

Sound



Waves

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Magazine

**Volume 33
Issue 12
December 2023**

Plus

- Rob Stoner
- Dom Martin
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- The Groove Krewe
- Mudslide Charley
- Righteous Villains

Review of

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1
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MAILBAG

Dear Readers,

You might have noticed the absence of Dot Ames column "Gramma's Attic". Well Dot is at the end stage of getting her College degree and has been very busy. Dot is part of the Sound Waves family and will be back! Congratulations Dot!

'Tis the season as they say and this month is full of things to do to celebrate this time of year. Check out this month's issue and celebrate with friends and family. Also be sure to help support the magazine and tell the advertisers within that you saw their ad here!

All of us at the magazine wish everyone a safe & joyful holiday season.

Merry Christmas & Happy New Year!

David Pottie
Publisher

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December 2023

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MUSIC NOTES

“Rob Stoner’s Masterpiece”

By Mark T. Gould

I was living outside of New York City at the time, and really didn’t know where the local record stores were located.

But, even in those primitive pre-Internet days, I’d heard rumors from media colleagues that a new Bob Dylan live album, previously only available as a very pricey import, was going to be released stateside.

And, lo and behold, I was going to find it.

I had fallen in love with Dylan in a very backward manner, going to see him with the Band, whom I loved, at Madison Square Garden in January ’74, close to a decade after he came on to and totally changed the landscape.

I was so impressed, duh, that upon my return to UConn, I proceeded to buy all, and I mean all, of his albums from “The Disc,” the local record store.

Cost me like 40 bucks. Good times.

Not long after, I got his newest masterpieces, “Blood on the Tracks” and “Desire.”

Whereupon, while listening to “Desire,” I noticed the picture of what appeared to be a very cool-looking guy on the back of the album cover.

It seemed that Dylan, in his own photo, was looked down at this fellow, perhaps for inspiration, which, given what happened in ’78, was some serious karma.

That was my very first exposure to the incredible Rob Stoner.

Thankfully, it was not my, nor Dylan’s, last.

So, anyway back to the Westchester County record stores, and my search for the rumored live Dylan album grail.

I only knew of one store at the time, and it was about half an hour north of me near Peekskill.

I drove up there one afternoon, sauntered in and made a beeline for the albums section, where I proceeded

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to thumb through the racks (youngsters, you have no idea what you have missed).

I soon came upon the Dylan albums, and, lo and behold, there it was.

“Bob Dylan at Budokan.”

One and only one copy.

However, my glee was short lived.



I patted my pants pockets, and thus realized that I had left my cash (credit card, what credit card?) back home, yes, that half an hour away.

There was only one copy of the album, which I could have stashed somewhere behind, ugh, Abba, or something, where nobody would find it, but I didn’t succumb to the temptation.

I guess that was the early judge and

lawyer in me.

I had to chance that it would still be there when I’d get back to the store, absent traffic, in an hour.

Grrr.

So, I scurried back home, grabbed the moolah, and dashed back.

I ran back into the record store like a man possessed.

And, I nearly fainted when the album, that lone album, was still there.

I cradled it in my hands and tore off for the nearest register.

I dashed home, slit open the cover, put it on the turntable, and placed the needle at the opening cut.

Man, was that roundtrip to Peekskill ever worth it.

Dylan doing different, inherently challenging, arrangements of his masterpieces is par for the course now, of course, but not then.

“Don’t Think Twice, It’s All Right.” A former acoustic number, now with a full band treatment. Pretty cool, but different.

“I Shall Be Released.” A glorious hymn. Yet, now so different.

“Blowin’ in the Wind.” Arguably Dylan’s masterwork.

Still anthemic, but still different.

“All I Really Want to Do.” Made me dance across the floor, still does.

But, my swinging steps aside, different.

And so many others.

Different.

If you’re with me so far, you’ve understood my initial reaction to “Budokan.”

Different.

By the time the album was released stateside, Dylan, and the crackerjack band that Stoner assembled for him and taught the different arrangements that they had worked out, had completed their world

tour that had started at Tokyo’s famed Budokan concert hall a year earlier.

And, man, were the performances snidely pulverized by the musical media.

“Vegas tour.” “Alimony Tour.” “Soulless.”

You can read Rob Stoner’s reaction to that drivin’ in my feature in this month’s issue.

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As I wrote in that piece, I saw the show in Providence in October of '78.

Our seats weren't that great, OK, they weren't even good, we were behind the stage.

