

Sound Waves

Magazine

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March 2023

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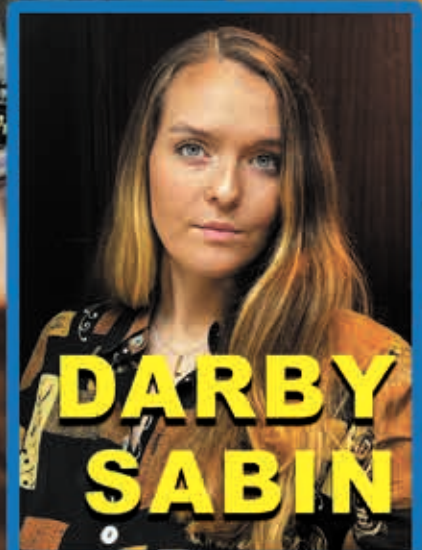
1990  2023

An Interview
with

**KENNY
WAYNE
SHEPHERD**

Plus

- RIPENING
- MORGAN WALLEN
- MIGHTY SOUL DRIVERS
- BABAUX & THE PEACEMAKERS
- SOUL FACTORY
- KITCHEN LITTLE



**DARBY
SABIN**

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



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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Ali Kaufman
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WCNI 90.9fm
Tuesday Mornings
9am-noon



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Sound Waves

March 2023

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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



By Bill Harriman

On Darby Sabin's website there's a description of her music that reads "Folk, Soul & Bluesy Rock n Roll from the foothills of western Maine." This is spot on, but there is much more to her story and her music. Darby is a singer/songwriter and multi-instrumentalist who, although she is only in her early twenties, has been a musician for some time now singing and playing either her acoustic guitar or piano in front of regional audiences for years. But Maine's best kept musical secret is out of the bag now. Darby has performed around this country and around Europe. Soon she takes her band, called Darby Sabin & Friends, to the Bitter End on March 10th for her first ever show in New York City. She will also be taking the stage at the Roadrunner Kitchen and Bar in Bridgeport, CT on March 12th for a special Sunday afternoon brunch show.

Last July she released a beautiful five song EP called "Throne of Thorns." The material, all written by the poetic Darby, is thoughtful and autobiographical but with a sad undercurrent that permeates the music. The record is dedicated to Darby's beloved father Paul Sabin who unexpectedly passed away in June of 2021. His presence is felt throughout the recording. In the liner notes Darby writes that "these songs saved me amid the darkest days of my life, and I hope you can find some solace and inspiration in them as well." Indeed, listening to

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these songs only makes the listener want to hear more from her. And more from her will be coming sometime later this year.

This phone interview with Darby took place on January 10th of 2023.

BH – I understand you were recently in Europe for some shows. How was that experience?

DS - "I was. It was awesome. I played six shows, and it was a lot of fun. I got to see some friends including one who I studied abroad in Spain with, in Valencia, when I was at Berklee. He's doing his master's program there. So, I went to visit and played a show in Valencia. I also played in Stockholm in a living room one night and then a couple of days later in a pub with Brady Blade (Emmylou Harris, Dave Matthews and friends) where I met a Swedish lady with a sister who lives near me in Maine – and my cousin happens to be her nephew's science teacher. I also spent time with my friend who is a Ukrainian refugee living there after fleeing Kyiv when the war started. We met because I bought a Tedeschi Trucks ticket from her for their 2020 London show, which was the first of eleven TTB shows she has photographed. Seeing a glimpse of how she's processing the war was profound, I appreciate life differently now. I also played in Bilbao, Spain at their Maritime Museum, and got to meet my late father's online Spanish teacher there in person. I also played a couple of different places in Germany, meeting the family of a friend of mine which was a lot of fun even though there were some travel setbacks and train delays."

BH – I heard you recently shared the stage with Jon Fishman and George Porter Jr. Tell me about that.

DS - "There's this charity in Maine called 'Go Big for Hunger.' It's run by this guy Greg Martens who has lived a life of music working with bands like the Grateful Dead, Blues Traveler, the Allman Brothers, Reba McIntire and more, live and on the road in merchandise, production, and promotion. Greg Martens does it all! He's both a promoter and a philanthropist. 'Go Big for Hunger' has raised over ninety thousand dollars in the last eight years for hungry kids. And he had me as part of the benefit last year. He does it around his birthday each year. I got to do a Jerry Garcia Band version of 'I'm a Roadrunner' by Junior Walker & The Allstars with Greg, George Porter Jr., Jon Fishman, and other lovely players. Cyril Neville was also on the gig along with Buddy Guy's old guitarist Frank Bang. And this year we're doing it again in March. I will be doing a set each night, March 2nd and 3rd, debuting Darby Sabin & Friends with collaborators new and old. We'll be playing some of my favorite songs with Oteil Burbridge, Steve Kimock, Tom Constanten, Wally Ingram, Cyril Neville and Frank Bang again, along with Rob Derhak from moe. It's a crazy lineup and I can't wait for the sit-ins we have in store. It's a dream!"

BH – I see that you dedicated your new EP "Game of Thrones" to your dad. When did you begin the writing process and when did you finish?

DS - "It's so funny you ask because I've been thinking about this a lot lately. The first song from that CD that I wrote was 'Throne of Thorns.' I wrote it at the end of last summer and it was kind of like an advice song because I don't really have my

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dad to guide me now and he was always my voice of reason. It really came about in a spiritual way. I just dug deep into what he would say or what I would say to other women. The reason it's called 'Throne of Thorns' is because 'heavy is the head that wears the crown.' It's my way of saying 'it's going to be amazing; everything is going to be fun; prosperity is a dream, but it also comes with a lot of hardship, sacrifice and struggle.' I wrote that one and I knew that that was one of my favorite songs I ever wrote, and I wanted that on my album. And then I had some friends ask me to record student projects with them for their projects at Berklee. I also had a friend down at Blackbird Studio in Nashville who graduated from Berklee and then went there. So, I got to record 'Throne of Thorns,' 'Two Birds,' and 'Barroom in 93' at the state-of-the-art Berklee studios and then 'Together We Try' featuring Kamaal Malak from Arrested Development. I recorded in Nashville at Blackbird Studios, which is owned by John and Martina McBride. With 'Barroom in 93,' I started writing that as a song about my dad and I riding through the hills of Vermont."

BH – I was going to ask you if that song was about your parents.

DS – "Yeah, that's a funny story. I wanted to write a song about me and my dad. It was about riding through the mountains on different concert runs and him pointing out all the places he worked when he was working on the road in mills and stuff. And then randomly the line 'puts his hands all over me' came out. It popped into my head, and it was such a great line but I thought this cannot be about me and my dad anymore, that's so weird, why did that happen? I just kept writing and my mind just went to this creative space and this memory that I never actually been a part of, but it was like I remembered everything. Then I played it for my mom, and she told me that it was the story about the beginning and later fall, with personal experiences intertwined of course."

BH – What about the song "Together We Try?" There's a line in the song about him being an artist and her a photographer and you a musician.

DS – "It is definitely autobiographical but it's broader in the sense of like I wanted a song for the people. I feel like so many of my songs are relatable in contexts but very personal and quirky. So, I wrote 'Together We Try' because I knew I needed an 'everybody sings along' kind of anthem. And I just drove into that collective struggle that we are all experiencing, whether it's pandemic times or how the world is. Chasing a dream is really where that derived from because the song starts off like 'oh, we got this in the bag. It's going to be so easy.' But then later it's like 'we were wrong and here are all the things about life that have slapped me in the face. I didn't realize how hard it was going to be.' It really was fifty-two degrees inside my house when I wrote that song. My dad always took care of the oil. I moved back during the pandemic to live with my dad and finish my degree. He always took care of the bills and the oil and whatever. And so, after he passed, that was the first time I ran out of oil. I thought I had enough, but I ran out. My best friend Lucas brought me down to the gas station and we got kerosene and had to do that until the oil company could deliver it to my house. So, I thought 'let's write a song about this and all the bills and how

hard it is. But then also what we make of that just knowing that we have community and each other through the collective struggle – that makes it easier."

BH – I love the interplay in that song along with "Barroom of 93" between your acoustic guitar and the electric guitar of Danny Circharo.

DS – "Thank you so much. I really appreciate that. It's nice for me to hear that. Danny and I have had a dynamic relationship, much like the music we've played and written together. We started playing together in 2018 and did that for a few years, and then later took separate musical paths for a while and I did more solo stuff. But then I asked him if he wanted to play on this record because I felt it really needed his guitar and creative input. A lot of my friends, family, and fans tell me they love the sound of us playing together, especially with the acoustic/electric mix and what we share on and from the stage. And I agree – it's magical. More recently we really started to dive into the futures of my projects and where he is going to fit into that. We have those 'Go Big for Hunger' shows coming up and the rest of this northeastern tour. Everything is moving forward, and it's going to be heavily centered around that sound. I've also added violin which has changed the game. I'm reinventing myself all the time, but I think beyond the lyrics, the core of what makes my music reach people the way it does is that interplay. So, I appreciate you mentioning that."

BH – Tell me about the song "Two Birds."

