

Sound Waves

Magazine

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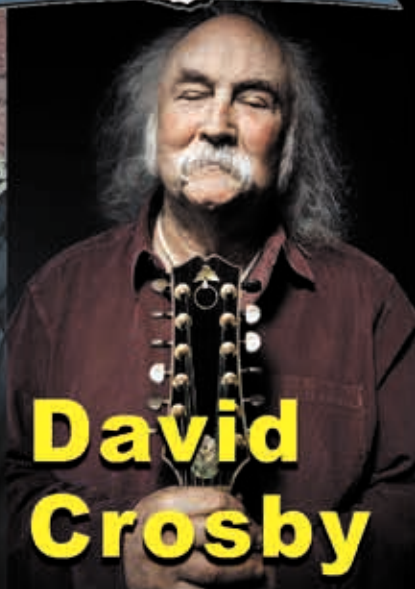
Volume 33
Issue 2
February 2023

1990  2023

JOANNE SHAW TAYLOR

Plus

- Eddie 9 Volt
- Rust Dust
- Carter Sampson
- Carlos Jimenez
- Diane Blue
- H.C. McEntire
- Dana & Bryan Newman



David
Crosby



Jeff
Beck

A Southern New England
Entertainment & Dining Guide Since 1990



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MAILBAG

Dear Readers,

Last month we lost 2 iconic musicians. David Crosby and Jeff Beck. Both were a major influence on music for the last 4+ decades. Their unique style and incredible musicianship has created some memorable music. It has influenced some of the best artists today. They will be missed, but they will also live forever in the art that they created.

Sound Waves Magazine has been around for 33 years! And it has remained a free publication! This has all been possible because of our readers. Please continue your support. Tell the advertisers within these pages that you saw their ad here. And tell others that they should be in Sound Waves! Let's keep it rolling for another decade.

Thank You & Until Next Month
David Pottie
Publisher

"Don't waste the time. Time is the final currency, man. Not money, not power - it's time." - David Crosby

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Sound Waves

February 2023

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DAVID CROSBY TRIBUTE

By Rex Rutkoski

*“Carry me, carry me
Carry me above this world”
 (“Carry Me,” David Crosby)
Aug. 14, 1941-Jan. 18, 2023*

A FRIEND LEAVE US

And so dear David’s lyrical prayer, a song of transcendence, has carried our sweet, beautiful, caring, complicated friend away from us.

Given the power of the music he left us, music that mattered, music that was for the ages, how could he not be everyone’s friend?

The true legacy of art, of music, of course is that it always is accessible, as David Crosby always will be.

“I lucked out early on,” he once said. “I never had to wonder, ‘What do I want to do with my life?’ I knew I wanted to sing because I was good at it. I had a lot of good breaks. I was never insecure about what was going to happen.”

He worried, though, about what a new generation faced.

“I feel for kids now, though, because the message they’re getting is that not only is their personal future insecure, but the future of the environment, the social structures, the entire world is completely insecure,” he explained.

“I don’t like what we’re handing them, and I don’t think they like it either. It’s a place that’s poisoned and mortgaged to the hilt. That’s not fair.”

Fairness, equality was a running theme in much of his music.

HIS LEGACY

“When you hear the songs of David Crosby, you start to understand the depth of the contribution that this man has made to music and to our time,” Melissa Etheridge offers. “His words not only touch our heart and soul, but also our conscience. This is his legacy, and the world is richer and wiser because he was in it.”

And this from Phil Lesh: “There was an openness to experience and fearless curiosity in David – maybe that’s why he was such a compelling songwriter. As a performer he set the gold standards for commitment and delivery. And it’s such a gas to sing harmony with him.”

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Bonnie Raitt: “There could only be one Croz. Brilliantly creative, he wrote and sang like no one else. His capacity for fun, love, mischief, friendship, great music and commitment to people and things he cares passionately about is matched only by his appetite for it all. He lived one of the great love and survival stories.”

Neil Young agrees that while Crosby is gone his music lives on.

“The soul of CSNY, David’s voice and energy were at the heart of our band. His great songs stood for what we believed in and it was always fun and exciting when we got to play together,” he says. “David was the catalyst of many things.”

There’s no question that he was a giant of a musician and his harmonic sensibilities were nothing short of genius, adds Stephen Stills.

“He was the glue that held us together as our vocals soared, like Icarus, towards the sun,” he says.

LUCKY TO HAVE KNOWN HIM

From Graham Nash: “I’m grateful to have sung with him, played with him, butted heads with him, and for going through so much together. David was as complicated as the intricate melodies he crafted. You can hear bits of a very deep soul echoing through his playing and the lyrics he composed. It’s his beautiful music that will live forever in all of our hearts. I’m just lucky to have known him.”

Don Felder of the Eagles agrees.

“David was an amazing gifted musician and his voice was full of magic. He will be missed by millions.”

In an interview in 1993, Crosby, then 51, told me he considered himself “one of the few lucky ones.”

“I’m a lucky, joyful man who got to make a lot of music, definitely got lost for a while, and one of the few lucky ones to find their way back and who got to do more.”

He implied that he did not intend to waste the opportunity. He had many projects on the front burner. He also seemed to be in the best voice in a long time.

“That’s surprising to me,” he said, “considering what I did to my throat. I’m amazed I’m singing as well. It’s hard for me to say if I’m in my best voice. I’m not the one to say. But friends I trust, like Jackson (Browne) and Bonnie (Raitt) say I’m doing it.”

MAKING PEOPLE FEEL THINGS

Having completed a new album, “Thousand Roads,” with which he was pleased was another good sign. What he hoped people took from this record, he said, was “joy, pleasure, reflectiveness, everybody takes a different thing. If they listen to it and it moves them, I will be happy,” he added. “If



it makes them feel anything, I will be happy. That's my job, to make people feel things."

Many Vietnam veterans, including this writer, have told Crosby, Stills and Nash how important their music was to them during that war.

"I can only deduce that music is as strong a life saver as they tell us it is. They (veterans) describe it in very strong terms," Crosby acknowledged.

There was more he learned from Vietnam vets, too, he added, lessons that paralleled his own experiences in battling drugs.

"Having almost died, they really treasure life," he said of the vets. "They feel the same way I do. A lot came back damaged from the experience, but even more came back pained by it, but really glad to be alive."

In a 1975 interview with Crosby and Nash, I first told them how their music helped get us (Vietnam vets) through our time in the war.

Nash took my hand and said "Thanks, that's what it's (music) for, to help you get through."

Crosby added, "It was supposed to give you a sense of community. That was the idea... That thing that it did for you in Vietnam is the traditional and historical function of artists when they're good.

And that's an egotistical thing for me to say, but I think we are (good). That's what art does when it's really in a high place. It creates a sense of community between people. It creates a sense of unified purpose. It elevates the human condition, it truly does. It makes people feel not alone, and you are damn well alone, each of you. You know that. And to bridge it all, to feel anything shared, particularly something meaningful, something you can believe in, to hear somebody else stick up for the same thing you're trying to stick up for, that's a good thing. I don't care. I don't care if it sounds egotistical to say it.

"I'm just lucky to be able to help. But it definitely is a good thing. And (referring) to the comment about music in Vietnam, that's proof of it right there."

LOVE IS IN THE AIR

I asked about the ongoing love affair between the musicians and their enthusiastic fans and jokingly inquired, "Do you guys ever think, 'We get all this love and we get paid for it too?'"

Crosby chuckled as he explained it this way:

"When you play music just in an empty room by itself, it's a joy, a flat out joy just playing it yourself.

"Then if you get to play with another person, you get an almost telepathic union going with him, kind of anticipate each other, the kind of things Nash and I do with each other's singing."

That's ecstasy to a musician, he said.

"Then you take that and put it across the footlights and out to the people. It's just incredible," Crosby said. "You get waves of emotion back, and communication starts to happen. It's awesome, it's so powerful. By the time you get done with that, you really don't care that they pay you. 'Oh, we get paid? That's nice.' You already feel overpaid."

LESSONS TO BE LEARNED

If there was something to be learned from his career, Crosby

said, the lessons were obvious: "Don't waste your time doing hard drugs."

To young musicians, he said, "Be concerned with music as a form of magic, rather than music as the music business. Play music because you have to and love it more than anything else – not for success or to get laid or for the money. If you do you're going to miss the best part."