But, it was cool in one crucial way, I got to watch the band members, chosen and nurtured by Stoner, from an angle that many others facing the stage could not see.

Man, they cooked. Stoner, honoring other commitments, was gone by that time, replaced by Jerry Scheff, but his genius was saturated that stage.

It was breathtaking, from my unique vantage point to see, and feel, just how much work, imagination, and just freaking talent Stoner had put into it.

And, Dylan, seemingly energized by the band and the arrangements Stoner had taught to them, sang his heart out.

That two-record set has now been augmented by "The Complete Budokan 1978," a four-CD box set of two complete nights of shows in Tokyo at the outset of the tour.

It's great to have, a sonic reminder of a roundtrip to Peekskill, and the magic that Stoner prepared and nurtured for Dylan, and for Dylan's fans who were open-minded enough to listen to it.

Oddly, after his so-called "Born Again" tour in 1979 and 1980, Dylan really didn't reach those musical heights on stage again until the late 1990s.

And I think I know why.

He didn't have Rob Stoner as the catalyst beyond an amazing live concert experience.



So, thank you, Rob, for making those two round trips to Peekskill worth it and more.

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CHANGING OF THE GUARDS: ROB STONER LOOKS BACK AT DYLAN'S "BUDOKAN,"

By Mark T. Gould

It may well have been the beginning of the Never Ending Tour.

114 shows.

Asia, Australia/New Zealand, Europe and North America. A total audience of more than two million people.

Bob Dylan may have headlined it, but Rob Stoner really made it happen.

Stoner worked with Dylan and played bass and sang on the latter's "Rolling Thunder Revue" tours in 1975 and 1976, a loose, traveling road circus that Stoner's musical genius and organizational style and skill pulled together and made work.

Stoner also worked with Dylan on the latter's "Desire" album in 1975, but, despite all that input, when those projects were completed, Stoner wasn't sure he'd ever hear from him again.

"Dylan never discussed future projects or gave any indication of employment beyond whatever project he was currently involved in," Stoner told me. "Every time I finished a record or a gig with him, I had no idea whether I'd ever hear from him again."

But, thankfully, it did happen again, and the fruits of Stoner, and Dylan's, labor is chronicled on "The Complete Budokan 1978," a deluxe four-CD box set released last month. It compiles the complete February 28 and March 1 shows recorded at the legendary Japanese concert hall in Tokyo at the genesis of the tour. The package is an expansion of the two-record set that was released in that country in 1978 and worldwide the following April, combining performances from both nights.

Both stand as a testament to Stoner's brilliant creation, imagination and forethought.

"Naomi Satzman, who ran Dylan's office (at the time) called me in early December of '77," Stoner recalled. "He (Dylan) wanted me to go to LA and audition, hire and organize a band for a tour, with different arrangements and a different approach from any of his previous projects."

Dylan told Stoner that he only wanted to hire multi-instrumentalist David Mansfield, drummer/pianist Howie Wyeth and guitarist Steven Soles from the "Rolling Thunder" band.

Stoner would need to find the rest.

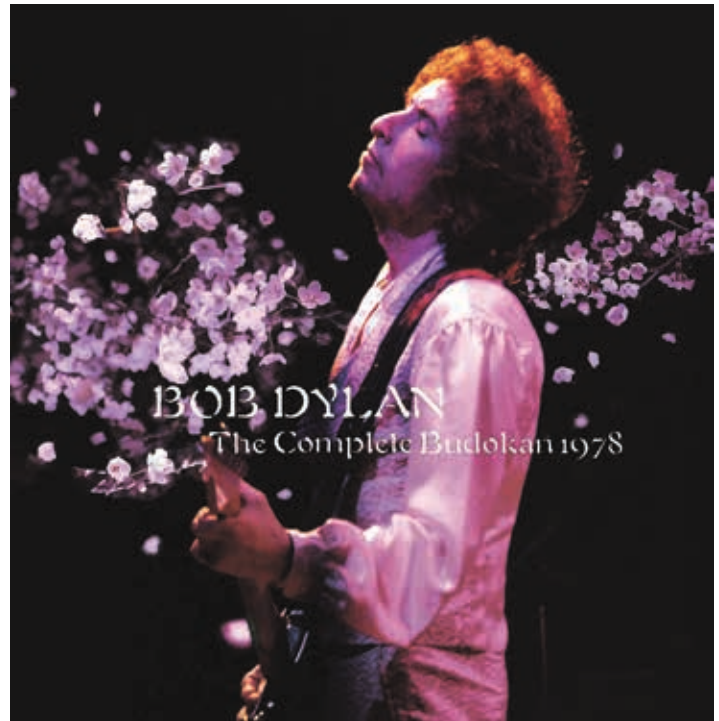
"All of my hiring decisions were subject to his approval," Stoner said. "But, there were only two musicians he hired over my objections, Ian Wallace and Helena Springs, both of whom proved detrimental to the ensemble's effectiveness. He was ineffective and she was inexperienced."