DS – "I'm going to sound like a crazy person, but I feel very spiritually connected to whatever guides me in life whether it's spirit guides or the universe, or God. And I've had some very specific dreams about my dad after he passed. One of them, his body wasn't typically in, but we were talking to him. I was standing next to this old cellar hole, and there's a lot of those in Maine, and next to his ex-girlfriend from my childhood and this green bird flies down from the sky. And she yells out to the sky exactly what I had been saying for six months. I wrote this right on the six-month anniversary of his death. And she said 'Stop sending us signs, we want to see you. We don't want these animals or these songs or numbers, we want you! Come back,' and I was just standing there thinking 'Yeah, that's exactly how I feel.' So, the green bird came down and just flew into this vortex and disappeared. And I look up to where it came from and she was still yelling up to the sky and then this blue bird came down from the sky and literally flew around me and I remember in the dream, moving my body to this. It was flying right towards my face and looked me in the eyes and then flew into that same vortex and disappeared. When it looked in my eyes I just felt like 'oh my gosh, I know that was dad.' I felt his soul and I felt like he was telling me 'I'm sorry, animal signs are all you're going to get. I'm gone but I'm still here.' I woke up from that dream and made up a meaning why two birds came from the sky and twirled around me. I wrote that song in twenty minutes. 'Throne of Thorns' I wrote in a very regimented way where I'm coming up with the rhymes before and the words I want to use in the context. 'Two Birds' just flew out."

BH – Pun intended.

DS – "Yeah! Pun intended. I'm writing the song down and I'm freaking out. I wake up, and I have these memorial wind

chimes Erin and Paul got me that were outside the window, and they're crashing and going crazy. There's an engraving on them that says something like 'oh, when you hear the chimes it's me.' So, I was freaked out by that. And I have this light in my kitchen that ever since my dad died it flickers. And he was an electrician so I do believe it could be him. And one day I even asked the light 'Is this you dad?' and then it went crazy. So I go in the kitchen, my brother lives with me, and I told him 'I just had this dream.' And I explained him the whole dream I just told you. With tears in my eyes, I said 'I really think it is dad visiting.' And as soon as I said that the light turned off. My brother was standing right underneath it and so he didn't see it go off, he just saw the room go dark. He looked up at the light to see that it went out and then once we both looked at it - it flickered once. I just started crying and said, 'this is too much.' And that was when I sat down and wrote the song. I just knew that that was going to be a very spiritual and inspiring song. I structured the album so it would be 'Throne of Thorns,' get your bootstraps on girl, it's time to go through some of the pain and trials and the acceptance of 'yeah, it's hard but we're going to get through this.' And then 'Two Birds' is the cadence of freedom and spiritual liberation and just accepting and trusting in the universe and the signs. It's all going to be cool. Just live."

BH - What are some of your plans over the coming year? Do you plan to do more touring? Are you working on a full-length record?

DS - "I'm definitely planning a full-length album. I'm in the thick of that right now. I wrote the first song from 'Throne

of Thorns' in September of 2021 and released it in July. But I did not use that time to the fullest. All the songs were finished in January (2022) and I feel like January to July, I could have used my time a lot more wisely with marketing and promotions. I think moving forward this year, I'm going to really lean into planning a well-structured release. I will do that and yes, extending touring. I have a lot of shows on the horizon for this summer, more festivals outside of the northeast. Yeah, and also honoring family time because I'm fortunate enough to be able to play on weekends and spend time with my loved ones during the week. So yes, playing more and recording more, but also using downtime to build my social media as well and figure out the different platform algorithms for Instagram reels, YouTube shorts, and all that. Which is paying off because I just had a video blow up and receive over 250,000 views! It's mind boggling to think that that many people have heard me sing. I am grateful."

For more information on Darby check out her website at www.darbysabin.com. Better yet, go see Darby at one of her upcoming shows and listen to her sing all those great songs off the "Throne of Thorns" record. She might even surprise you by doing her take on a Grateful Dead, Billy Stings, or Etta James tune. It will be interesting to see what summer festivals Darby shows up at. It will be even more interesting to listen to her next record.





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MUSIC NOTES

“Jann Wenner Gathers Some Moss”

By Mark T. Gould

He was, and still is for me and probably many others of my generation, the original counterculture capitalist.

Over the last five decades, from cannabis to cocaine to champagne, Jann Wenner has transformed himself from a long-haired hippie Berkeley “free speech” protestor/reporter to one of the hippest, and hippiest, magazine editors in the business, and is now the latter-day cultural statesman and media magnate of his time.

It’s a career arc that many of his readers, like me, followed in our own chosen professions, albeit with a lot less chutzpah and certainly a lot less money.

Put in contemporary terms, he’s become the Steve Cohen of the music and publishing industry.

Wenner is the co-founder, editor and heart and soul of Rolling Stone magazine, pretty much the Bible of Sixties-inspired counterculture, or at least it was before he sold it to corporate interests more aligned with the bottom line, and far less with the lazy, hazy, crazy affect and effect of rock ‘n’ roll on American lifestyles. Until that Armageddon sale (sell out?), he had arguably affected his times as much, if not more so, than anyone else in the publishing industry.

After writing about, befriending, and yet frequently criticizing so many popular icons over the eons, Wenner has finally turned his eye, and his pen, on himself with the publication of his memoir, “Like a Rolling Stone,” the name which may be the shortest, least-imaginative, although totally apt, stretch in book title history.

It has been quite an astonishing, jaw-dropping life and times for Wenner, particularly when you consider the fruits of his labor:

Lifelong friendships with the likes of Mick Jagger, Bruce Springsteen, Jack



Nicholson, Bob Dylan, Bono, Billy Joel, John Belushi, Hunter S. Thompson, Michael Douglas, Jackie Onassis, John F. Kennedy, Jr., Caroline Kennedy, John Lennon and Yoko Ono, Ahmet Ertegun, Tom Wolfe, Bill Clinton, David Bowie and Imam, and.....well, you get the idea.....

Palatial homes in Montauk; East Hampton; the affluent, self-reverential and lets you know it Upper West Side of Manhattan (where he actually has two places); upstate Tivoli, New York (where he has a sprawling mansion), and the beautiful-people-of-winter ski enclave of Sun Valley, Idaho.

And, oh, yeah, in the perfect blessing of the counterculture lifestyle he championed, he has three children with his wife, and another three with his current male companion.

And here you thought Tom Cruise was Maverick.

He’s seen it all, and his memoir tells it all, up to a point.

Surprisingly, despite all of that “lifestyles of the rich and famous” stuff, Wenner’s memoir of his remarkable life is pretty down to Earth, and fairly egoless, if you can believe that. He mentions the people and the places, but never in an “I’ve got mine” voice, and not even once, despite being a self-proclaimed gossip, does he tell even one tale out of his school.

Wenner, who is 77, was born in New York City. After his parents’ divorce, he was sent to boarding school in California, and later attended Berkeley, where he was involved in the Free Speech movement, which he chronicled in “Something’s Happening,” his column in the college newspaper.

Soon, Wenner dropped out of school and met the man who would become his mentor, Ralph J. Gleason, a jazz critic for the San Francisco Chronicle. Bolstered by a \$7,500 loan from family members, and fortified with Gleason’s guidance, the two founded Rolling Stone in San Francisco in 1967.

Throughout the 1970s and 1980s, Wenner played an integral role in popularizing writers such as Hunter S. Thompson (who gets at least three chapters of his own in Wenner’s book), Ben Fong-Torres, Paul Nelson, Greil Marcus, Dave Marsh, Cameron Crowe, Joe Eszterhas, P.J. O’Rourke, and Matt Taibbi.

Wenner also discovered the renowned photographer Annie Leibovitz when she was a 21-year-old San Francisco Art Institute student.

In 1977, Wenner shifted his base of operations from San Francisco to New York City. The magazine’s circulation dipped briefly in the late 1970s and early 1980s as Rolling Stone responded slowly in covering the emergence of punk rock, and again in the 1990s, when it lost ground in the coverage of hip hop.

But, as he often did in his career, Wenner responded and rebounded by again hiring some of the best and brightest in the publishing industry, and, by 2006, Rolling Stone’s circulation was at an all-time high of 1.5 million copies sold per issue.

Wenner founded the magazine Outside in 1977. William Randolph Hearst III, the grandson of another publishing icon; and Jack Ford, the son of the president, both worked for the magazine before Wenner sold it a year later.

He also briefly managed the magazine Look and, in 1993, started the magazine Family Life. In 1985, he bought a share in Us, followed by a joint purchase of the magazine with The Walt Disney Company the following year. The magazine made the transition from a monthly to a weekly in 2000. In Au-

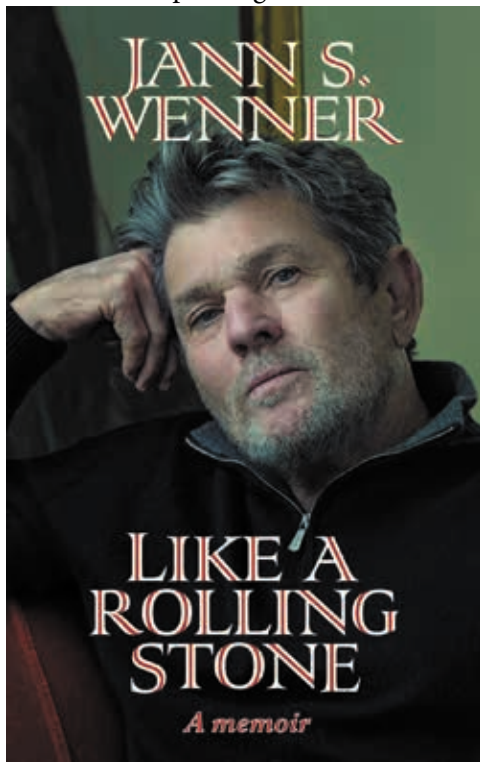
gust 2006, Wenner bought out Disney's share to consolidate his ownership.