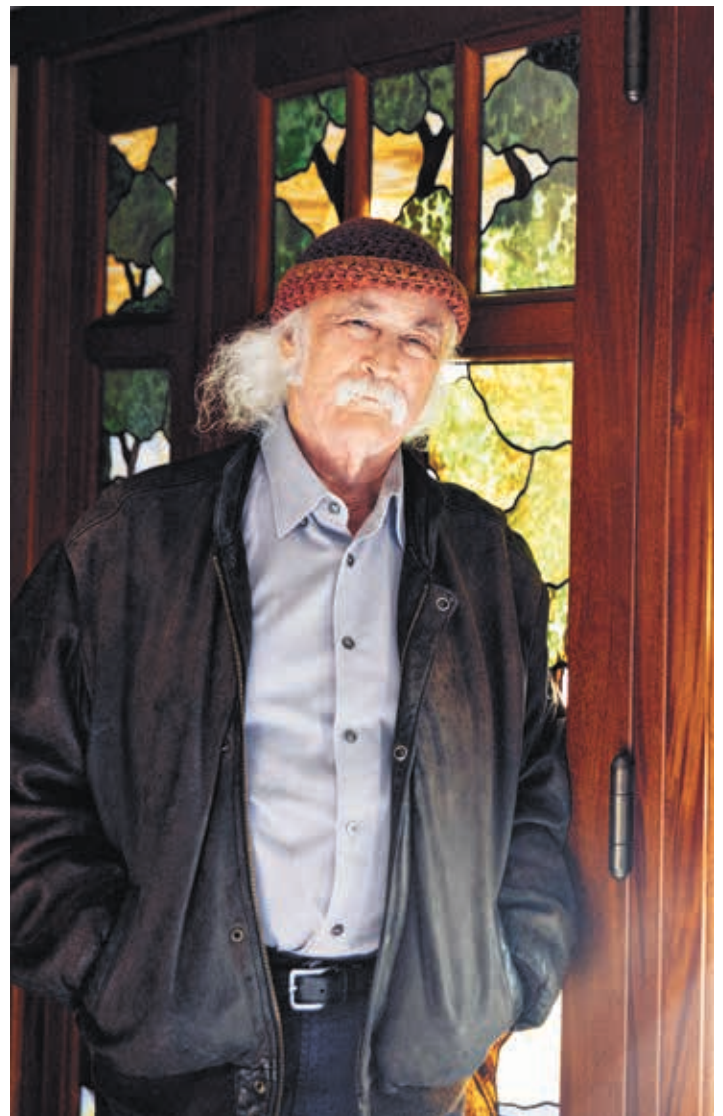
Music, after all, is mankind's major magic," he said, "since the first cave man danced around the fire going 'ooga booga, ooga booga.'"

Music is completely trans-cultural, he said. "It happens in every society that ever existed. Even people who don't talk sing. Trappist monks might not speak to you, but they will sing. It's mankind's party. The first thing anyone thinks of when they have a party is playing music. To me, that's magic, the thing that bridges the gap between humans. the best language and gauge of emotions. I love all of that. I think it's a true treasure."

May our true treasure, David Crosby, rest in sweet peace.

--

(Rex Rutkoski has covered David Crosby's, Graham Nash's and CSNY's careers since the early 1970s, conducting many interviews with individual members through the decades. He can be reached at rexrutkoski@gmail.com)



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MUSIC NOTES

"It Was Like Losing a Beatle:" A Local Musician Mourns David Crosby

By Mark T. Gould

It's hard enough for David Crosby's many fans to come to grips with his passing, but it's doubly hard when you're not only a fan, but a musician who is influenced by his work, and plays in a band that features many of his songs.

"The first time I heard David was when he was in the Byrds," recalled Mark Miranda, a Hamden, Connecticut-based musician, songwriter, and member of the Laurel Canyon Band, which features a number of Crosby's songs from his second band, Crosby, Stills & Nash (CSN).

"I was probably nine years old or so. I loved music and collecting records," Miranda said. "I knew a little bit about songwriters and producers from reading the liner notes and the labels on the records, but I really didn't know how it was all put together."

"I got to understand more about what David did when I heard the first CSN album. I remember being so excited with the sound they made and with those cool and sometimes unusual songs. I wanted to be in a band like that as soon as I heard the record."

And, as it turned out, he did, forming the Laurel Canyon Band with fellow songwriters, singers and friends Gary Burr and Mark Hudson, with whom Miranda, who has also enjoyed a solid solo career, had worked with on other projects. The band tours regularly, including two recent sold-out shows in Old Saybrook, Connecticut and Natick, Massachusetts.

"CSN's first album was the influence



for the formation of Laurel Canyon," he said. "Mark Hudson called Gary Burr and me and said 'I love the way we sing together. I was just listening to the first Crosby, Stills and Nash record and thought we should do a show re-creating their first album.' It went from there to the show we do now."

Crosby's intricate guitar tunings and



unique phrasing also had an influence on Miranda, he told me.

"Ironically, I didn't like guitar much back then (when he first heard Crosby)," he said. "I was primarily a keyboard player."

"When I did start playing guitar, I didn't know they were using different tunings. I didn't come from that world. It wasn't until I played with guitarists that used alternate tuning that I understood how it affected the playing of the song and the songwriting. The different

tunings create a new pallet for the songwriter each time. I do that a bit now."

"Croz's acoustic guitar playing is gorgeous, but I feel he's not recognized for his electric guitar playing," he added. "He's a rhythm guitar player, and he drives the band and glues it together. Listen to 'Wooden Ships' and 'Eight Miles High' and you'll hear what I mean."

On top of that, Miranda was intrigued by Crosby's singing, which is something he brings to the Laurel Canyon project.

"For me, Croz's major contribution is his harmony singing. His is usually the note that glues the harmony together," Miranda said. "He's got such a sweet voice, but he can growl just as well. That's a wonderful quality for a singer to have."

Crosby's legacy includes a lengthy list of great songs, but, for Miranda, one (maybe two) stand out for him.

"My favorite Croz song is 'Guinevere.' Every time I hear it the world disappears and I get lost in the song," he told me. "The melody and the imagery of that song gets to my heart every time."

"Again, Crosby uses an alternate tuning that works perfectly against the melody. The recording of the song is perfect for the song. It's a lonely, haunting but beautiful sound. His song 'Laughing' is

a close second and on any day it's a tie!"

One of the highlights of Miranda's musical journey is the night he met Crosby, he said.

"I met him at the Fairfield Theater, after a concert in 2019," he remembered. "I wasn't sure how much time I would have with him. I was prepared for a quick handshake, and hello, and hopefully a picture."

"We ended up talking for what was probably 15 or 20 minutes, but it seems longer because he was so engaging and attentive," Miranda said. "I felt like I was the only person there as he answered my questions, told me stories and talked with me like we knew each other our whole lives."

"When he was telling me a story, or answering a question, he would move in really close to my face, grin, and answer my question or finish the story with a twinkle in his eye."

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"I have a couple of pictures from that night that that show much fun we were having talking to each other," he added. "There's one where he put his hand on my shoulder while we were talking, and it just meant the world to me and does even more so now."

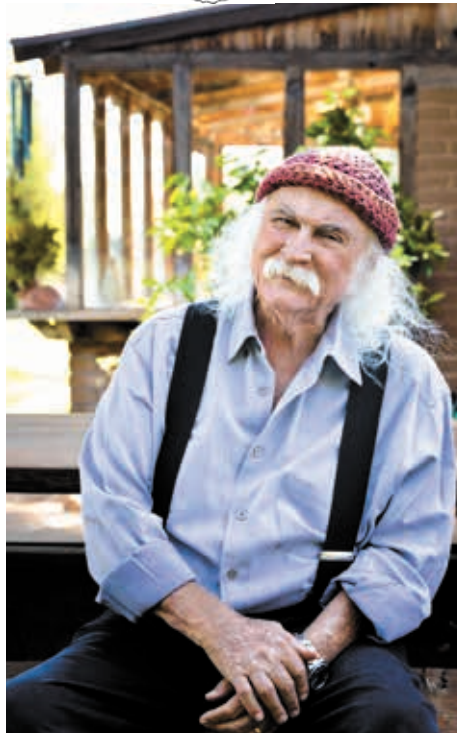
"My impression of him was that he was a smart, passionate, opinionated man, who loves to interact with people, give his opinion and learn at the same time."

In addition to his Laurel Canyon project and solo and duet live performances, Mirando has also worked in the studio, singing on some of Ringo Starr's recordings. Given that experience, he puts the loss of Crosby in terms that any passionate music fan like him can understand.

"To me, it (Crosby's passing) was like losing a Beatle," he said. "Every artist I look up to is singular and special and has a quality in them that I want in myself. But to me, there will never be another David Crosby. He has a special place in me."

"David Crosby's lasting legacy will be the songs, but I also feel he'll be remembered for being honest and open, some-

times to a fault, and to the detriment of some of his relationships, especially later in his life. But that was one of his qualities that I loved about him."



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GRAMMA'S ATTIC REVUE

"Dana & Bryan Newman A Happy Hippie Love Story"

By Gramma

Welcome to the Love month This is the month that we celebrate love , romance and the stories that go with all of that. This month I have a story for you about a happy hippie love that seems to transcend all of the normal things we know about love.

Dana and Bryan Newman are probably two of the most in love totally in sync couples I have ever met in my whole entire life. Their love goes beyond that two people hanging out together to being an all lovey dovey type of love. They both seem to have a connection that is larger than life. The things that they connect with cover so many aspects of what good real people should connect with but most don't Things such as being good to the earth , loving animals and making music and art.

Bryan was born in Natick New York. Dana was born here in Middletown and grew up in Higganum CT. It had to be nothing but that stars were in line the day that they met. We don't hear a lot of stories of people that meet online that ever turn out well. Dana and Bryan met on

OK Cupid and were writing each other poetry way before they actually met. Bryan thinks this is really cute and seriously loves this part of the love story. Lets back track a wee bit and see what the two of them are made of with a look at their childhoods.

Bryan was born into the arts. Raised surrounded by art, nature, and music including rock and roll he is a real true born hippie. His response to that is that he is too much of an asshole to be a hippie however this author begs to differ. One of his favorite things to do is

8 SOUND WAVES



to fake manifesting things in his mind.

Dana was exposed to music in her youth by her big brother who used to listen to The Grateful Dead, Mars Hotel and Blues for Allah (Grateful Dead albums). She listened to this music while she played with her Teddy Ruxpin



which was a stuffed bear whose eyes and mouth moved as he told stories that were on audio tape cassette deck built into his back. One of her first memories is seriously of her acting out to the music. Her Dad sent her a photo of her wearing headphones and rocking out.