Despite that, what an ensemble he put together.

In addition to Mansfield, Wyeth and Soles, Stoner added Billy Cross on lead guitar, Alan Pasqua on keyboards, Steve Douglas on saxophone, Bobbye Hall on percussion, and Jo Ann Harris and Carolyn Dennis on background vocals.

"I knew Pasqua and Cross from New York City, and Cross was in my late 60s band when we were Columbia undergrads," Stoner remembered. "I met Alan when he was in

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Eddie Money's band. Douglas was an LA session cat who'd played on many hits since the 1950s."

And, it all crystalized under Stoner's leadership, as the many dynamic parts became more than the whole.

"Pasqua was a genius," he remembered. "Douglas was amazing. Mansfield was creative. Soles was dependable. Hall was innovative. Harris was soulful."

With the band members selected, it was then up to Stoner to get Dylan's new arrangements and ideas across to them at rehearsals, all without much face-to-face input from Dylan.

"Bob and I would sketch out arrangement ideas, and I would show them to the group," he said. "He was rarely present for the auditions and rehearsals. He left it to me to sing the songs and run through material in his keys with the players."

"I'd audition people by having them sit in at rehearsals, taping the results and evaluating the tapes with Dylan when he had the time available."

If that wasn't enough, Dylan also tasked Stoner to work on "Street Legal," his new studio project that was recorded with the touring band after it had honed its chops by months on the road.

"Street Legal" wasn't recorded until the band was already on the road for months, and I was honoring a previous work commitment with Robert Gordon and Link Wray," Stoner said. "I didn't play on the album, but I helped with the arrangements."

"The material was great, but the production was substandard," he recalled. "My main complaint about the record is the same one I had about the band in general, the drummer (Wallace) had a slow, stilted, lugubrious rhythmic sense which consistently hobbled everything he played on."

"There was no excitement or swing to his playing," he added. "All successful music starts with the rhythm section, which is the foundation of the building. As the bass player, it was frustrating for me to coax a groove out of this individual whose foundation was like quicksand."

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“Navigating rhythms in that manner was like trying to drive an 18-wheeler on a winding road with no power steering.

“In hindsight, I would have hired a drummer who had some energy,” he added, “but Bob made all of the final decisions, so that is magical thinking on my part.”

Due to his other commitments, Stoner left the tour in May of '78, prior to the North American and European legs. He was replaced by Jerry Scheff.

I was fortunate to see the October 7 show in Providence, and I can vouch personally for the breathtaking, emotional beauty of Stoner's finished product.

Yes, the arrangements were challenging, but there was a majesty, grandeur and a groove to them that more than honored the many Dylan classics.

Despite that, the tour was panned left and right. Many music critics dubbed it “The Vegas Tour.” Rolling Stone magazine deemed it “soulless.” Others called it Dylan's “Alimony Tour,” descriptions that make Stoner bristle even today.

“Because a band plays slick arrangements, wears uniforms, and has a saxophone, that defines it as ‘Vegas?’” he responded. “Bob Dylan's act has always been about innovation and change, therefore, those complaints are ridiculous.

“It is beyond hypocritical to chastise an artist for expanding his mode of expression into new areas, especially when he is revered as an innovator,” he added.

“Soulless?” he continued. “Dylan was at the peak of his vocal powers and sang his guts out every night.

“Reactions of the rock press were infantile, facile, and short sighted, as if the scribes had lost all objectivity,” Stoner said.”

History has proven them wrong.

“I knew that our reworking of Dylan's oeuvre was effective and would stand the test of time. The quality of the music got the last laugh.”

Which “The Complete Budokan 1978,” the recorded validation of Stoner's Herculean work, shows emphatically.