Despite all that success, his furious pace, lifestyle and age began to catch up with him, and in September 2016, Wenner sold a 49% stake in Rolling Stone to BandLab Technologies, based in Singapore. However, his imprint remained, as the new investor would have no direct involvement in the editorial content of the magazine.

A year later, Wenner Media, the flagship for his media empire, sold the remaining 51% of Rolling Stone to Penske Media Corporation, who later acquired the remaining portion from BandLab.

Over the years, Rolling Stone changed with its times, from a somewhat grubby tri-folded newspaper that featured roach clips with subscriptions and some semi-nude advertising, to its latter-day format of a slick, virtually middle of the road, semi-gloss tome.

Gone within that transition, too, were the breathtaking, news-breaking, sometimes-20,000-word articles that cemented Rolling Stone's legacy, replaced by short clips that seem better suited to these days where readers seem to have the attention span of gnats.



Despite what his original boomer readers might find as somewhat less than positive changes to his crown jewel, Wenner's presence has seemingly always remained, even as the magazine somewhat obscenely reinvented itself.

While it now appeals more to the millennial, Generation X and Z demographics, each issue would still, at least until very recently, have at

least one article or review about the Stones, the Allmans, the Beatles or some another artist or subject stemming from its nascent heyday under Wenner's thumb.

Significantly, his presence is still felt by the magazine's still-powerful examination and frequent critiques of the environmental movement and climate change issues, a topic that Rolling Stone began covering, as his memoir notes, about two to three decades, yes, decades, before its current raison d'être; the never-ending debate over gun control; the world in motion blood flow, and frequently blood let, of basic human rights, and, perhaps most importantly, the Constitutional promise of our country amid its current seeming compromise of our sworn democratic ideals.

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Even if you disagreed with its politics and its coverage, there was no way to escape Wenner, and Rolling Stone's, passion for the compelling issues of our times.

Ever more important to the magazine's legacy, after he sold the entire shebang (and I gotta think this was part of the sales contract), Rolling Stone's full-page masthead still reads, near the lower left bottom of every issue, "Ralph J. Gleason 1917-1975, Hunter S. Thompson, 1937-2005," forever (hopefully) memorializing the two pillars, along with Wenner and Leibovitz, who championed, chronicled and, at the same time, bedeviled our era.

Having been a subscriber since 1969, I read that inscription, and genuflect therein, every time I open a new issue.

He may have become a filthy-rich, somewhat-cranky jet setter in his older age, but, no matter if it's the masthead, a perilous subject, or a critical examination of we are, a piece of that young, upstart, brash Jann Wenner's legacy remains in what is in many ways still his somewhat-now mossy Rolling Stone. And, as a result, as much as his pals Dylan, Bruce, Bono, Jack, and Jackie, he is the voice of his, and my, generation.



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GRAMMA'S ATTIC REVUE

“Soul Factory A New Funky Soul Addition to New London”

By Gramma

There is a new band on the scene here in our little corner of Connecticut. Although this band does not live in New London they are playing here and shaking up the Funk Soul vibe in a really big (9 piece) way. This band has everything it takes to shake up a dance floor. They have rhythm, horns, keys, and several voices that blend together like honey on fresh blueberries. Let's take a look at the players of this amazing culmination of two bands that have blended together to make one amazing sound.

Let us take a quick look at our lead lady first. Her name is Alessia- Nicole. She is the only female in that band but with her fresh and vibrant sound that is all that this band's needs.

She has a sound that mixes and matches harmonies with all of the other players in the band making herself known in an ear catching way every time she takes the lead with the melodies.

Alessia has been singing since she was six and although she feels as if her start came from theatrical singing, she sure knows how to pull the funky soul out whenever it is needed.

Currently, she is attending Western Connecticut State University with a major in music and a focus on Classical Voice. I am impressed by her willingness to be a part of this otherwise all male ensemble.

Marcel Paige is one of two front men in this band. He is originally from Philly and now resides in Avon. Not only does he have an amazing rich and strong lead voice that carries with all of the instruments that play behind him, he also brings to the band the gift of playing both tenor and soprano saxophone. Gifted with an overabundance of charisma he plays front man well



and entertains even when he is handing a solo over to another member of the band. Marcel is at this time attending Western Connecticut State University with a major in Audio production and studying saxophone under the incomparable Jimmy Greene.

Bernie Odoy III is a talent that is almost bigger than himself. He plays bassoon, saxophone, bass, flute, clarinet, and piano. As powerfully talented and brilliant as he is, he plays with all of his gifts quietly in the background bringing his sounds into a comfortable

mix as he supports the rest of the band playing mostly keyboard. Bernie lives in Marlborough and is the co-founder of the extremely diversified Studio 60. He has been playing music since he was about six and is virtually able to play almost any instrument under the sun.

Kyle Konopka has had a horn to his lips since he was seven years old, but has been playing music since he was four. This talented young man is also a cofounder of Studio 60 with

Bernie and even though they are touted as a record label they also do production and sound; calling themselves a one-stop shop for all things music. Kyle's trumpet sounds bring the brass section of this band to a whole new level when it comes to funk and soul.

Joel Earhart can be leashed with the honor of putting together this amazing collection of players, he originated the Soul Factory in October of 2022 ... but I digress, more on the band later. Joel has been playing the trombone since he was 10. It was at this young age that he first heard the Glenn Miller Band and fell in love with the sound of jazz music. He got to see the Glenn Miller Band live when he was 11 and has been pursuing a life in music ever since. When Joel was 12 he started a band with Bernie and has also played music with Marcel.

Matt Munzner is the bass player in the band he started playing the double bass when he was in the 5th grade moving on to play the electric bass. He is talented in the study of bass playing bass to the point that he plays an unfretted



Double Bass(His band mates call him a very talented musician.)Matt attends the Western Connecticut State University with a major in Jazz performance.

Ben Gardner is the percussion player in the band. He has been playing since he was very young and has been involved with two other players in Soul Factory since he was in the seventh grade. It was then that he started playing with the amazing Tom Bora. Tom and Ben went on tour with Braiden Sunshine after Braiden was on the Voice. Ben has been called a human metronome because of his keen sense of rhythm. He also built his own house and has hiked the entire Appalachian Trail with his lady friend over the past summer; quite a hefty set of accomplishments for a man of such a young age.

There are two players left to introduce you to and they have been playing together for at least twelve years. I first met Tom Bora when he was performing with a band called Silver Hammer. They were appearing at the Hygienic Art Park in the Acoustic Festival during Sailfest.

I was immediately enthralled with the talent coming from this group of very young people and invited them to come to The Attic and be on the radio at WCNI.

Tom went on to continue to play with several other players until one day Joel was looking for a keyboard player and a guy named Tyler told Joel that "Tom was Nice on keys." The rest is musical history. Tom played one song on the piano at rehearsal with the band that Joel had and then got on his guitar and never played the piano again in this band because he was hired immediately for his incredible talent on the guitar. After a couple of rehearsals, he called Braiden to come and join them.

I save the intro to Braiden Sunshine for last because it is with him that I have the most history. As I said earlier, I first met Tom and Braiden during Sailfest in the Art Park. Braiden was eight when I first met him and was singing lead and back-up for the Silver Hammer band . His Mom was the powerhouse behind this young and talented group of musicians and was the Mom-anager of them and took them to be a very popular regional band for quite a while. It was a bit later that she somehow slicked

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Braiden into trying out for The Voice , a nationally televised singing competition. He was too young to compete that year, but went on to compete the next year moving all the way to 4th place in that competition. As part of that show Braiden performed the Gospel song Amazing Grace. It was astounding the response it received. I believe that it went to number one on the gospel charts and I think that it stayed at number one for about ten weeks.

Braiden's favorite band is the Blues Travelers and he has been called several times to join them on stage as they performed in different venues around the country. Braiden has written several good songs that can be found on your favorite streaming platforms if you are so inclined.

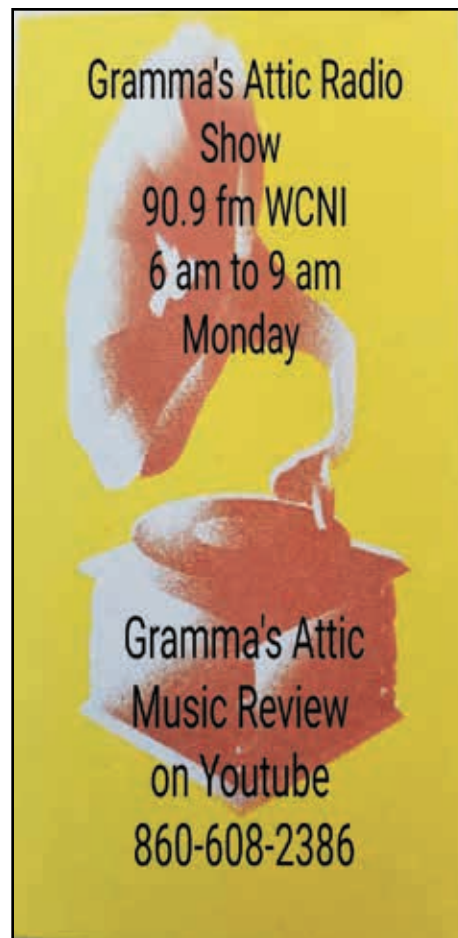
Braiden sings lead in several songs for Soul Factory but is also quite content to play his guitar and sing harmonies with Alessia-Nicole and Marcel.