Now that we have a small amount of background on this loving hippie match lets see how their union solidified. So, we know that there was poetry in motion going on before they met but the connection was much stronger than that. Dana invited him to come for din-

ner, she made a salad. Dana says that when Bryan got to the house the first time that they had a date she thought to herself Oh good he is home like he had been there all along. Dana also had a dog by the name of Tank that loved Bryan (he actually loved everybody but do not tell Bryan that.) Their love came easy. They quickly discovered their mutual love for music and their fate was sealed. Bryan discovered Dana's love for music because he heard her singing in the shower while he was playing his guitar. The lightbulb went off....He says that it was at that moment that he got his peanut butter in her chocolate or maybe his whipped cream in her jelly bean pie because she is so colorful.

When the music connection happened for them they realized what a broad taste in music they had and that it was very connecting for them. They say that they share their differences in musical tastes with completely open minds. Dana had never been in a band before but Bryan had been in 4 or 5 bands from the time that he was in early high school. This all started when Bryan's older brother took him to a battle of the bands which became his inspiration to learn to play the guitar. His musical prowess is now a piece of local musical history He also wants us to know that he loves Star Wars...LOL.

The band that they have now did not start out as Someone You Can Xray. Dana and Bryan started out as a duo. Their first song together on a stage was at an open mic and it was called "Bottle To Call My Own." This is where the musical miracle really happened for them they realized how much they loved being onstage together and how deep that connection really

was. They started asking people to join them in doing their originals while they were out at open mics. At that time they only had 4 or 5 songs of their own. They did not have a name for the band and in a joke it was Jon Morse that gave them the name that they still go by today "Someone You Can Xray, Dana says that it was an auditory Deja vu and it became concrete. They still go by that name to this day. When they perform as a duo they call themselves Xray Lite.

The story goes on to bring this author into their story. I was producing and

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hosting a show called Gramma's Attic Music Revue which still airs today. My director and good friend Christ Vasalov came Vassiloff came to me and told me about this amazing band that he had seen. We managed to get them to come to the Attic I believe that was back in 2016 and a fast and intimate friendship was founded.

Dana and Bryan have kept S.Y.C.X going for over 10 years now and do not see any end for the band in sight. The venues that they play ask for the full band of the Lite version a repeat and regular basis.

I do have to get back to why this article was written. It is not just because of the amazing music that comes out of this fantastically talented couple, it is

the unequivocal love that flows out of this divinely inspired pair of humans. You can see it in their music when they are onstage together, you can hear it in their voices as they speak to one another, and you experience it whenever you are in the same space with them as it tends to radiate out from them to all that are in their presence. You cannot help but to become enraptured with the connection that is manifested and the talent and Love that is shared. This is a true hippie connection straight out of the greatest love stories of all time that includes such modern components as The Grateful Dead, internet dating and the reality that true love is always possible and comes from the heart.

Dana and Bryan say that there is a new album in the making with the full band in the near future. Watch for an announcement of this on Gramma's Attic. For band info bookings etc., you can find them on Facebook and Instagram or go to www.someoneyoucanxray.com. Their 3 albums can be found

on Spotify, Amazon, iTunes, and can be requested on many of the shows that air on WCNI 90.9FM...especially on Dancin' Alice's show which airs from noon to 3 on Mondays.

Some upcoming gigs:

Feb 18--Duo at Surf Ridge Brewing
Centerbrook CT

March 18 -Duo with Inner Groove
Duo at The Downtown Coffee Shop,
Meriden CT

March 24-full band with LB4
Crystal Bees

There is also plans for a big house concert coming up this summer in July.

Thank you all yet again for checking in with Gramma. I hope that you all stay safe and healthy. Feel the love this month and get out there and support the Arts in your community. See you all next month when we will be talking with another interesting group of people.





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BAND DATES

THE CARTELLS

3 - Town Hall, West Hartford, CT 8- 11pm
 5,12,25 - Maugle Sierra, Ledyard, CT 3-6pm
 11 - Haley Mansion, Mystic, CT 7-11pm
 15 - Knickerbocker, Westerly, RI 7:30-10pm
 26 - Steak Loft, Mystic, CT 5-8pm

CHRISTOPHER JOHN

2,18 - Fornarellis, Colchester, CT 7-10
 3 - The Dublin, E. Hampton, CT 6-9
 4,16 - Village Pizza, Preston, CT 8-11
 10 - Friar Tucks, Mystic, CT 9:30-12:30
 11 - Stumble Inne, Old Lyme, CT 7-10
 14 - Copper Beech Inn, Ivoryton, CT 6-9
 17 - Glendale Grill, Easthampton, MA 6-10
 24 - Roadrunner, Higganum, CT 8-11
 25 - Rosy Tomorrows, Danbury, CT 6:30-9:30

DARIK & THE FUNBAGS

17 - Anthony Ds, Milford, CT
 25 - Jameson Pub, Watertown, CT

THE FAKE EXPERIENCE

7 - Angies, Mystic, CT 5-8pm
 18 - Tin Peddler, N. Stonington, CT 4-7pm

F & BLUES BAND

3 - La Luna, New London, CT 6:30-9:30
 11 - The Barn, Groton, CT 8-11

GLAUCOMA SUSPECT

4 - The Social, New London, CT 8pm

JAMES HARRIS

1,8,11,15,22,27 - Daniel Packer, Mystic, CT 9pm
 4,19 - Maugle Sierra, Ledyard, CT 3pm
 10 - Rocks 21, Mystic, CT 4pm
 17 - Village Pizza, Preston, CT 8pm
 18 - Friar Tucks, Mystic, CT 9pm
 23 - Shunock Brewery, N. Stonington, CT 5:30pm

KEN SERIO JAZZ

5 - Public Library, Hartford, CT

10 SOUND WAVES

NICK BOSSE

2 - Shunock Brewery, N. Stonington, CT 6-9pm
 3 - Richmond Smoke, Richmond, RI 7:30-10:30pm
 4 - Whiskey Rocks, Dudley, MA 7:30-10:30pm
 10 - Tamarack Lodge, Voluntown, CT 6-9pm
 17 - Steak Loft, Mystic, CT 7-10pm
 18 - Velvet Mill, Stonington, CT 6pm
 24 - Sneekers, Groton, CT 8-11pm
 26 - Loretta's Last Call, Boston, MA 11-2pm

NICK TOSCANO'S BLUES BROADCASTERS

4 - The Stomping Ground, Putnam, CT 1-4 pm

RAMBLIN' DAN STEVENS

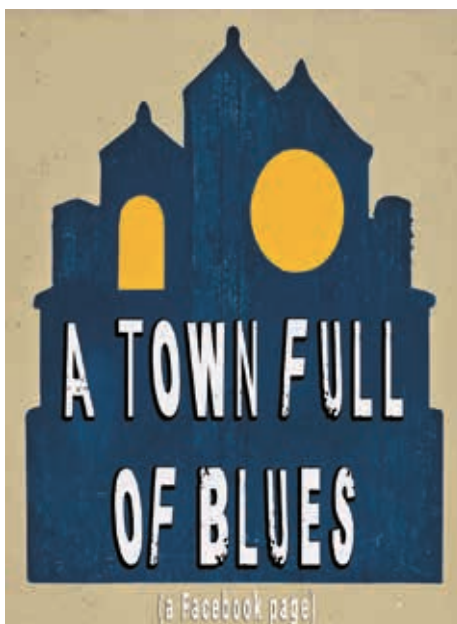
1 - Public Library, Granby, CT 6:30pm
 3 - Hog River Brewing, Hartford, CT 6:30pm
 4 - Daniel Packer, Mystic, CT 9:30pm
 5 - Notch8, Bethel, CT noon
 7,14,21 - Nightingale's, Old Lyme, CT 6pm
 9 - Library, Darien, CT 7pm
 10 - Steak Loft, Mystic, CT 7pm
 11 - NewSylum Brewing, Newtown, CT 4pm
 12 - Winchester Cafe, Portland, CT 4pm
 16 - Linden Social Club, Geneva, NY
 17 - Broken Axe, Lock Haven, PA
 19 - Deer Creek Winery, Clarion, PA
 23 - Gene's Beer Garden, Morgantown, WV
 24 - Cacapon Mountain Brewing, Berkeley Springs, WV
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 28 - Milltop Tavern, St. Augustine, FL

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JOANNE SHAW TAYLOR

By Ali Kaufman

Joanne Shaw Taylor's birthday month is upon us and we have the chance to celebrate with her as she kicks off her Spring 2023 tour at The Jorgensen Center for the Performing Arts on Friday, February 17th. While Joanne is closely associated with the Blues, her soulful voice and passionate renditions of her engaging lyrics, cross genres and continue to grow her following. The stop in Storrs Connecticut, will treat the audience to songs from Joanne's newly released eighth studio album, *Nobody's Fool*, as well as selections from her catalog. I had the good fortune to speak with Joanne Shaw Taylor as 2023 began and I could not have found this British born talent more charming in the most down to earth of ways, not the least of which is her beautiful accent, which is undetectable when she sings. Now based in Detroit since 2009, Joanne grew up in a part of England that gave us Led Zeppelin and Deep Purple, her father and brother both play guitar and her mother, a dancer, was a huge fan of Motown and nurtured Joanne's budding gift.