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LOCAL BEAT

“November Party: A Review of Dorian’s Dark Dance Music”

By Andrew Kerbs

What do you think of when you think of Dorian James? Artful techno-rock-er? Mysterious goth legend? Master of the Captain Kirk kick which was so devastatingly effective for self-defense back in Club Hell? What ever your opinion, his recent outfit November Party has recorded some swell music since the Pandemic. This dark duo’s EP features Peter Nulton on bass, Dorian himself on vocals and everything else and concerns things getting out of hand in love and at work.

Dorian James’ brand of dark pop music is minimalist synthesizer-rock without choirs and he imitates any orchestral arrangements using select sounds from his keyboard array. This minimalist approach has its roots in the late-20th century punk-rock ethic. Not that Dorian’s playing is too hardcore or his singing aggressive. It just doesn’t make sense to tour with or even record with an entire orchestra or choir any more than it does for a band to expect to play guitar like Van Halen. Tis far more affordable and practical to play just a couple chords and fit the string and vocal sounds you need on a synthesizer like James’ fabulous Boss DR-5 keyb.

Dorian’s November Party album explores themes of obsessive love in different types of songs, from dark rock music to playful pop songs which alternate between 2 chords. The Skinwalkers once performed the bouncy, optimistic second track, “A Month of Sundays,” back in the early 2000s in New London. The song sounds like the Cure with the electronic wall of sound front and center and rock elements taking a back seat. Dorian sings of missing a lost love who is just a touch away as the years go by. He reflects on how surprised he was by her reaction and never thought his ex-girlfriend would change her mind about their relationship so sud-

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denly. Dorian explores themes of lost love further in “Scarlet Rose” which is a deeper, guitar-based cut reminiscent of hard-rock band Type-O-Negative but with more flange and less distortion. This song’s spectral groove alternates between A and C# chords and is based on someone’s obsession with someone else written in blood prose, like Marilyn Mansun or manager Rob Gretton when he signed New Order (then called Joy Division).



“The Rumor Mill” is another 2-chord alternator about things getting out of hand at work as the song descends from F to E. The cut swirls round and round with tubular guitar effects just like the gossip referenced in the vocals, including refrains of accusations high and wide. The drums pick up quite a bit for the chorus in which you “can’t tell the truth from what has been said.” “Falling

Down” is another tune whose intro is surprisingly staccato and bright, featuring echoey vocals and fast electronic notes with a high-in-the-mix techno beat. Dorian’s subtle New Orderish guitar melodies are buried in the mix, and the meaning of this song is the lament of the cycle of change as things deranged, out of hand and spiral out of control.

The raw analogue-sounding pulse busts from the speaker with bumpy bass on “These Things:” a song about glassy, doll-eyed goth gal that is no doubt this CD’s “hit.” This song features a great, tinny and minimalist melody over-top of a synthetic 4-note/2-chord bass beat. A series of events at Dot’s café bar in Montville inspired the lyrics to this song in which a girl’s car was suspended in the parking lot on a high-tension wire. The woman who interviewed her claimed she had eyes like a doll and November Party proceeded to use keyb-sequencers to build the beat over which Dorian tickles the keyboard melody (and harmony overlays). The catchy chorus grows on you and makes you want to pull your car over and dance.

The 1-2-3-4 drum beat is just as strident on “Valley of the Mad King” whose title was inspired by Big Electric Cat’s album Dreams of a Mad King. Dorian’s dissonant guitar chordage sounds grandly medieval as he warns us to “hold your tongue or be accused of what you’ve done” and the tune conjures up images of a moat in the minds of the listeners after hearing his allusion to flowing rivers: a metaphor that reminds us life goes on regardless of the situation. The song pays straight up homage to goth-metal band Sisters of Mercy and seemed to transcend current leaders in power as it was written during the Bush administration.

Fans of dark-sounding rock music should enjoy November Party. Buy it from your local music store or order it online.



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- 20 - Knickerbocker, Westerly, RI 7:30-10pm
- 22 - Lighthouse Inn, New London, CT 6-9pm
- 23 - Bill's Seafood, Westbrook, CT 7-10pm
- 24 - The Wolf Den, Montville, CT 7-8:30pm
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- 8 - Glendale Grill, Easthampton, MA 6-10
- 9 - Pulaski Club, Easthampton, MA 7-10
- 14,29 - Village Pizza, Preston, CT 8-11
- 15 - Ciao, Thomaston, CT 6-9
- 16 - 7 Bs, Westfield, MA 7:30-10:30
- 21 - Rocks 21, Mystic, CT 5-8
- 22,30 - Rosy Tomorrows, Danbury, CT 6:30-9:30
- 23 - Arrigoni Winery, Portland, CT 1:30-5:30
- 23 - City Sports Grille, Vernon, CT 7:30-10:30
- 27 - Catamount Ski, Hillsdale, NY
- 28 - Stumble Inne, Old Lyme, CT 7-10