Soul Factory likes to think of itself as a fun, engaging, interactive, caffeinated, funky soul dance band. They want the people that come to see them to see the whole band. They highlight all of their players throughout the performance and allow each player their time in the spotlight. I feel that this is extremely appropriate as each and every one of the members of this band has talent that deserves to be seen and recognized for the talent that they have been gifted with. Just a side note each one of these musicians is available to give lessons.

Once this group gets its feet wet it intends to collectively start to showcase their originals and continue to grow with them.

The band can be found on:
Instagram -@thesoulfactoryofficial,
Facebook-@thesoulfactoryofficial and
Email -soulfactoryofficial@gmail.com
Website thesoulfactoryofficial.com
Studio 60 can be found at @Studio60_records and emailed at btodoy@studio60records.com

Their next performance is March 26, 2023 at the wedding Expo being



held at the Excel Center.

Thank you for taking the time to read about this very talented group of young performers.

I believe that they will make a mark on the music scene in Connecticut and around the world.

Until next month Stay safe and healthy and get out there and support live music





BAND DATES

THE CARTELLS

11,25 - Maugle Sierra, Ledyard, CT 3-6pm
15 - Knickerbocker, Westerly, RI 7:30-10pm
18 - Bill's Seafood, Westbrook, CT 7:30-10:30pm

DARIK & THE FUNBAGS

4 - Chicago Sams, Cromwell, CT 8:30p
10 - Blackstone, Southington, CT 9p
11 - Woodbury Brewing, CT 8:30p
16 - Brennans, Holyoke, MA 7p
31 - Jameson Pub, Watertown, CT 9:30p

DON'T TELL LISA

3 - Wolf Den, Uncasville, CT 8-11pm
10 - Chicago Sam's, Cromwell, CT 9-12pm
11 - Bleachers, Bristol, CT 9-12pm
17 - Scotch Plains Tavern, Essex, CT 8-11pm
18 - The Barn, Groton, CT 8-11pm
24 - Rocks 21, Mystic, CT 7:30-10:30pm

DOS AMIGOS

7 - Angie's, Mystic, CT 5-8pm
10 - Surf Cantina, Westerly, RI 10pm

THE FAKE EXPERIENCE

19 - Angie's, Mystic, CT 3-7pm

FRANKIE & THE KNOW IT ALLS

18 - Bach Dor, Chaplin, CT 8-12

GLAUCOMA SUSPECT

5 - Ocean Mist, Matunuck, RI 4pm

JAMES HARRIS

1,7,8,15,18,22,29 - Daniel Packer, Mystic, CT 9pm
5,19 - Maugle Sierra, Ledyard, CT 3pm
9 - The Barn, Groton, CT 4:30-7:30pm
10 - Friar Tucks, Mystic, CT 9pm
16,30 - Daniel Packer, Mystic, CT 5pm
17 - Tin Peddler, N. Stonington, CT 5pm
24 - Rocks 21, Mystic, CT 4pm
24 - Thirsty Beaver, Westerly, RI 8pm
25 - Village Pizza, Preston, CT 8pm
28 - Angies, Mystic, CT 5pm
31 - Bridge, Westerly, RI 7pm

10 SOUND WAVES

NICK BOSSE

3 - The Barn, Groton, CT 8-11pm
4 - Strange Brew, Norwich, CT 9pm
10 - Tamarack Lodge, Voluntown, CT 6-9pm
11 - Woods Tavern, W.Greenwich, RI 7-10pm
16 - Shunock Brewery, N.Stonington, CT 6-9pm
17 - No Worries Brewery, Hamden, CT 7-9pm
18 - Boomerangs, W.Warwick, RI 8-11pm
19 - City Cabaret, Groton, CT 3-5pm
24 - Rathskeller, Charlestown, RI 9-11pm
26 - Taylor Brooke, Woodstock, CT 2-5pm
31 - Village Pizza, Preston, CT 8-11pm

RAMBLIN' DAN STEVENS

7,14,28 - Nightingale's, Old Lyme, CT 6-8
7,27 - Daniel Packer, Mystic, CT
8 - Bent Nails, Montpelier, VT
12 - Notch8, Bethel, CT noon
18 - Blackledge CC, Hebron, CT 6:30
19 - Shunock Brewery, N. Stonington, CT 4:30
21 - Public Library, Andover, CT 6:30
26 - Kinsmen Brewing, Milldale, CT 2pm

RICKIE LOUISE MILLER

12 - Canggio, Norwich, CT 11am-1pm
15 - Sneekers Café, Groton, CT 7-10pm
16,24 - The Blue Duck, New London, CT 6-8:30pm
21 - Angie's, Mystic, CT 5-8pm

SUNDAY GRAVY

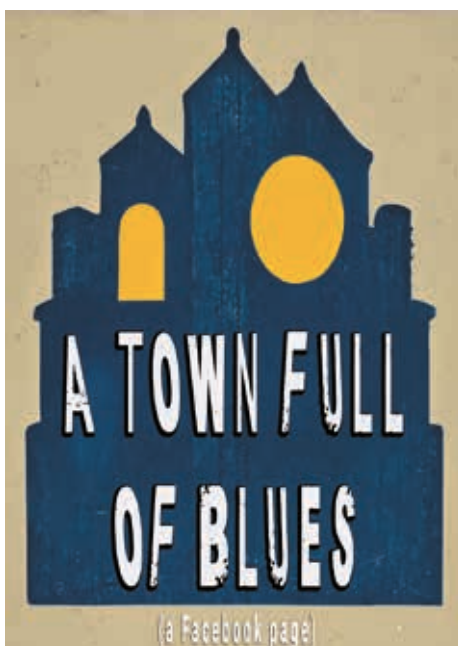
10 - Steak Loft, Mystic, CT 7pm

TSC ACOUSTIC

17 - Hops On The Hill, S. Glastonbury, CT 4:30-7:30
25 - Still Hill Brewery, Rocky Hill, CT 4-7
26 - Hot 11 Yoga Studio, Rocky Hill, CT 4:30-5:30

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14 Kristina Utt & Ken Barber 5-8pm	17 Woolite Duo 6-9pm
21 Ricky Miller & Ken 5-8pm	24 Marc Philips 6-9pm
28 James Harris 5-8pm	31

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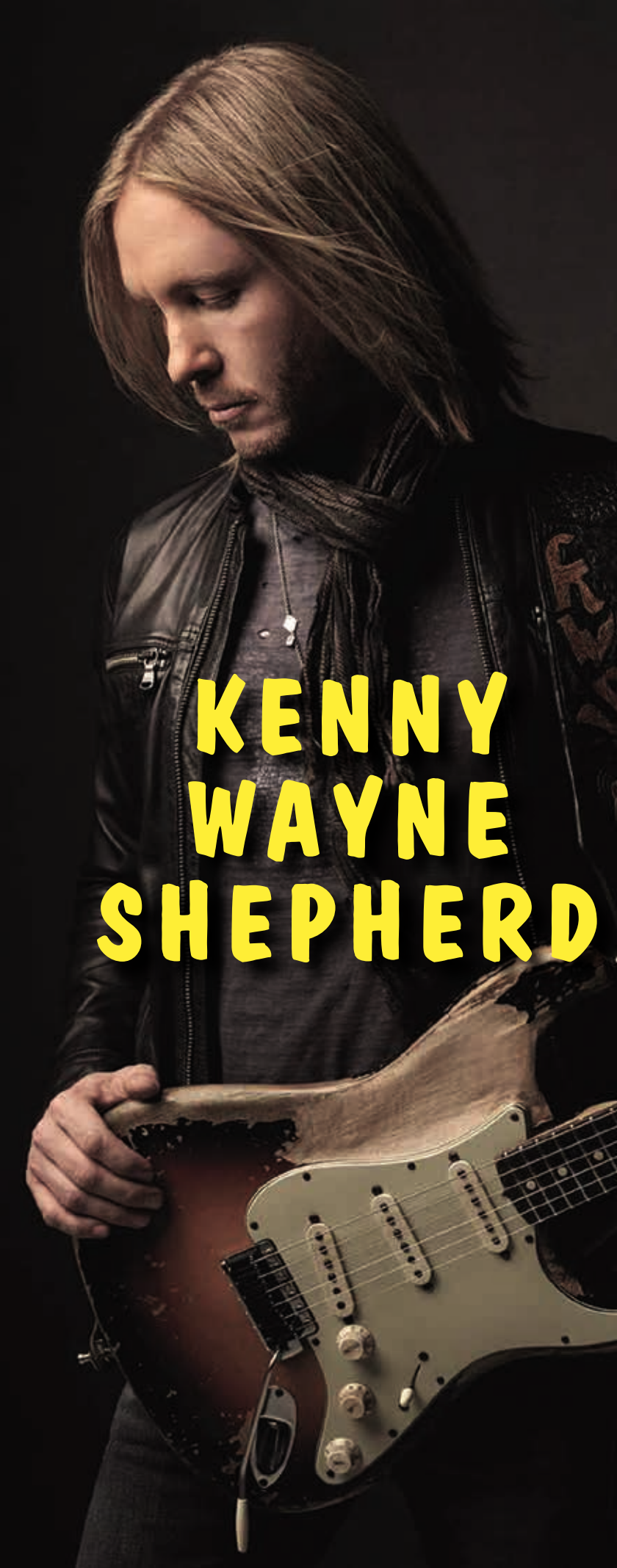
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KENNY WAYNE SHEPHERD

By Tom Matthew

Kenny Wayne Shepherd has had the kind of music career that most people dream of. By the age of 21, he had grabbed the attention of the entire world with his #1 hit “Blue on Black”, winning the Billboard Music Award for Rock Track of the Year back in 1998. He’s had a list of platinum and gold albums, and every record he has ever made peaked at #1 in the U.S. Blues charts.