Joanne was just 15 when Dave Stewart of the Eurythmics met the guitar phenom and became a mentor, seeing much more than a guitar player in her, he encouraged the singer and knew that she had songs to write. In fact, Dave would send her 10 song titles and have her pick one to write a chorus for and then send back for critiquing, these "Homework Assignments" had big impact that Joanne still recognizes today. "I see myself as a guitar player AND singer/songwriter,

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rather than excelling just at one, I feel I am a bit of a package as an artist." Joanne shared with me, as I gather that Dave helped her with that realization. Flash forward 22 years and in a full circle moment Dave plays on *Missionary Man*, a cover of a favorite Eurythmics tune that Joanne put on the new album. Another connection that makes *Nobody's Fool* even more serendipitous is on the cut "Figure it out" where another standout guitarist Carmen Vanderberg is featured. Carmen, who has collaborated with Jeff Beck, was introduced to Joanne through Dave's youngest son. It was clear from Joanne's intonation that she is pleased to have both with her on the new album.

While there are very exciting things happening now, I had to ask about a "pinch me" moment that had come before in 2012 when Joanne took the stage with the Eurythmics and played in front of Buckingham Palace for the Queen's Diamond Jubilee Concert in front of tens of thousands. "It was terrifying!" Was Joanne's first thought, but she went on to share that, "I had done nothing like that, and honestly there is nothing like that. There are big festivals but where the monarchy is involved it is a very different, you realize how big and powerful the system is. After the music, backstage Sir Paul McCartney and Sir Tom Jones were being held back until the Queen had left. When you see security sort of man handle a Beatle, you rethink your importance! It was

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all so grand, for many reasons.” Joanne’s Mother had been going through grueling treatment for Cancer at the time and was so enthused by the news of this historic event that she “glammed up” even to just watch it on television. Very unfortunately Joanne’s mother passed the following March at far too young an age but this was a poignant moment they were able to share. Joanne mentions how therapeutic music has been for her in dealing with grief, in turn, helping others by sharing through her art.

I went on to ask Joanne Shaw Taylor about the band she plays with both live and in studio, she imparted to me that, “when I am recording I let the producer pick, they have in house musicians that they like and it usually works quite well with the way we make albums which is where I spend 4 days recording all the tracks with them and then I go back in for a few days to record solos, rhythm parts and bits that need to be fixed.” Joanne also added that, “It is nice to break it up with different musicians. It gives me the chance to work with artists that don’t have preconceived notions. They are able to learn the material quickly and tend to do what’s best for the song rather than cater to the way they think I want it.” Joanne is at a point now where she has gelled with a band that she calls fantastic, and is thankful for the brilliant group she has assembled. With a grateful sigh she lets me know that the early days of “more rehearsals than gigs” are over and the struggle to balance working with separate players on both continents due to the costs of flying a full band back and forth has subsided. “We are all based in Detroit and these guys are sweethearts, it’s the first time I’ve had a full band where there isn’t even one person that’s difficult!” Joanne says with a smile in her voice, she figures that if her name is on the banner and she isn’t being difficult, no one should. While Joanne has had several female drummers and appreciates balance, it shook out that these were the best people for the job and she ended up with a male dominated crew this time.

Another mentor that has had great influence on her career is Joe Bonamassa who, with Josh Smith, produced her live album, *Blues From the Heart*, recorded in Nashville on Bonamassa’s independent label, Keeping the Blues Alive Records. The collection of blues and soul covers that came out in September of 2022 gave Joanne her first number one as it topped the Billboard blues chart. The newest album, *Nobody’s Fool*, was also produced on the same label by the team of Bonamassa and Smith but his time recorded at Sunset Sound in Los Angeles. I further asked about the incredibly popular Keeping the Blues Alive at Sea cruises that Joe Bonamassa hosts twice a year as Joanne has been on the line up and will be gearing up to sail with them again in March out of Miami. “I love cruising!!!” Was the enthusiastic reply. “Being at sea, meeting all the super chill fans having fun and 24 hour buffet!!!” Joanne shared more, “no one is in a rush, fans as well as artists, we really get a chance to see each other during the time we have.” Highly recommend for any lover of music to consider doing one of these cruises at least one, there is a reason they sell out year after year, it is a very unique experience that affords guests the opportunity to connect with artists they love and discover new favorites while making memories that will last forever.



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Pictured: Joanne Shaw Taylor





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JOANNE TAYLOR SHAW CONTINUED

The Blues Music Awards will be presented on May 11th and Joanne Shaw Taylor has been nominated along side the likes of Walter Trout and Tommy Castro in the category of Blues Rock Artist. Of that she says, "It's incredible to see your name up there with musicians that influenced me, the 12 year old girl inside with the thumbs up is saying - you did good!!!". I also asked about being voted one of the top 21 guitarists by the readers of Guitar Player Magazine, her answer was in a more broad sense that it's never the awards or accolades that one thinks about when setting out to create an album or deliver a performance but being recognized for her talent and excellence is a blessing that is greatly appreciated. Joanne has won several British Blues Awards, including one for songwriter of the year, which prompted me to ask about writing which she does on a regular basis. "Leaving Kind, (a song on the new album), illustrates how great it can be to co-write with somebody." She refers to Joe Bonamassa and how he came up with a melody that she would not have, as well as stretching her vocally. You get the sense from speaking with Joanne Shaw Taylor that she is a team player, and is grateful for those around her that share a vision and a healthy respect for those that came before. "I've always tried to pull together those bits, (of inspiration), in a way that sounds like me. My guitar playing is highly blues influenced but I feel I am more a by product of it than a trail blazer of it. Most importantly you've got to be true to yourself".

After the scheduled six month break that was meant to give Joanne a much needed respite from the never ending schedule she had been keeping turned into an eighteen month pandemic shut down, this woman is back out there and hitting the ground running. It was very inspiring to know the fans were out there supporting them through the shut downs. If there was a take away from that down time it's that "you need to look after yourself if you're going to be able to help others.". Joanne Shaw Taylor is just hitting a stride and I invite you to check out her ferocious guitar prowess and smoldering sound, you won't be sorry!

Keep up with Joanne on Facebook, Instagram and official website <https://www.joanneshawtaylor.com>
All the great shows ahead at the Jorgensen can be found at <https://jorgensen.uconn.edu/Online/default.asp>



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BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies..what a month! Karaoke at HBC with my daughter! Sang Sweet Child of Mine. Slightly off-key, but I don't think anyone noticed ;)

Wow! Headed over to MIKE'S FAMOUS HARLEY DAVIDSON recently. Had the pleasure of meeting beautiful



LEE at the desk for a return. She made it quick and painless. Wrong size!

What a beautiful showroom! Anything and everything you could ever want or need in the HARLEY world appeared to be available in New London! Stop by! They usually have some pretty fab events coming up also. Check out their page!



And then In a funny Where's FUZZY Waldo moment. Saw almost the entire family of the FUSARO CLAN in New Hampshire. Buttttt. Someone's Miss-

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ing!

UNCLE FUZZ is claiming he taught everyone to ski and was feeling slightly left out! Saw him at ANGIE'S with LISA and NIKKI. Had a sausage and vinegar pizza served by LAINEY, and of course it goes without saying the beer is cold as ice and the drinks are delectable!



Out and About at ANDIAMO, with the beautiful Girls from COCO'S SALON and JOSH had the pleasure (insert agonized face) of being our server. We tend to be a handful! What a beautiful transformation they have made! MICHAEL CORSO was there to greet all his guests. Classic old skool look with beautiful chandeliers and red leather booths and an Absolutely gorgeous tiled floor! DAVE CHRISTINA was in the House, lovely pix along the walls of all us local celebs, (I better be up there) The food was absolutely delicious. From the cheesy garlic bread, Hueys Love Salad and Eggplant alla Norma to the Chicken Parm, Nonna's meatballs and decadent deserts and

Cocktails! Definitely my new favorite spot!

Romper Stomper, baby!! It's WILLOW and GRAMPY'S Birthday! WENDY SWANSON, CHUCK FELLOWS, JASON WEEKS, WAYNE PESCATELLO, KATHLEEN BRENNAN, ROBIN PACHECO, JOHN BODNAR, WAYNE BZYDLO, JEANETTE MORRONE VERTENTES, SHIREE MADERIA, SHARON CARSON, MARIA PUCCI, MICK MARRA, FRANK JANEIRO, MIKE ROGOFF, NANCY BURNS FUSARO, VICKI CHAPMAN ESTY and CHRISTOPHER STAMM! Have a fabulous day!

Missed alot of events! Including



STRANGE BREW show and WILD NIGHTS at GAME TIME, but in my defense..I did an amazing amount of events this month!

Great time at RACHEL and RANDY'S Baby Shower! HILLTOP with 2 more of my favorites ANGELA and



DAVE who dealt with all of us with a flawless efficiency:). Especially me! Congrats to almost ready to make his

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debut, Baby Noll!

Fast forward! Writing this from Costa Rica! 7th ANNUAL GIRLS TRIP! LINA had a breakdown in the plane cuz the guy in front of her "plopped" into his seat and her Dr. Pepper spilt all over her! Hey Dudes, crotch of her leggings, Lois Vuitton and her brand new phone. Dear God in Heaven, you'd a thought he set fire to her hair! SH*T SHOW! Thank You Baby Jesus, the crew gave her 2 free nips to shut her the hell up!

The Condo is unbelievable! We are headed to CHI CHI'S for dinner and Karaoke! Keep you posted my Sweet Flies!

Ciao for now and love you long time!