DIVA & THE PLAYBOYS

- 1 - MGM Casino Springfield, MA
- 2 - The Roxy, Danbury, CT
- 9 - Truck Bar, Berlin, CT
- 15 - Nash Bar & Stage, Boston, MA

Dr. G & THE BELIEVERS

- 8 - La Luna, New London, CT 6:30-9:30
- 9 - Black Eyed Sally's, Hartford, CT
- 10 - Chew and Brew, Jewett City, CT 5-8pm

FAKE EXPERIENCE TRIO

- 23 - Tin Peddler, N. Stonington, CT 6-9pm

THE FAKE EXPERIENCE

- 30 - Kingdom Of the Hawk, N. Stonington, CT 6-9

F & BLUES BAND

- 22 - La Luna, New London, CT 6:30-9:30
- 23 - Richmond Smoke, Richmond, RI 8:30-11:30

12 SOUND WAVES

GLAUCOMA SUSPECT

- 22 - Strange Brew, Norwich, CT 8pm

JAMES HARRIS

- 1 - Gino's, Mystic, CT 8pm
- 2 - Village Pizza, Preston, CT 8pm
- 3 - Steakloft, Mystic, CT 5pm
- 6,9,13,18,20,27 - Daniel Packer, Mystic, CT 9pm
- 8 - Rocks 21, Mystic, CT 4pm
- 10,23 - Maugle Sierra, Ledyard, CT 3pm
- 26 - Angie's, Mystic, CT 5pm

MUNSELL BROTHERS

- 23 - Turnpike Cafe, Uncasville, CT 6-9 pm
- 30 - Tuskers, New London, CT 7:30-10:30pm

NICK BOSSE

- 1 - The Barn, Groton, CT
- 2 - Erik's Church, Windham, ME 8pm
- 7 - Sneekers Cafe, Groton, CT 7pm
- 8 - Tamarack Lodge, Voluntown, CT 6:30pm
- 15 - Wolf Den, Uncasville, CT 8pm
- 16 - The Porch, Medford, MA 7pm
- 17 - Olde Theater Diner, Coventry, RI 1pm
- 28 - Shunock Brewery, N. Stonington, CT 6pm
- 31 - Tamarack Lodge, Voluntown, CT 8pm

RAMBLIN' DAN STEVENS

- 1 - Noyes Library, Old Lyme, CT 5-7:30
- 2 - Packing House, Willington, CT 7:30
- 5,12,19 - Nightingale's, Old Lyme, CT 6
- 8 - Lighthouse Inn, New London, CT 5:30
- 9 - Tin Peddler, N. Stonington, CT 7
- 10 - Shunock Brewery, N. Stonington, CT 4:30-7:30
- 14 - Thirsty Pig, Portland, ME
- 16 - Gritty McDuff's, Auburn, ME
- 22 - Blue Knob, Claysburg, PA
- 28 - Titan Hollow, Bellefonte, PA
- 30 - Perfusion, Newtown, CT 8

RICKIE LOUISE MILLER

- 6 - Chew & Brew, Jewett City, CT 7pm
- 13 - Sneekers, Groton, CT 6pm
- 14 - Rocks 21, Mystic, CT 5pm
- 15 - Strange Brew, Norwich, CT 8pm
- 17 - The Mariner, Mystic, CT 5:30pm
- 22 - Port of Call, Mystic, CT 8pm
- 29 - Tuskers, New London, CT 7:30pm

SHAME DAN SCANDAL

- 8 - Sneekers, Groton, CT 8pm

SUNDAY GRAVY

- 1 - Steak Loft, Mystic, CT 7pm

THE SUBLIMINALS

- 1,8,15,29 - Port of Call, Mystic, CT 8p
- 9 - Tuskers, New London, CT 7:30p
- 22 - Daniel Packer, Mystic, CT 9:30p
- 28 - Stomping Ground, Putnam, CT 8p
- 30 - Favorites, New London, CT 6:30p

TSC ACOUSTIC

- 1 - Irish American Society, Glastonbury, CT 7-10pm

- 3 - Winter Market, N. Stonington, CT 10am-12:30pm
- 16 - Winter Market, Waterford CT 11am-1pm

WOOLITE

- 6 - Dive Bar, Mystic, CT 8-11pm
- 16,30 - Daniel Packer, Mystic, CT 10pm
- 21 - Dive Bar, Mystic, CT 6-9pm

Mail Listings to the magazine or
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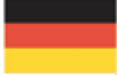
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NICK BOSSE

Nick Bosse: The Future of Country Music

By Sue Menhart

It was standing room only on a recent Friday night at Sneekers Café in Groton, Connecticut, with crowds not seen since before the 2020 pandemic, and even before that. Country music fans had gathered at the local staple of live, local music to see their new favorite act: Nick Bosse.