Kenny’s seminal album “Trouble Is” was released 25 years ago. Rather than pay tribute via reissue or a special edition, he was inspired to re-record the entire album with his original producer, Jerry Harrison. “Trouble Is... 25” features all the original songs with similar arrangements, but with another 25 years of experience and grit under their belt as a band which gives it a special intensity and flavor.

I had a chance to speak to Kenny in between shows recently. We talked about the new album, the longevity of the band and his ideas about what success and gratitude mean in the music business.

Tom Matthew: You’ve recently released your complete re-recording of your hit album “Trouble Is” twenty five years later. Are these versions closer to the live version you play on tour these days or did you have to work out the studio version for this album?

Kenny Wayne Shepherd: Well, some of those songs on the road get extended. Certain ones will be a little longer than the actual album version, either one of the album versions. But this was kind of a mid-way between trying to do a duplicate of the original and the full on live version. So what we wanted to do, we kind of found the middle ground. Because the further we got away from the sound of the original record I felt like we started to lose some of the vibe of that record, so we tried to rein it in a little bit, get as close to the original vibe as we could and insert some subtle differences, so that when you listen to it you register it as having a new experience.

TM: As far as recording all of those tracks again, are they mostly in your rotation on tour or did you have to go back and rebuild these songs for the new session?

KWS: Well, now we do because we’re on this tour. We’re playing the whole record, but prior to that there were several of these songs that we haven’t played in the better part of the last twenty years. There are certain ones obviously. “Blue On Black” gets played every night. “King’s Highway”, “True Lies”, “Somehow, Somewhere, Someway” find their way into regular rotation to various setlists over the years, but there’s a lot of these. “I Found Love”, “Chase the Rainbow”, “Nothing to Do with Love”, “Trouble Is...” the instrumental, you know like several of these songs have not necessarily been played a lot over the past twenty, twenty-five years since the record came out.

Going in and re-recording the record gave us the opportunity to kind of dissect these songs and relearn all the parts, the intricate details of the parts and it prepared us for the tour.

TM: I imagine going back and reliving something that

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was such an integral part of your success must bring up a lot of feelings and emotions.

KWS: Absolutely. It was somewhat of a trip down memory lane, if you will. I was just really grateful. I think the overwhelming emotion that came up for me was gratitude for where I'm at today, where we've come from, how things started and evolved, and how unique my experience has been. My life, my career - I don't take that for granted. And being grateful, just looking back over this album and this music that I made when I was so young, and the fact that it still holds up today, it's still quality music today and is relevant, and that's always what I set out to do. I'm really proud to feel like I've accomplished that.

TM: One thing I've noticed that's different on "Trouble Is... 25" is the inclusion of the Bob Dylan song "Ballad of a Thin Man". What made you decide to add that number?

KWS: I thought it would be interesting for the fans. We recorded that song for the original record and it never actually made it on the record. It was a good version and would be nice to include something that was intended to go on the original record. Something that people don't even know exists. So we did a very faithful recreation of that version of that song from the original record and decided to include it on this version.

TM: I was really struck by how much your singer Noah Hunt sounds just like he did 25 years ago. What's it been like touring and recording with Noah all these years?

KWS: Well you know we've been doing this for so long and it's a very intuitive relationship. The natural progression of the band has been such where I've been singing lead vocals more by myself, so now we kind of share the lead vocal responsibilities. But it's actually been interesting going back, because I've been singing more and more on the records and the live shows. Going back and going on this tour it's like going back to my old role of basically just playing guitar and not really singing. On the one hand it's a really incredible luxury to have such a great singer like him in the band and to be able to do that, and to be able to just sit back and play guitar all night. It was a lot of fun for me, because that's really what I love to do. But the fact that we've been doing this for so long, it's just really intuitive and comfortable, and he's got such a great voice and he's maintained it all these years.

TM: And Chris Layton of Double Trouble is still playing drums in the band.

KWS: Yeah, and he goes all the way back to the first album. He's one of the greatest drummers alive, but certainly his style and his approach is just so perfect for the music that I make.

TM: Who else is touring with you now in the band?

KWS: We got Kevin McCormick on bass who's in my side band I have with Stephen Stills called The Rides. He played with Crosby, Stills & Nash and Jackson Browne and a bunch of people, so he's in the band currently. And on keys Joe Krown, he joined the band, I don't know, at least five years ago or so, and he used to play with a blues guitar legend called

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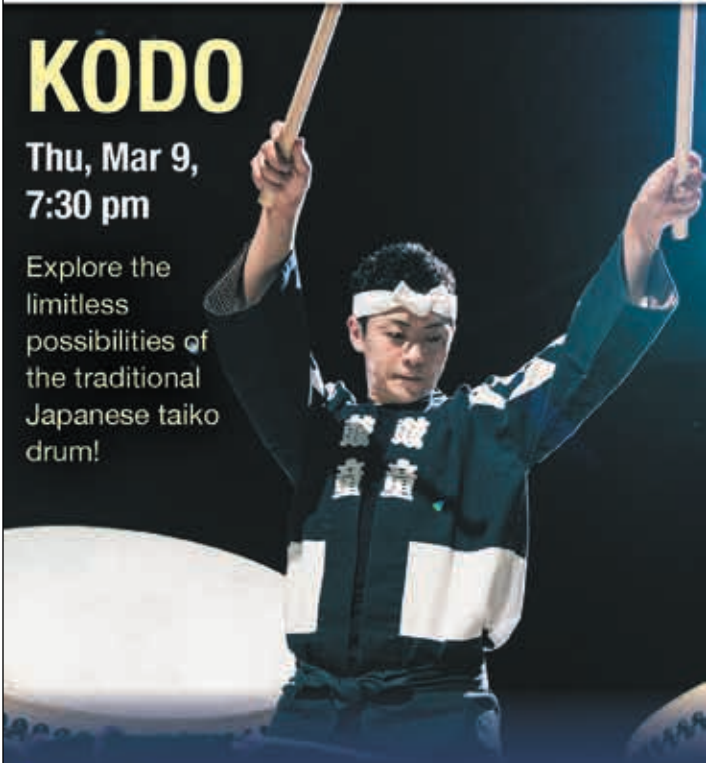
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TM: It's a good time to be on tour down south right now. We've got arctic temperatures up here in New England.

KWS: Yeah man, we're down in Florida right now. We kicked off the tour a little early this year. We don't usually hit the road this early in January. Usually you'd go towards the end of February or beginning of March. We're out earlier than usual, and it's going really well.

TM: You have Samantha Fish with you on this leg of the tour?

KWS: Yeah, well she's not on all the shows, but she's on some of them.

TM: She's a great performer.

KWS: Yeah she is, she's great.

TM: Later on this year you're doing the Backwoods Blues Festival. Who are you bringing with you this year?

KWS: Joe Bonamassa is joining us this time. King Solomon Hicks as well, he's opening the show.

TM: Do you guys collaborate on these tours or do you mostly play separate sets?

KWS: What we did last year on the first run, we had Buddy Guy and Kingfish Ingram. Everybody brought their own band, everybody brought their own set, then at the end of the night we all three played together.

There's just so many of these tours that go around now where there's multiple guitar players and there's a house band, and nobody has their own full set. There's just so many of those things happening now. I wanted to do a more traditional festival-style format. You see the names of the artists and you see them go do their music and then, you know, when it works we all get up and do something together at the end of the show.

TM: We're looking forward to seeing you up here in Connecticut at the Garde Arts Center in New London. What other stops are you hitting this tour?

KWS: Without having it right in front of me I can't rattle off a list of specifics right now, but we started in Tennessee and Kentucky, and we went to the Carolinas. Now we're down in Florida, we're going to Georgia and back to Florida, and then we're coming up to Ohio and Long Island and up to you, but basically we're booking the whole entire year right now and we've got the schedule fixed all the way through July. I think they're working on the second half of the year. We're going over to Europe in April and May to bring this tour to our fans over there. We'll be criss-crossing the country probably more than a couple times here.

TM: You have an extensive collection of Fender Strats and your own Signature Strat released several years ago. Tell me what you look for in a guitar and why the Strat is your go-to model?

KWS: For me, the Strat is first of all what my idols played. Clapton, Buddy Guy, Stevie Ray and Jeff Beck. I mean so

many guys throughout rock and roll history and the blues, you saw them playing Strats. So that was the guitar I kind of gravitated towards and after playing one for so many years - that guitar is set up ergonomically, the placement of all the knobs and the pickup selector, the contoured body - everything is just really set up perfectly for the way that I play.