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LOCAL BEAT

“Hygienic Hootenanny Preludes Annual Art Show”

By Andrew Kerbs

Although preoccupied with married life and work in Massachusetts, I always look forward to the Crocker Ball Room concerts and the film showings at the Bank St. Arena this time of year in New London. Most of all, I anticipate the “Salon Des Independents” art show which accompany this weekend’s musical events.

Having had my time taken by a radio show earlier that evening, I only arrived for the latter half of the “Hootenanny” at 33 Golden St. Quarters were cramped at that well-known basement by 9 pm with crowds gently dancing to the reggae rhythms of Guno Leflang and his side-kicks Jake Kaeser (on bass) and Karl Jennings (on drums). The trio played that familiar 2-chord shuffle with Jake’s alternating 2-note bass. I recognized this song “Music” from when I performed with Guno 10 or 15 years back: “Hit me with music . . . I will feel no pain . . . chastise me with music . . . scandalize me with music.” Each rhyme took listeners along on a sonic danceable journey until Guno most impressively sang his vocal crescendo “Yeaah-hhhooooeahh!” at the end of that song. Bassist Jake stumbled into an unexpected key change but regained his footing fast and quickly locked his bass into a swinging 4 note groove. Guno accomplished more with less by playing a simple electric bar chord shuffle with his sturdy old white Stratocaster guitar. His singing is also unmistakably treble sounding but deep.

Dogbite went on next and it was swell seeing Hugh Birdsall (of Reducers fame) jam out with bandmates Charles Jervase (on bass), Sal Livingston (on saxophone) and electric guitarist Micky Williston. Hugh played acoustic guitar to a variety of songs, including a bluesy



pop song in which Charles’ bassline sounded like a cross between the Donkey Kong theme song and the Ballad of John and Yoko. Hugh sang propulsive vocals as their drummer tapped a cowbell rhythm and Jervase’s bass was extra fast and high on a nice melody. Hugh sang about wanting to go away from everyone on a magic flight. Micky played a 3-note jam and screamed in the middle of on “Noir C’est Noir” before launching with Hugh into a rapid jangly 2-guitar jam (like Siouxsie and the Banshees) to close the song out. Sal’s sax melodies shone brightest on the “Architect” song as his honks counterpointed the bass and rhythm guitar. Other songs included a jumpy ska tune about a monkey and Hugh invited Anne Castellano (of The Smoke fame) to harmonize with him on the Mark Johnson number “Love Radiates Around.” The best part of this band was the cheer it brought onstage with Birdsall’s frenetic acoustic strumming giving the pop band an almost punk energy. Backstage in the pool room, brash character Demetri shared a poem that summed up the night and went kind of like this:

“New London by the water by the steam. Full blown party full blown good times – Is there anything better than an under-rated tight knit community?”

After the show I bumped into the aforementioned musician Guno and we

both walked up Golden street to throw back another couple beers at The Dutch Tavern.

After oversleeping the following morning, I made it downtown again late that morning to see the well-known Salon Des Independents gallery showing. That gallery included a variety of local artists covering a variety of art themes in a variety of media.

There were a lot of water-based themes appropriate to the harbor town, including paintings of marine invertebrate life. This included Hannah Lee Smith’s blue lobster, Sean Kane’s wooden yellow fish on blue wave canvas & Veronica Brayman’s “Mystic Jellies” whose use of acrylics was so precise you could almost feel the blue jellies stingy and stringy sliminess. Simpler abstract art like “Were in the Pot Together” featured 2 crustaceans in-love and whimsically detached from their impending death. There were also watery seascapes and Glen Alan Cheyney expertly used 2 different shades of blue and wispy bright vertical lines to convey the impression of small sailboats returning back to harbor on “Blue Yonder.” Nature themes also included still-life drawings like Jay William’s use of marker in a red and black pointillism of a tree.

There were also land animals painted at the showing, including numerous cats. One of them looked royal with its crown and another had big red lips and a claw for a tail (looking like something from the X-rated cartoon Fritz the Cat).

3-D art featured wearing apparel and wood media, including mice on a wedge of yellow wood or Sophia Singer-Johnson’s possessed blue-haired mermaid. Another artist’s “Raging Wood” excellently took what looked like a branch with an angry mouth and used a screw and nail to give it angry eyes. Oddly, one artist sewed (or glued) the heels of 2 shoes together to form a basket with a zipper as a handle. Jerry Wagner’s “Trauma” displayed perpendicular belts criss-crossed with nails protruding out from a red paint canvas.

There were also plenty of portraits, including great paintings of rock stars Fred Mercury and a cubist construction of Ruth Bader Ginsburg. As the viewer descended the stairs towards the basement of the gallery, his (or her) senses

CONTINUED PAGE 25

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“He Doesn’t Need A Singer:”

Remembering the Exquisite Artistry of Jeff Beck

By Mark T. Gould

It was like bumping into Picasso’s paint brush. Or, maybe, Rod Carew’s bat.

It was May 1975, and I was backstage at the New Haven Coliseum. I had an assignment from my journalism class at UConn, and I was writing a brief profile of Connecticut concert promoter Jimmy Koplik, whose hospitality included the backstage pass.

Things being far less secure in those days, when the lights went down, I found myself standing at the bottom of the stairs that led to the stage.

Momentarily blinded, I literally could not see a thing.

For some reason, I turned around, and bumped into something that seemed oddly lengthy and pointed. Startled, I immediately pulled back and apologized to the form standing in front of me.

It was then that the stage lights came on, and semi-illuminated the person standing by me.

“No problem, mate,” said Jeff Beck, as he pulled his guitar back toward him.

It was the run-in of run-ins, as I literally bumped into arguably the best-played guitar of all time.

Beck, who died last month at 78, made that guitar strike like a hammer, caress like a kiss, cackle like a madcap and tease like a seducer.

The word virtuoso gets tossed around carelessly at times, but it was a fitting description of Beck’s guitar playing and his resulting influence.

Beck rose to prominence in his native England as a member of the Yardbirds in the mid-60s, and then founded and fronted the Jeff Beck Group, which featured Rod Stewart and Ronnie Wood, followed by Beck, Bogert & Appice.

In 1975, he converted to an instrumental style with a focus on an innovative sound, and, as such, he spanned genres and styles ranging from blues rock and hard rock to jazz fusion and electronica.

Often referred to as a “guitarist’s guitarist,” Beck was ranked in the top five guitarists of all time by Rolling Stone magazine, which described him as “one of the most influential lead guitarists in rock.”

Strangely, although his playing was arguably without peer,

Beck never enjoyed the commercial success of his contemporaries and bandmates.

No matter, though, as his reputation grew and grew. Over a more than half century career, Beck earned wide critical praise, winning eight Grammy Awards. In 2014, he received the British Academy’s Ivor Novello Award for Outstanding Contribution to British Music. He was inducted into the Rock and Roll Hall of Fame twice: first, in 1992, as a member of the Yardbirds, and second, in 2009, as a solo artist.

Beck cited the legendary Les Paul as the first electric guitar player who impressed him. He said that he first heard an electric guitar when he was six years old, when he heard Paul playing “How High the Moon” on the radio. He asked his mother what it was. After she replied it was an electric guitar and was all tricks, he told her “that’s for me.” His other early influences included Cliff Gallup, lead guitarist with Gene Vincent and the Blue Caps; B. B. King; Steve Cropper, and Lonnie Mack.

As a teenager, he learned to play on a borrowed guitar, and also made several attempts to build his own instrument, first

by gluing and bolting together cigar boxes for the body and attaching an unsanded fence post for the neck with model aircraft control lines and frets simply painted on it.

Beck is credited generally for popularizing the use of audio feedback and distortion on guitar. Before Beck’s arrival, guitar playing generally conformed to the clean, bright, and jangly sounds of early-1960s British Invasion bands or the bluesy aesthetic of 1950s performers like Muddy Waters and Bo Diddley.

During his short time with the Yardbirds, Beck’s experimentation with feedback, distortion, and fuzz tone pushed the band into directions that would open the door for psychedelic rock.

While Beck was not the first rock guitarist to experiment with electronic distortion, he nonetheless helped to redefine the sound and role of the electric guitar in rock music. His use of a commercial fuzz box for the Yardbirds’ “Heart Full of Soul,” in June 1965 has been cited as perhaps the first significant use of that effect.

Beck’s work with the Yardbirds and on the Jeff Beck Group’s 1968 album “Truth” were seminal influences on heavy metal music, and his sense of pitch, particularly in exercising the whammy bar on his guitar, created sounds ranging from ear-splitting bombs to subtle, perfectly pitched harmonic melodies.

As such, Beck is regarded alongside Jimi Hendrix and Eric Clapton as their generation’s greatest guitarists, receiving praise for his technical skill and versatile playing, particular-



DINING OUT

"A World of Flavor"

By Elizabeth Saede

Are you looking for an easy and delicious way to keep New Year's resolutions while taking a break from cooking? Or are you looking to indulge, calories be damned? You can do both because fresh ingredients and warming spices forge romantic dinners, ramen lunches, sensational sushi, and Happy Hour fun. Tai & Ricky Au own the award-winning Spice Club in Niantic, Samurai Noodle in downtown Mystic, and Pink Basil in Olde Mistick Village. Chef Tai draws inspiration from fresh local ingredients and worldwide flavors to craft delectable food. Choose from deep-fried, stir-fried, and hand-crafted exotic flavors. Menus include satisfying KETO meals, gluten-free sushi, soups, salads, vegetarian dishes, and entrees with adjustable spice levels for diverse



dietary needs. Locals and visitors enjoy the fusion and traditional Asian dishes, but each location has a distinctive vibe near fabulous shopping. Bring someone along for a mini get-away.

