in late May and usually there is a Dylan tribute show Friday at the Bearsville Theater and a Levon tribute Saturday at the Barn every Memorial Day weekend. At the very least, Larry and Teresa will certainly be playing the Levon tribute. That alone might make it difficult for Larry to do a hilly run early the next morning. However, there’s no need to wait until Memorial Day weekend to see these two in concert. They will be in our area on November 11th when they play the Parlor Room in Northampton, MA and then again on November 17th when they’ll be at the Katharine Hepburn Theater in Old Saybrook, CT. So come on out and see Larry and Teresa on those dates, or as Teresa would say, “the inimitable Larry Campbell.” And as Larry would say, “the luminous Teresa Williams.”





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

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