When I play other instruments, it can be a little bit challenging for me. I have to really be aware of what I'm doing, especially when the pickup selector is towards the top of the guitar close to the neck like it is on several other kinds of models. I have to be super conscious and aware of my playing because I'll accidentally hit that thing, because I'm not used to it being there, because it's down and to the right on a Strat. So when you have to be that aware of what you're doing then it actually interferes with your ability to let go and just feel the music. So the Strat has just always been the instrument for me. If I was going to design a guitar, hopefully this is what I would come up with.

And then I have certain elements, certain features and things that I prefer on a Strat. That's where the Signature guitar comes into play. It's given me an opportunity over the years to put my design skills to work visually and technically for the specifications I believe make up a great playing guitar. This newer Signature Strat is something I'm really proud of. I think we just made an incredibly compelling instrument. It's visually stunning. It plays and has the quality to match the appearance. All of the components are top notch. The sum of its components, the guitar being the sum of its components, really makes for an incredible instrument. I think the proof of that is that they can't seem to keep them in stock. It's constantly on backorder because every time they make more, people buy them. I'm really proud of it.

TM: Last time we spoke we talked about cars a little bit. Since then have you had a chance to add anything new to your collection?

KWS: Yeah, just recently. I always wanted a Viper, but I couldn't justify it at the time, it's just not really a practical vehicle for a family man like myself. I recently got one of those, and that was like a bucket-list vehicle.

And we're still working on a project car. We started working on it before covid and it kind of got derailed and now there's some actual progress being made on it again. It's a 1970 Plymouth 'Cuda convertible which is another kind of bucket list vehicle for me. So we're restoring and customizing that car. We'll hopefully have that done in the next year or so.

TM: What's one piece of advice you could give to an aspiring musician trying to make it in this business?

KWS: It's kind of multifaceted but first of all, just remember - the reason I first started playing guitar was because I enjoyed it. It was fun for me. I went home, I locked myself in my room and I would just play for hours and hours because it made me happy. It wasn't to get anybody's attention. I wasn't thinking about making money. I never even knew that would be a possibility. Everything else just kind of fell into place.

Keep your motives pure. That way if it doesn't work out, if you want to pursue a career and it doesn't work out, the bottom line is you still play music because you enjoy it, not

because you wanted to make a bunch of money. If you make a bunch of money, then that's just great, the byproduct of success.

And other than that, it's just "don't compromise". Play the music that you like and music that you feel inspired to write. Don't let anybody try and steer you in a direction that you're uncomfortable with. Because if you're successful, you have to play that music for the rest of your life. So you don't want to get talked into playing some awkward song that you really don't like that you have to play for the next 20 or 30 years.

TM: It's been great talking to you and I look forward to catching you in New London.

KWS: Alright man! We'll see you there.



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BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies! It's Birthday Month! For a Lot of us. Just got home from my second day at the HANDLE-BAR CAFE. (Yes, I practically live there)(day 1) SAMANTHA SLOCUM and her Husband DEAN ROCHA celebrated in style in a Party Bus from JOSHUA'S LIMOUSINE SERVICE. Met us old people at the Bar then they headed out for the night. Happy 40th!



Home again(day 2) from celebrating with CHARLIE and RITCHIE CONSTANTINE. Happy 93 and 91 and Thank you to everyone for making their birthday celebration so special! LAURILEE, SPIDER, FUDD, LARS, MARK, JANINE, PAM, EDDIE PICHETTE, TIM SMITH, TIMMY, and of course our family! I love you all!

But wait! I do go other places! Many highs and lows this month. Went to another fantastic BLACK & WHITE GALA at the OCEAN HOUSE to Benefit the UNITED THEATER OF WEST-ERLY. O wait! I didn't! Fooled me three times. Shame on me! But I am sure it was a spectacular evening! (So not going, I suppose it's a low, but..)

If you have never been it's definitely worth the price of admission. The hotel



is stunning. Each of the rooms is gorgeously appointed and filled with a vast array of Food, Cocktails and Music! I'll see you next year. I've got my new bestie all lined up! Ya, that's me fighting with my eyebrow. And my mouth!

And another low. Lost another dear friend FRANKIE SERRANO. A sweetheart who would help anyone who asked. A true friend to all. You will be missed by not only ELAINE, PETER and BUDDY, but everyone who had the pleasure of knowing you.

FRANKIE'S service was at ST. MARY'S in the Boro, followed by a Memorial at the PORTUGUESE CLUB. I was so happy to see so many people that I hadn't seen in years! STEVEN D'AMICO, DENISE and GUY, JIM HENSELEY, MARY ZEPPIERI, GEORGE MCGAGG, SUE CORDEIRO, JOCKO and ERICA LIMA, BUFFY(who informs me that SUNDAY FUN DAYS are back at CC OBRIENS with the Blues and BOBBY CHRISTINA! 2-5), BILL STAMM, COLIN DONAHUE, KATE and DAN CAREB, DOUGIE RICHARDSON were just a few of the many people at the CLUB sharing stories of the Man, the Myth, the Legend. You will be missed.

Another high, went to the iconic OCEAN MIST in MATUNUCK recently with LISA, KRIS and the other LISA to see STEVE SMITH & THE NAKEDS! What a blast! The place was packed and the music was amazing!

Still got those damn shower curtains on the bathroom doors tho. :(

Then I headed out with BUMBLE-LINA and SISTER MARY to the MYSTIC LUXURY THEATERS to see MAGIC MIKE! First, we popped into RIO SALADO for my favorite Shrimp Ceviche and saw fellow Rock Stars ELIZABETH MITCHELL CIPRIANO and her husband CHRIS CIP! Delicious! Then off to PERKS AND CORKS for pistachio martinis with DAWN DINWOODIE! And that's not all this month, but it's been an exhausting weekend!

So, Big Month. All the Cool People are born in March. STEPHANIE SHAWN, ELIZABETH MITCHELL CIPRIANO, ARTHUR WEYANT, STEVE ROBINSON, PAT STAMM, BONNIE LONGO, LORI POST, SUE BLISS DONOVAN, ROB RUSSO, BARBARA STILLMAN, JERRY LONGOLUCCO, LARRY ALGIERE, BETSY TETLOW, RAY PELCHAT, DARLA VEILLEUX, JOYCE AMEDEO, BUSTER SHAWN, DENISE BEDDELL DESROSIER, BILL BAZYDLO, VICKI WALBRIDGE, PAUL LOCOCO, MELANIE LONGO, PETER WAKEMAN, STACIE MARIE. HANNAH SELVIDIO, GREGG HENS-LER, ANDREA ZARATE SIMPSON, JILL JEFF NOLAN, JAKI FARR, FERNANDO CRUZ, ODESSA MESSINA, ELI ROCHA and JOHN MERSHON! Gonna be a Big One for Somebody! Happy Birthday to all!

On my way to BIKE WEEK 2023! In DAYTONA! I'm feeling it this year! BUSINESS BEFORE HOURS at NANA'S BAKERY in Mystic this month with the MYSTIC CHAMBER and I am pretty sure I will be seeing many friends very shortly:) for another Big Event! We'll see! I love you all, my sweet Flies.

Ciao for now!



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LOCAL BEAT

“Bill and Marty Reunite with Old High School Friends During Nostalgic Groton Rock Concert”

By Andrew Kerbs

I had the pleasure of visiting a new venue along the Rt. 1 strip in Groton called The Barn to see a long awaited reunion of musician pals from a Stonington high school band that has yet to have a name. Their nostalgic crowd was excited for the reunion and “Marty and Friends” (as they were billed in Soundwaves) consisted of guitarists Toby Kinfin and Bill Ballato, bassist Marty Maroni, drummer John Brady and pianist Kurt Ginter. One of their friends Jens chatted me up over a drink at the bar to reminisce listening to this band growing up before their break up when the guitarist left for Colorado after graduation. However, Bill has returned after a 30 year absence so the band is back for a long awaited reunion decades in the waiting to celebrate drummer John’s birthday. The band’s chill set was perfect for a laid-back time with friends on a Saturday night and consisted of a blend of both covers and originals.

The band was already on stage jamming away to Joe Cocker’s “Feeling Alright” when I arrived. All members of the band sang this song but the pianist was the most remarkable of the performers up there as he played the bloopy riff like a thinner, hipper version of Mike McDonald. His playing got fancier and his bright, staccato and trebly keys could be heard over top of Bill’s guitar as the band broke out into a jam in the middle of the song. Kurt finally swept the keyboard with a great roll of his hands as the crowd hooted their applause at song’s end.

The long 2 chord boogie on some of these songs may have become overfamiliar by the latter part of their set but



the grooviness of Marty’s vibe kept their entourage of longhaired friends danced devoutly like hippies in their tie-died shirts, flannel and stylish dresses. On the other hand, all members of the band looked rather ordinary (the piano player not-withstanding). There was no flash, just good music. I spied a younger member of the crowd, Andrew, who was a regular at Voodoo Grill (and a champion at videogame Time Pilot) before that bar closed years ago.

Ginter’s piano was bouncy on Marty’s cover of Elton John’s “Honky Cat,” featuring vocals by the bluesy second (rhythm) guitarist Toby Kinfin. Kurt really nailed the melody and got it going as he and Toby descended several chords downward and lead guitarist Bill Ballato furiously finger-picked his high E string way up the

neck of his guitar to the 12th fret. Bill also leaned into his guitar during an extended solo on a great blues number with the refrain “No matter how hard I try I’m still in love with you.”