Stroll into Samurai Noodle Bar & Grill



in downtown Mystic for sleek, comfortable seating in a modern setting with an inviting bar for weekday Happy Hour food and drink specials. Learn for yourself why locals gather for drinks and unique appetizers. Crave-worthy ramen bowls are worth a trip from anywhere and are the perfect antidotes to cold weather. My eyes glisten with anticipation as a generous bowl of ramen topped with half a crispy duck is placed in front of me. Every bite is as delicious as it looks. Cross sections of rolled pork and pork belly adorn my companion's spicy pork ramen. The spicy pork bowl's perfect heat level dances on the tongue while clearing the sinuses. Each bowl contains enough wheat noodles, rich broth, bean sprouts, crisp baby bok choy, and protein for a second meal, though noodles absorb most of the broth by the end of lunch. I enjoyed leftovers with added mushroom broth, thus avoiding cooking two meals. Mushroom Tofu ramen is a lighter yet completely satisfying option for vegetarians and healthier eaters but there's something for everyone and the service is pleasantly attentive.

Sushi is Instagrammable, edible art, and Chinese pork belly bao buns are soft and chewy with a spicy-sweet, tender filling. Vietnamese spring rolls, Hawaiian poke bowls, Lao salads, and stir-fries populate the expansive Asian menu. Tai expertly crafts international flavors into fun memories to share with someone special and now is a perfect

time to extend an invitation. Happy Hour food & drink deals Monday – Friday from 3-6 PM. Samurai Noodle Bar & Grill is open daily from 12:00 – 9:00 PM.

27 Main St. Mystic
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Pink Basil's perimeter location in Olde Mistick Village is a convenient home run for dine-in or take-out. Uniquely delicious vegetarian, gluten-free, and KETO meals mean no one needs to miss out, and the well-trained staff is happy to help. "Jean Michael's Choice" from the KETO menu delights with thinly-sliced chicken, mushrooms, broccoli, cabbage, bell pepper, green beans, and scallions in a delicious light sauce. The low-carb, gluten-free, dairy-free meal is a show-stopper packed with so much flavor and texture that there's no sense of missing out on anything. I'll frequently return for this indulgent, guilt-free meal that is available with tofu, shrimp, or beef.

The New York City gluten-free sushi roll packs spicy tuna, avocado, and spicy mayo into a skinny rice shell. Plentiful sushi options beckon, but this smart choice leaves me pleasantly satisfied rather than overstuffed with carbs. The Asian fusion menu groups authentic Thai, sushi, curries, noodles, rice, soups, salads, Korean Bulgogi, Vietnamese spring rolls, and Chinese bao buns. Many popular Asian foods are on a single menu, so choosing where to eat is easy, and dining with someone who likes to share is preferable. Spacious free parking and fabulous shopping in Olde

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Mistick Village make it easy to take a lunch, or dinner break. Adult mixed drinks are available to take away. Distinctive Thai iced tea and iced coffee is mildly-spiced and blended with sweetened milk for a flavorful energy boost. Dining on the front and rear patios is only a few weeks away but don't wait to enjoy a world of flavor. 27 Coogan Blvd. Mystic. Open 11:30 AM – 9:00 PM weekdays and noon – 9:00 PM Sat. & Sun. www.pinkbasilct.com

Spice Club's bright, inviting space in downtown Niantic beckons to locals and visitors with authentic Thai cuisine and exquisitely crafted sushi that consistently win customer accolades and awards. The KETO menu that wowed me at Pink Basil and many of the same favorite foods are here so I'm delighted to know my new favorite KETO meal is walking distance from The Book Barn.

Our delightful server, Carrie, suggests The Spice Club Sampler with two pieces each of chicken satay, spring rolls, summer rolls, pork pot stickers, and vegetable rolls. Three exceptionally delicious, freshly-made dipping sauces accompany the appetizers and I would eat any-

thing drizzled with these sauces. My enthusiastic companion finishes off the peanut sauce with a spoon and a grin but all the appetizers are scrumptious.

Crispy Duck Salad offers a crunchy bite with mild citrus and chili heat, while three sushi choices are as delicious as they are beautiful. Spicy salmon, & tempura flakes pack the Spice Club Roll within a skinny layer of rice, and the rice-free Fresh Cucumber Roll with tuna and avocado is lusciously reminiscent of a perfect summer day. Passion Roll combines spicy crab with tuna, avocado, and a perfectly-balanced sweet chili sauce. Coconut soup, pho noodle soups, and teriyaki entrées are enticing, but I'll return to try them and the spicy curries. Nothing warms a body quite like curry, and the coconut soup has quite an enthusiastic following. Of course, there's also a beautiful full bar. If you're in a hurry or on a budget, the popular \$ 8.95-weekday lunch specials include fried rice, noodles, curries, and your choice of meat or tofu. Enjoy plentiful free parking and a beautiful Niantic Bay view near The Book Barn and other fabulous shopping. There are

countless reasons to visit. Open 11:30 AM 0 3:00 PM, 4:00 PM – 9:00 PM weekdays, 12:00-9:00 PM Sat. & Sun. 239 Main St. Niantic. www.thespiceclubct.com

Even if you don't travel to somewhere tropical this winter, take a break to enjoy a world of flavor while crowds are minimal. Fabulous food and fun live here, but you can visit. I recommend visiting all three.



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.



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HEARING AID



EDDIE 9 Volt *"Capricorn"* Ruf Records

Eddie 9 Volt is truly an enigma!! From a very talented blues musician and showman with star qualities, and yet no followers or even many "likes" on YouTube. From a seasoned Blues vocalist that sounds like a proud African American Blues man with years of pain, and yet if you watch him perform on his many YouTube videos you are amazed to see a youngish 26 year old, that looks like a preppy frat-boy. I say this with more surprise than anything else, and goes to show You Can't Judge A Book By It's Cover!!

Lets delve further into this artist that calls himself Eddie 9 Volt. * from the Ruf Records website: "Eddie's old-school ethos goes way back. Born Brooks Mason in June of 1996, and acquired his first guitar at age six, He ignored the prevailing pop scene at Oak Grove High School in favor of local heroes like Sean Costello and studied 'older cats' like Muddy Waters, Howlin' Wolf, Freddie King, and Rory Gallagher to see what made them groove and tick. His shoot-from-the-hip lyrics came from family fish fries, where his Uncle Brian taught him to make people laugh, and how to hold an audience's attention. Originally from Georgia he was listening to Muscle Shoals and soul music most of it recorded at Capricorn Studios, Macon GA." For those who who aren't aware, Capricorn Studios is the physical space that captured and defined the 1970s Southern Rock sound with a roster of talented artists like the Allman Brothers Band, the Marshall Tucker Band, the Charlie Daniels Band, Wet Willie, Elvin Bishop and many others.

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What further amazes me about this artist is his ability to change genres at will and sound so genuine in each. Eddie goes from a Blues rocker two years ago with his four piece band playing "She's Got Some Money" (great youtube video, check it out) to his twelve member band today that includes an amazing 3 piece horn section. As for the different genres I mentioned, anyone would easily compare many tracks of his latest CD to the music and sultry singing style of Marvin Gaye, while other tracks on the same CD to the style and sound of Doctor John (the 1984 Johnny Winter & Dr. John Session is another great youtube suggestion).

As we get into the individual tracks, "Beg, Steal and Borrow" is ballsy soul with Eddie's spit flecking the mic. "Yella Alligator" is as swampy-sounding as the title, with slide guitars lapping around cardboard-box beats and about a fictional psychedelic party in the bayou. "Make Me Leave Home" is a propulsive shuffle, Eddie's vocal seemingly made up in the moment. The gospel-touched "Are We Through" catches a breath before "How Long" drapes mellow organ over bone-dry riffs. "It's Goin' Down" fuses porch blues with psychedelic woodwind, and "Tryin' To Get By" brings out a brassy strut with lyrics from the perspective of a man on a downward spiral, surviving on the crumbs of a love affair.

The lyrics and meanings of these new songs are way deeper, says Eddie. Take the song "It's Goin' Down". It's really about his struggle with alcohol, the dangerous nightlife of bars, and the drugs offered to you in the music industry. The next track Bob Dylan's "Down Along the Cove" is a pugnacious blues-rocker, followed by Kristie French's lead vocal on the spiritual "Mary Don't You Weep". Mellow "Missouri" is dusty as a great lost soul session, while brass punches through the chords of "I'm Lonely". Truly an exceptional musical body of work by an amazing artist that will surprise you from start to finish. My only suggestion to the artist is to get a better marketing and PR staff and let the world know who you are! For additional entertainment watch Eddie's other performances on YouTube. You won't be disappointed! On a final note I want to congratulate my German friends at Ruf Records for finally taking my technical advice and improving their sound engineering department. The overall tones of this project are crystal clear and crisp. It sounds as if the

musicians are playing in the same room. Thomas (Ruf, CEO) you got this one right and you get two thumbs up. To my readers, I give a strong Buy recommendation. Eddie 9 Volt, "Capricorn" available at RufRecords.com, and Amazon.com.