The crowd was also pleased to hear the band bust out a couple of Dead tunes like “Ramble On Rose” and “Scarlet Pogonias,” including long instrumentals with bassist Marty noodling around Bill’s echoey leads and Kurt’s grainy sounding organ as his bright keys weaved in and out of his guitar notes.

The last tune was an original called “Hoping” which was the capstone on a fine reunion. Anyone looking to spend time snagging a drink around friendly locals who all know each other would be wise to check out “Marty and Friends” on their next concert. It’s a laid back vibe perfect for catching up with old friends over a foamy brew!



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SOUND WAVES 17

DINING OUT

"Breakfast Better than Mama's"

By Elizabeth Saede

I'm eating breakfast at Kitchen Little with my contactor husband, who doesn't fancy the frou-frou foods I adore. He enjoys a hearty "everything but the kitchen sink" omelet with white toast. Crisp bacon stands out among cheese, mushrooms, peppers, onions, and home fries. Hubby enjoys every bite and declares he has refueled with sufficient protein and calories to power through the rest of his day. The separate order of jalapeño bacon we share has an addictive kick that is perfect alongside eggs or pancakes.



I dive into Eggs Benedict atop tender, buttery lobster meat, and a toasted English muffin. Rich Hollandaise adorns perfectly-poached eggs with gooey centers. Every bite is delicious, but I slowly savor the exquisite final morsels of sweet lobster on the buttery English muffin. The culinary alchemy that transforms egg yolks, butter, and lemon juice into a rich topping remains a great excuse to order this meal in a restaurant. Who has leftover lobster meat anyway? And I'd never make Hollandaise just for myself.

The cheerful red building is visible from the Mystic River but tucked into the maze of Mason's Island. Free parking and three hours of deep water boat docking for boats up to 150 feet await guests of Kitchen Little at Mystic Riv-



er Marina. Free docking and parking in Mystic are strategic treasures best tapped during the busy summer, but they are always appreciated.

Exterior steps lead to a tree-house-style perch where indoor and outdoor seating overlooks the marina. When boats are in the water, the elevated platform showcases panoramic views of the Mystic River, the Mystic Railroad Bridge, and the 100-year-old Mystic River Bascule Bridge. Only a sea of white shrink-wrapped boats is visible from the restaurant on this chilly day. Black Sharpie marks the name of each dry-

docked vessel, but hubby and I chuckle at the sight of one identified with only a giant question mark. Dress casually to dine in the open, relaxed space with large windows and rustic wood ceiling. Prized deck seating opens when the weather warms, and a queue forms to enter.

Kitchen Little is a secluded gem that neighbors enjoy in the off-season and then share with seasonal visitors. YELP and GOOGLE reviews ensure the iconic breakfast restaurant's location and food are among the worst-kept secrets in town. Generations of loyal fans followed when the original restaurant relocated to the Mystic River Marina

from a tiny blue building near Mystic Seaport. Owners Jimmy & Celia Woolley lead a talented staff to carry on Flo Klewin's legacy of food and family serving, as Flo used to say, "Breakfast like Mama didn't use to make."

Creative combos, outrageous omelets, and bodacious Benedicts attract foodies, writers, and awards. The #11 The Portuguese Fisherman combo with spicy chourico, eggs, veggies, cheese, and a Portuguese muffin, prompts the most questions. Jimmy explains, "I have so many tourists ask me what kind of fish chourico is because the meal is called the Portuguese fisherman. I go to Fall River, Massachusetts for the chourico; it's spicy pork sausage. My mom made that #11 in honor of the Portuguese fishermen at the Stonington docks."

Egg whites, gluten-free French toast, and veggies coexist with pork heaven, carbohydrate city, and eggstasy omelets. Nine variations of Eggs Benedict plus hundreds of combinations involving eggs, proteins, veggies, cheese, fruit, fluffy pancakes, waffles, muffins, and home fries means if you leave hungry, then you aren't even trying. Indulge if you wish. Eat healthy, if you must, but come.

The expansive menu features Portuguese chourico, turkey sausage, jalapeño bacon, fresh crab, spinach, pierogis (?), and all the classic ingredients. Kitchen Little is a good meeting spot for adventurous and traditional palates to share a table while sipping coffee, fruit juice, smoothies, or one of five



fruit mimosa flavors. The casual eatery is unmistakably "family-friendly."

Visit if you crave biscuits with sausage gravy, asparagus and fresh crab omelets, or scrambled egg street tacos. Upgrade to real maple syrup for your fluffy

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blueberry pancakes and crisp-tender waffles. Enjoy sautéed veggies solo or packed inside a heart-healthy omelet, but if you can dream it up, the kitchen will make it. Here are tips for first-timers:

- Review the menu at kitchennlittle.org before arrival.
- Call in take-out orders directly; there is no online ordering.
- Use GPS.
- Arrive early; no reservations are accepted.
- Arrive by boat for a memorable dining experience.
- Assist companions; the entry has seven exterior steps.

Founder Flo Klewin's legacy lives on through her family's great food and the staff motto continued from Flo, "no bad days." Start with an excellent meal for an even better day. Jimmy and Celia hope to serve weekday lunches again this Spring, featuring salads and local seafood. "Is there life before coffee?" souvenir mugs and "no bad days" tee shirts are available. Mystic CT, Little Kitchen Mystic CT, itchen 36 Quarry Rd, Mystic, CT (860) 536-2122 www.kitchennlittle.org

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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



THE MIGHTY SOUL DRIVERS

'I'll Carry You Home'

Hog Heaven Records

Drummer, singer and Blues DJ River City Slim formed The Mighty Soul Drivers with singer-song writer and New England Music Hall Of Fame inductee Bob Orsi, presenting a high-caliber show featuring the classic Soul sounds of Memphis, Muscle Shoals, and all points South. The Mighty Soul Drivers are New England's keepers of the Memphis Soul flame and consists of DJ River City Slim- Drums, Larry Willey – Guitar, Tony Delisio – Bass, Steve Donovan – Keyboard, John Smayda – Sax, Neil Tint – Trumpet, The group's second album, *I'll Carry You Home*, celebrates ten years of bringing their collective joy and energy for this music to the people, show casings even new original tunes along with four carefully chosen covers. "I Can't Get Next to You" was a #1 single for the Temptations and Motown Records in 1969 and was a blueprint for power soul. The Mighty Soul Drivers make a bold move by opening the album with a tune others would save for an encore, putting their own bump and grind spin on the show stopper. Orsi penned the title track "I'll Carry You Home" as an homage to the sweet love songs of yesteryear. The head-bopping "Party By The Tower," takes us back to the day when Blues legend James Cotton held court at the historic Shaboo Inn and inspired a generation to dedicate themselves to the Blues. Orsi talks about living on the edge during the driving "A Little Bit Of That," as the band tosses around hot solos. MSD honors their long association with Soul queen Betty Harris on a

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faithful reading of her signature song "Cry To Me," and further demonstrates mastery of the genre by taking on "I Wouldn't Treat A Dog" from the Bobby "Blue" Bland catalog. New England Music Hall Of Fame inductee guitarist Paul Gabriel drops in a tasty solo as special guest on the funkified "Cold Cold Night" and Orsi has a little fun delivering "Tell Daddy," the original version of the Muscle Shoals classic most associated with Etta James that was first recorded by Clarence Carter, a sure fire highlight of the bands live show with its signature horn line. Slim's bitter sweet elegy for a clandestine affair, "Parking Lot Blues," echoes the classic cheating song of James Carr and Little Johnny Taylor. Keyboardist Donovan leads the crew with his honky-tonk piano on the swinging baby-done-me-wrong song "Piece Of My Pride," taking a slick solo after Smayda blows his baritone sax. Orsi and Donovan co-wrote the album closer, "Dressed To Kill" as an East Bay funk-styled theme song for The Mighty Soul Drivers spelling out the bands MO as sharply-dressed Soulmen on a mission, "Got it all goin' on, got it like that." This strong recording, *I'll Carry You Home*, shows just how much fun The Mighty Soul Drivers are having delivering their own brand of rockin' Memphis Soul and Blues.

** Parts taken from the band promo-sheet by Rick Bowen.

Notable seasoned Blues artists like Christine Ohlman, Saturday Night Live Band vocalist, Dave Keller, 3-time BMA nominee, and my buddy Tas Cru, BMA nominee, Blues Blast Awards and Independent Blues Awards nominee all loved this album, and couldn't say enough good things...

After listening I was not only impressed by the group but as a hobby guitarist and drummer myself, I was a little jealous how they're living the dream that I could only hope for. However, to offer the honest reviews my readers have come to expect, as much as I enjoyed this band, I feel the guitarist Larry Willey lead solos are entry level and seriously lacking. Willey is an excellent rhythm guitarist and definitely adds to the band's overall depth and rich tone but they should get someone else to play lead. Overall I not only highly recommend this album but I would suggest to our local New England readers see this great band play live. Just for the sheer size of six musicians taking the stage complete with a horn section and backup singers without a doubt this

would be a very entertaining show. THE MIGHTY SOUL DRIVERS album *I'll Carry You Home* available on amazon.com, and mightysouldrivers.com. Also visit mightysouldrivers.com. For the bands' current club dates and to support N.E. Blues.

Until Next Time – Adrian Webb



Babaux and the Peacemakers

"Lucky 13"

Lucky 13 marks the thirteenth album Cristian Basso, aka Babaux, has recorded, though it is the debut album as the band Babaux and the Peacemakers. It is also the debut of Babaux's newly embraced dive into playing the dobro, an instrument he started playing during the universally transformative Covid lockdown. His prior and accomplished career had been built around playing the bass alongside such luminaries as Bo Diddley and Papa Mali, while writing songs with the likes of Eric Lindell. Playing the dobro has fired and inspired a complete shift in his songwriting and musical sensibilities, which is prominently displayed on this new album.

The first notes of the opening track are a quietly strummed rhythm quickly and solidly supported by the drums and bass of Alana and Niek Velvis, and the guitar of Eric Martinez. Babaux' vocals then take on the lead role for this Roots-Rock album, which delves into the wide-ranging traditions of southern blues, 60's folk, and more; his voice carries the trials and experience of years, somewhat growly, but with finesse and control. This quality works well on Early Grave, a song replete with regrets, heightened by some tight vocal interplay with the bass interspersed with a nice guitar break.

In all there are eleven tracks on Lucky 13, each song crafted and performed with a steady loyalty to the Roots sound, yet with unique flashes of creativity on each. I've Been There Too draws one in with its somber tone, broken by a surprisingly distorted

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ed guitar riff that makes for an enjoyable whole. Babaux's lyrics are a combination of introspection in the larger world, a commentary on self reflection which emerges with a decided familiarity from that common experience of the Covid lockdown.

This is a good choice for fans of Roots Rock and traditional blues music, which invites and deserves a deep listening during some quiet moment when the outside world is safely at bay. More info may be found on Facebook at [contrabassmusic](#).

- Jon Persson



Morgan Wallen

"One Thing at a Time"

Big Loud Record

From small town Sneedville, Tennessee to performing internationally, Morgan Cole Wallen has worked his way to a new album release March 03, 2023. This new album includes thirty-six new songs. Morgan's prior album "Dangerous" was released in 2021. In 2014 he competed in season six of The Voice, which eventually led him to being eliminated during the playoffs. Two years later, Wallen signed to Big Loud Records and released his debut single "The Way I Talk." Shortly after he released his first album "If I Know Me," which made top charts on Billboard. In 2020 his new song "7 Summers" broke records on Apple Music being most streamed same-day released.

During Covid Morgan released a second album "Dangerous" which became a sensational hit reaching the top of the charts. Last year in 2022 Morgan won album of the year at Academy Of Country Music. This american country singer who had a love for baseball in his teen years when attending Gibbs High School, hoped to continue playing through college but that came to a halt after tearing his ulnar collateral ligament senior year. Fast forward years later, Morgan started his successful singing career and became the first artist to ever have three songs simultaneously occupy the top 3 on Hot Country Songs chart ("You Proof, [www.swaves.com](#)

One thing at a time, & Wasted On You"). As a child Morgan played piano and violin, I guess you could say he always had an interest for music! Some of the new songs from his upcoming album include: "Last Night," "Everything I Love," "Devil Don't Know," "98 Braves," "I Wrote the Book," "Sunrise," "Wine Into Water," "Single Than She Was," "Me to Me," and "Dying Man."

Whether you're a fan of American country singer Morgan Wallen or are now just hearing of him, I can assure you his new album will not disappoint and will continue to grow his music career!

-Kayla M. Curry



The Ripening

"Ain't It Strange"

Blind Owl Records

Mike Pope has been called an elusive, even mysterious, yet prolific and proficient finger-style folk guitarist and singer-songwriter. He famously has been sought out by curious and hopeful fans for a decade or more, as he has honed and perfected his traditional sound and guitar skills. At the same time, he has become known for a musical alter-ego, one which explodes into post-punk electric and electronic folk-pop music, a double life in art which may now be indulged on a new album, The Ripen-

ing (Ain't It Strange). The album features eleven tracks, though they slide together in a smooth fashion, recorded in a single live take by Pope, Peter Hirsh, Billy Coughlin, and Orion Ferguson on synthesizer. There are hints that the album was a formative experience for the players, while informative of their abilities to the listener.

The album opens with a synthesizer twist before blending into a punk-beat and vocal, the title track setting a tone unpredicted by Pope's folk music offerings. Yet the intent and connection follow a common theme, that of the artist reflecting an audience and society's viewpoint, with instrumental segments. After the opening vocal the album settles into a minutes-long intricate musical signature, before returning to the driving beat and wobbling-voiced line "I'm free I'm free I'm free as I wanna be." For all the effort at presenting a simple, beat-heavy sound, Pope and his fellow musician's talent and finesse shines throughout, a punk album delivered with the tightness of a good jazz band.

In keeping with the simple theme and perhaps, mystery, the title tracks are not named on the album case (though they are listed on the bandcamp site). Perhaps the intent was to entice listeners to settle in with the continuous music from start to finish. Track five takes on a slight '50's harmony at the outset: there are many such surprises throughout, with the nuances and totality to be worthy of fans devoted to the raw sound of punk, played with a decided degree of sophistication. More info may be found at [www.mikepope.bandcamp.com](#).

- Jon Persson



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GAELIC STORM & THE HIGH KINGS TUESDAY, 03.21.23 | 7:30 PM

The true heirs of Ireland's folk heritage return to the Garde celebrating 15 years at the top of their game, they will be joined by Gaelic Storm with 20 years of their own success. A magic evening for all. Co-presented with the Katharine Hepburn Cultural Arts Center.

KENNY WAYNE SHEPHERD BAND TROUBLE IS...25TH ANNIVERSARY TOUR SUNDAY, 03.26.23 | 7 PM

Twenty five years into his recording career Kenny Wayne Shepherd continues to create genre-defining blues-infused rock n' roll. Shepherd has built an enviable resume as an accomplished recording artist, a riveting live performer and on of the most talented and distinctive guitarists of his generation. The Kenny Wayne Shepherd Band will take the Garde stage to perform his classic album Trouble Is... in its entirety.

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MANDY PATINKIN IN CONCERT: BEING ALIVE WITH ADAM BEN-DAVID ON PIANO SATURDAY, 04.29.23 | 8 PM

Before he was an Emmy-winning TV star, Mandy Patinkin was already a Tony-winning Broadway legend. Mandy Patinkin in Concert: BEING ALIVE, presents the acclaimed actor / singer / storyteller in his most electrifying role: concert performer. "Mandy Patinkin is in the business of showstopping," raves The New Yorker, and that's exactly what he does in this powerful, passionate evening of song. BEING ALIVE is a collection of many of Mandy's favorite Broadway and classic American tunes. From Irving Berlin to Stephen Sondheim, from Cole Porter to Harry Chapin, Mandy Patinkin takes you on a dazzling musical journey you'll never forget.

LEANN RIMES THE STORY. SO FAR TOUR FRIDAY, 05.10.23 | 8 PM

LeAnn Rimes is an international multi-platinum selling acclaimed singer and ASCAP award-winning songwriter. She has sold more than 48 million units globally, won 2 Grammy® Awards; 12 Billboard Music Awards; 2 World Music Awards; 3 Academy of Country Music Awards; 2 Country Music Association Awards and one Dove Award. At 14, Rimes won "Best New Artist" making her the youngest solo artist to take home a Grammy® Award, and at 15, she became the first country artist to win "Artist of the Year" at the Billboard Music Awards.

ANOTHER TEQUILA SUNRISE SATURDAY, 05.13.23 | 8 PM

Another Tequila Sunrise returns to The Garde, their exciting show captures the LIVE experience of the Eagles and beyond.

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An Intimate Evening with DAVID FOSTER & KATHARINE MCPHEE THURSDAY, 05.18.23 | 7:30 PM

LIVE ON STAGE! 16-time Grammy award-winning musician, composer, and producer DAVID FOSTER and acclaimed singer, television, and Broadway star, KATHARINE MCPHEE are joining forces and bringing their show on the road. *Sponsored by: Thames River Gallery*

KEB' MO SATURDAY, 05.20.23 | 8 PM

With five GRAMMYS, 14 Blues Foundation Awards, and a groundbreaking career spanning nearly 50 years under his belt, Keb' Mo' returns to the Garde for a night of contemporary roots music.

BEN FOLDS WHAT MATTERS MOST TOUR TUESDAY, 06.13.23 | 7:30 PM

Folds first rose to fame in the mid-'90s with Ben Folds Five, whose acerbic, genre-bending take on piano pop helped define an entire era of alternative rock. After scoring multiple hit singles and a gold record with the band, Folds launched his solo career releasing a series of similarly acclaimed albums that would firmly establish him as one of the most ambitious and versatile songwriters of his generation.

BRIAN REGAN FRIDAY, 06.23.23 | 8 PM

Critics, fans and fellow comedians agree: Brian Regan is one of the most respected comedians in the country with Vanity Fair calling Brian, "The funniest stand-up alive," and Entertainment Weekly calling him, "Your favorite comedian's favorite comedian."

THE MOTH TRUE STORIES TOLD LIVE FRIDAY, 09.29.23 | 8 PM

The Moth is true stories, told live and without notes. The Moth celebrates the ability of stories to honor both the diversity and commonality of human experience, and to satisfy a vital human need for connection. It seeks to present recognized storytellers among established and emerging writers, performers and artists and to encourage storytelling among communities whose stories often go unheard. *Sponsored by: WSHU-NPR*

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