Until Next Time – Adrian Webb



RUST DUST *"Twere But It Were So Simple"* Omad Records

Tis simple, this second album by Rust Dust, at first glance: but, as the music unfolds, the musician's proficiency becomes clear, his knowledge of the guitar, apparent. This album is a solo effort in the purest sense of the word, a pandemic creation done in a Brooklyn brownstone by one Jason Stutts. His first album was done in a studio in a barn in the country, but the lockdown protocol had him working amidst the many guitars which populate his life and home. In another role, Stutts repairs and restores vintage guitars, and his walls are covered in instruments from the 1890's to the 1960's. For this album, two not-so-special, rather workmanlike guitars were chosen: a Godin Multiac nylon string electric, and a nylon stringed Yamaha.

The resulting album is a charming set of songs, featuring intricate arpeggios and crossing runs, melodies, chords, over which the plaintive vocals of Jason Stutts add a range of stories, incidents, and observations. The first track is all instrumental, called Helter Fukov Awakens, providing a nice introduction to the guitarist's skills. UFO introduces Stutts' vocals at their most intense, in a fun-provoking way. From here the songs move smoothly from one to the next, with growing seriousness in word and voice: and, in the guitar work as well, with You Got To Move opening into a bluesy melody and rhythmic strum, all done solo and live in Stutts' old brownstone.

Jason Stutts employs that method of songwriting which waits for the song to appear, and, recognizing it's arrival, sets about the recording. For this album he simply set

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up microphones and recorded through an amplifier. It is a method, he says, which may result in the immediate appearance of a song, or at times, a song may take years to arrive and be recognized. In any event this is a thoroughly enjoyable, simple yet layered collection of original songs, closing with a unique cover of Dylan's Knocking On Heaven's Door. More info may be found at: www.Omadrecords/artists#/rustdust, or Facebook: rustdustband.

- Jon Persson



CARTER SAMPSON

"Gold"

Horton Records

Hailing from Oklahoma, Carter Sampson is a well-traveled singer and songwriter who remains faithful to and most comfortable in the comfort of her down home roots. Her songwriting is informed and interested in yearnings for a better world, a voice answering the call for progress in a land and genre resolute in holding fast to the ways of yesteryears. Yet her roots grow from the land which gave the world Woody Guthrie, and so her own devotion to the traditions of song grow from fertile and tested soil.

From the opening track a western twang carries the music forward, in both Sampson's voice and the musicians who accompany her: the slide of a steel guitar lets one know from whence the music rises. The song itself, titled Gold, starts off with her tale of working twice as hard as everyone else and breaking through glass walls, all to get where she dreams of going, the chorus assuring "I won't be bought, I won't be sold, I'll be alright mama, you made me out of Gold." On the next song, Home, she offers that "I'm not sure where my heart is, but I'm starting to find my way Home," set to an easy beat and quiet, sometimes pausing instrumentals, allowing Sampson's voice to fill out the song.

Drunk Text is a love song, full of the affection which flows most easily with a little lubrication; it is an effective and affecting

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number. Black Blizzard hearkens to the Dust Bowl days of Oklahoma's past, when clouds of flying dust "turn the day to darkness, we're livin' in a Black Blizzard." The song speaks to things done to bring the rain, everything covered in dirt, no work to be found: only, the timing is not clear, is it past or prologue?

The musicality of Carter Sampson's newest album is refreshingly rootsy, with gentle country and folk beats accented by fiddle and steel guitar, over the strum of acoustic guitar; a banjo occasionally appears as well. While Sampson has toured across America and beyond, she tends to play in the southern regions of Oklahoma to Texas; one would hope she could be enticed to come play at some of Connecticut's venues. More info may be found at www.cartersampson.net, or on Facebook; CarterSampson.

- Jon Persson



CARLOS JIMENEZ

"Woods"

CJ Martinete Records

My editor, David Pottie and I sometimes discuss which talent will be reviewed for the monthly issues of Sound Waves Magazine. However, Carlos Jimenez contacted me directly and asked if we would consider reviewing his latest album "Woods" and I said send it over for a listen and I am so glad I did. It was a refreshing Jazz Fusion treat with a flutist front and center, along with great improv on most tracks. Usually I listen to a new artist CD twice while I write the review. This now is my fourth time listening to Jimenez and loving it. Carlos Jimenez is an extraordinary flutist and vocalist, as well as composer and band leader of Latin Jazz, Salsa Jazz, and his latest album "Woods" where Jimenez departs from his usual Latin roots to explore his Jazz Fusion side. This genre may be new to him, but he performs it so effortlessly you would think it's his native music. Born in Yonkers, New York, his family moved to Puerto Rico when he was six years old. It was there that his musical training began. His first lyrical

instrument was trumpet, but Carlos soon changed his instrument to flute, feeling inspired listening to the music of Mongo Santamaria and how he utilized the flute in his arrangements. To date, Carlos has recorded nine albums of his own compositions and arrangements. As in a dream come true, some of the very musicians who inspired him as a kid like Hilton Ruiz; Oscar Hernandez; Stephane Ronget; David Schnitter; Edy Martinez; Dave Valentin; Sonny Bravo and many more have participated in these recordings.

As I researched the artist I find that on his latest album, Jimenez surrounds himself with ultra seasoned, world class musicians such as three time Grammy winner Vince Cherico on drums, and Hector Martignon, featured keyboard & pianist for Tito Puente, and the celebrated Ruben Rodriguez on bass. Each of these excellent musicians are highly respected with successful solo careers of their own. To my jazz regulars, you will absolutely love this album. No explanation needed. Just trust me. To those of you new to the genre you may find a couple tracks seemingly monotonous on the surface but as the music progresses and the various musicians step into the spotlight playing their amazing solos you will be in awe of their sheer talent. Most of you know my entry into Jazz Fusion with guitarist John McLaughlin. Loved it and I never looked back. I guess I'm known as the "JazzMan" around the writers pool with four jazz reviews under my belt. As a guitarist and drummer myself, the level of skill needed to play Jazz Fusion is WAY above my pay grade and gets my respect and admiration every time. On the Jimenez "Woods" album you have the unique and wonderfully different sound of Jimenez's excellent jazz compositions with his flute taking lead, and as a band leader Jimenez shows himself to be generous in doling out solos to his band mates. Everyone gets their turn in the spotlight. It's almost eerie how well they sound together.

The musical arrangements, song placement, right down to the sound engineering, and even the many wonderful solos that add considerable value, all fit together beautifully. Needless to say I really enjoyed all of this album but if I "had" to pick, the last three tracks; "Bamboo Path", "Smoketacular", and "Outside In The Rain" are my favorites. Without hesitation I give this album a strong Buy recommendation, and even if you're not a jazz fan, Jimenez offers a "try before you buy" opportunity to all those visiting his website with access to most of his music. I urge you to visit and listen, no harm in expanding your musical horizons, and those of you already hooked

on Jazz – You're in for a treat. This album is so new, it is not yet available on Amazon however, you'll find a full download purchase option for \$9.95 on his website <https://carlosjimenezjazzflutist.com>. Also, if you want to get your Salsa-On, you will find and can explore his Latin Jazz themed albums there too. "Es Jazz con sabor!!"

Until Next Time – Adrian Webb



DIANE BLUE

"Live At The Fallout Shelter"

Diane Blue's new album, *Live At The Fallout Shelter*, is an opportunity to hear a tried and talented blues ensemble and dynamic singer cut loose outside of the confines of a recording studio. The interactions and timings, the flow and creativity which happens most naturally with a live audience and the extreme focus this brings, can be heard throughout this album. Diane Blue herself has the vocal control and technique that allows for a soaring, emotive delivery of a song set which includes seven originals and two covers.

This ability allows Blue to bring a uniquely different vocal sound to the different songs, at times pure blues, at others a bit of Chicago sassiness. Her talents have been honed while performing as the first female member of Ronnie Earl's ensemble, the Broadcasters, where she has shared writing credits across six of Earl's recent albums. The collaboration comes full circle as Ronnie Earl sits in with his guitar for one song on Diane Blue's Live album. In addition, Dave Limina provides background rhythms and solo runs on the Hammond B3 organ, along with Chris Vitarello on guitar and Lorne Entress on drums. Diane Blue is also noted as a prolific and intense harmonica player.

The high energy of this album settles down into a slow blues number with *Leave Me Alone*, which features the guitar of Ronnie Earl, who takes a deep dive into the blues which emanate from a master of the form; which frees him to express a sad

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feeling across the full range of his blues guitar. It is a moving work, balanced by Diane Blue's soul-reaching vocals, something for aficionados to lay back and listen to for its seven-plus minutes of playtime.

Diane Blue is based out of Boston (The Fallout Shelter is a club located in Norwood, Massachusetts), and tours throughout the US and Europe. More info may be found at www.dianebluemusic.com,

- Jon Persson



H.C. McENTIRE

"Every Acre"

Merge Records

North Carolina native H.C. McEntire's latest release "Every Acre" is an emotional homage to the joys and struggles of life. Touching on rustic themes with wooden beams and barren fields, her gutsy vocals and mellow arrangements on the acoustic guitar punctuate the heavy feelings in a way that can be both beautiful and desperate at the same time.

H.C. McEntire showcases honesty in the lyrics, with her voice gliding over gentle arrangements with a strong country flavor. The band demonstrates a great sense of feel, with the dynamics and tone moving subtly to complement the rise and fall of the tension in the lyrics. At times she uses lush harmonies to paint dreamy melodies that synergize with the tasteful spaciousness in the music.

There are lots of highlights I could choose from. "Every Acre" is a solid record from front to back. The track that really grabbed me and inspired me to listen more deeply is "Rows of Clover". It starts with a solo piano playing straight quarter notes as she sings with pathos about the demise of the farm. The chorus rings out with feeling as she sings out "It ain't the easy / kind of healing / when you're down on your knees / clawing at the garden". The lyrics lament painful loss before they touch on starting over again. There's a kind of sad determination that is

tangible and relatable.

Another very strong track is "Turpentine". The tempo plods along at an easy pace, starting off with just H.C. McEntire's soothing voice sliding over a simple solo guitar rhythm before being joined on vocal harmonies by Amy Ray. The themes of living off the land continue, building up to the chorus "Hallelujah, turpentine / we can tend the land for a little while / born to ghosts beneath the boundary line / eastern steps first and then clockwise". After the chorus, an edgy electric guitar cuts in with a Jorma Kaukonen style solo before returning to the next verse.

"Soft Crook" is another favorite on "Every Acre". It has a southern country-blues flavor on the electric guitar as H.C. McEntire sings about vulnerability and love. "Shadows" is one of the singles on the album, featuring a heartbeat-like kick drum setting the pace while she continues to sing about the common themes on the album - country life, perseverance and self-discovery. "Dove-tail" is a ballad with her emotive lyrics and simple piano accompaniment providing an old-time traditional feel with more harmony vocals decorating the sequence and providing dynamics on the chorus.

The rest of "Every Acre" is just as good. It was obviously written and recorded with a lot of openness and artistic vision. H.C. McEntire exhibits tremendous taste and restraint, using her powerful vocals with care, always maintaining that delicate balance between passion and control. I strongly recommend this to anyone who enjoys country life, southern flavor and solid musicianship. "Every Acre" is a pretty great album that deserves repeated listens.

**- Tom Matthew
Two Ton Music**



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JEFF BECK CONTINUED

ly among his peers.

"I saw him maybe 15 years ago in San Diego, and he was so good," Mike Campbell remembered shortly after Beck's passing. "My God, his precision and technique. All I kept thinking was, 'I better go home and start practicing a lot!'"

"We have lost a wonderful man, and one of the greatest guitar players in the world, said Ronnie Wood. "We will all miss him so much."

"The six-stringed warrior is no longer here for us to admire the spell he could weave around our mortal emotions," said Jimmy Page. "Jeff could channel music from the ethereal. His technique was unique. His imagination apparently limitless."

"Jeff Beck was just from another planet," said Rod Stewart.

"I am devastated to hear the news of the death of my friend and hero Jeff Beck," said David Gilmore. "His music has thrilled and inspired me and countless others for so many years."

"I was so saddened to hear that Jeff Beck had died," said Paul McCartney. "Jeff was a lovely man with a wicked sense of humour who played some of the best guitar music ever to come out of Great Britain. He was a superb technician and could strip down his guitar and put it back together again in time for the show."

"His unique style of playing was something that no one could match, and I will always remember the great times we had together," McCartney added. "Jeff had immaculate taste in most things, and his no-nonsense attitude to the music business was always so refreshing."

"I am very sad to hear about Jeff's passing," said Keith Richards. "He was a brilliant guitar player. On the occasions we got to play together, we had a ball."

"We have lost a wonderful man, and one of the greatest guitar players in the world," said Mick Jagger.

For me, though, perhaps the best compliment Jeff Beck may have received came from much closer to home.

A few years ago, my wife, Jan Gould, and I saw him at the Oakdale Theatre (ironically, promoted by Jimmy Koplik again). We had discussed his playing before we went, since she had not seen him perform before, and I was really hoping she would enjoy his playing.

Beck, accompanied by only a drummer, keyboard player, and bass player, gave a virtuoso instrumental performance, equal parts, as always, explosive, sensitive, and unique.

During the set break, I asked her what she thought, and she pretty much summed it up for all of Jeff Beck's fans.

"He doesn't need a singer."

All Jeff Beck needed that was that guitar that I bumped into.



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LOCAL BEAT CONTINUED

were assaulted by a neon heat-vision-like painting of a couple called "The Lovers." Even more impressive was Rebecca Fowke's red-skinned female with a peachy, semi-erect vulva embedded in her chest – lips curling under a clitoral hood. Becca's expert use of hue and shading made the genitals glisten as if the lips were were almost real! They were almost animated . . . curling under the clitoral hood. Similarly, Melluzo's sensuous female torso showered on a floor (or wall) full of Barnacles.

Yet the most meaningful art was probably the most symbolic pieces like John Craig's black-and-white abstract dystopia. Similarly, Lisa Shasha's "Redemption" piece, in which a red cape is draped over an empty cross at sunrise, said more with less.

Fans of local rock music enjoyed tonight's music shows downtown and there's still time to see the uncensored art show which will be on display over the next couple of weeks so see the Hygenic Art Show this February on Bank St. New London asap!



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"The suspense is first-rate as the plot unfolds to the story's end and will have the readers on the edge of their seats..." Rating: 5.0 stars
Reviewed by Alice D. for Readers Favorite

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

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

Author Kenneth Pottie



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ELVIS

THURSDAY, 01.26.23 | 7:30 PM

An epic, big-screen spectacle from Warner Bros. Pictures and visionary, Oscar-nominated filmmaker Baz Luhrmann starring Austin Butler and Oscar winner Tom Hanks. 159 Min. • PG-13



NOPE

FRIDAY, 01.27.23 | 7:30 PM

From the master of the mysterious, director/screenwriter Jordan Peele. 135 Minutes • Rated R



THE BANSHEES OF INISHERIN

SATURDAY, 01.28.23 | 3 PM

A brilliant dark comedy starring reuniting Brendan Gleeson and Colin Farrell from "In Bruges" 114 Minutes • Rated R



MOONAGE DAYDREAM

SATURDAY, 01.28.23 | 7:30 PM

Never-before-seen footage and performances, this giant screen musical documentary explores David Bowie's creative, spiritual and musical journey. 134 Minutes • NR



TAR

SUNDAY, 01.29.23 | 3 PM

Cate Blanchett stars as one of the greatest living composer-conductors and a power-playing first-ever female music director of a major orchestra. 158 Minutes • Rated R



EVERYTHING EVERYWHERE ALL AT ONCE

THURSDAY 02.02.23 | 7:30 PM

In this sci-fi comedy, a flustered immigrant mother is contacted from a parallel universe and told that only she can save the world. 139 Minutes • Rated R



TOP GUN MAVERICK

SATURDAY, 02.04.23 | 7:30 PM

Tom Cruise reprises his legendary role as a Navy test pilot. 131 Minutes • Rated PG-13



MRS. HARRIS GOES TO PARIS

SUNDAY, 02.05.23 | 3 PM

In 1950s London, a widowed cleaning lady falls madly in love with a couture Dior dress, deciding she must have one of her own. 115 Minutes • Rated PG



BLACK PANTHER WAKANDA FOREVER

FRIDAY, 02.03.23 | 7:30 PM

The blockbuster sequel pays tribute to Chadwick Bozeman and his heroic character, T'Challa. 161 Minutes • Rated PG-13



SHE SAID

SATURDAY, 02.04.23 | 3 PM

New York Times reporters Megan Twohey and Jodi Kantor break one of the most important stories in a generation - a story that helped ignite a movement. 129 Minutes • Rated R



DECISION TO LEAVE

THURSDAY, 02.09.23 | 7:30 PM

A detective investigating a man's death in the mountains ends up meeting and developing feelings for the dead man's mysterious wife in the course of his dogged sleuthing. 138 Minutes • Not Rated



TRIANGLE OF SADNESS

SATURDAY, 02.11.23 | 3 PM

A cruise for the super-rich sinks, leaving survivors, including a fashion model celebrity couple, trapped on an island. 140 Minutes • Rated R



TILL

SATURDAY, 02.11.23 | 7:30 PM

The true story of Mamie Till-Mobley's relentless pursuit of justice for her 14 year old son, Emmett Till, who was brutally lynched in 1955 while visiting his cousins in Mississippi. 131 Minutes • Rated PG-13



EMPIRE OF LIGHT

SUNDAY, 02.12.23 | 3 PM

Set in an English seaside town in the early 1980s, Empire of Light is a powerful and poignant story about human connection and the magic of cinema. 113 Minutes • Rated R



THE WHALE

THURSDAY, 02.23.23 | 7:30 PM

An obese and reclusive English teacher tries to reconnect with his estranged teenage daughter for one last chance at redemption. 177 Minutes • Rated R

THE WOMAN KING

FRIDAY, 02.24.23 | 7:30 PM

GUILLERMO DEL TORO'S PINOCCHIO

SATURDAY, 02.25.23 | 3 PM

2023 WINTER CINEMA AUDIENCE CHOICE

FRIDAY, 02.25.23 | 7:30 PM

WOMEN TALKING

SATURDAY, 02.26.23 | 3 PM

ALL QUIET ON THE WESTERN FRONT

THURSDAY, 03.02.23 | 7:30 PM

THE INSPECTION

FRIDAY, 03.03.23 | 7:30 PM

OSCAR SHORTS LIVE ACTION

SUNDAY, 03.05.23 | 3 PM

RRR

THURSDAY, 03.09.23 | 7:30 PM

OSCAR SHORTS DOCS

THURSDAY, 03.11.23 | 3 PM

THE FABELMANS

THURSDAY, 03.11.23 | 7:30 PM

**AND MORE
TO BE
ANNOUNCED!**



CHECK WEBSITE FOR ENTIRE FILM SCHEDULE AND FILM DETAILS!

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