With a vibrato like Travis Tritt, passion and conviction like Jelly Roll, and grit like Chris Stapleton, country music singer-songwriter Nick Bosse sings the songs he writes with raw emotion, steeped in the traditions of the legends that came before him: Waylon Jennings, Johnny Cash, Marty Robbins.

Bosse had just returned from recording his latest EP in Nashville but a few songs in, he introduced another new tune he “wrote the other day.” He has no intention of slowing down.

He chooses the songs he covers carefully and on this night his version of “Fall to Pieces” left jaws dropping and hearts melting. Sure, there were adoring fans in the audience, known as the “Bosse Posse,” but there was something more than adoration in their eyes. Admiration and awe do not seem appropriate enough words. They were witnessing the future of country music, right in their own neck of the woods.

To understand how this country phenom is taking the Northeast by storm, you have to start at the beginning. An imposing figure, taller than most and with a backwoods country demeanor, it was ironic to sit with Bosse at a corner table at Little Mans Diner in North Stonington, Connecticut on a Sunday morning in late November 2023. We were interrupted a couple times by avid fans, who he graciously acknowledged, but he stayed on point. Unexpectedly, his conversational tone is kind and humble.

Bosse's Roots

Born thirty years ago in Norwich, Connecticut, Bosse was raised throughout Connecticut and Rhode Island, and also lived with his grandparents for a while in North Stonington, Connecticut. He now lives in his own house right next door to them where he is raising his kids: two stepdaughters, a daughter and a son.

SM: When did you start singing?

NB: I've been singing since I could talk, playing guitar since I was 14. I had an acoustic guitar that my grandfather gave me. My dad bought me a Fender Squire Strat.

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I learned power chords on that, playing “Smoke on the Water” and “Iron Man.” When I graduated from Middle School my dad took me to Frets in Westerly, Rhode Island and got me a discounted water-damaged guitar I named Dip, then that was the guitar I started playing country music with. My grandfather (Pepe), who still lives next door, was big into Johnny Cash and Merle Haggard. I started playing songs just to make him happy. My dad always told me I could only cuss if it was in a song, so I learned “A Boy Named Sue”. I sang it for my dad, and he said, “Alright.” [he laughs] My dad is my biggest supporter, I love my dad. I can always depend on him no matter what.

My Pepe is a big supporter too who gets people dancing. He dances with the prettiest girls in the bar. I listened to 90s country with him and my grandmother. I played Alan Jackson’s “Remember When” the last time they danced together, so I still play it today.

SM: Did you ever sing in church?

NB: I did a little bit of singing in churches, then started singing and playing at the same time at Lighthouse Community church in Pawcatuck, CT. I met Wayne Burrows there, a music teacher at Ron’s Guitars in Groton. He wanted to give me singing/breathing lessons and he didn’t have a license at the time so he would ride his bicycle from Groton Long Point in Connecticut to Ashaway, Rhode Island where I was living at the time to give me free vocal lessons because he believed I had a good voice. He wouldn’t take anything. It was 16 miles both ways. Sometimes we would give him a ride back. But he believed in me. I grew up huntin’, fishin’, trap-pin’. I cut my teeth in the woods. I met some guys at church who hunted. The only reason I was able to hang with them was because I played music. At 15 I was invited by some older guys who would play homemade beaver skin drums, banjos and twelve strings and I would just be playing my acoustic guitar. That was how I started playing a lot of country stuff. I always played a lot of Johnny Cash, because I could sing lower. I got into the classic country stuff when I was 16 or 17. I wanted to make my Pepe happy. He is my biggest critic, my best friend, my drinkin’ buddy, my next-door neighbor and the biggest pain in my ass. I love him with all my heart. I wanted to make him proud. I could probably do 40 Johnny Cash songs, from memory. I did it to make him happy.

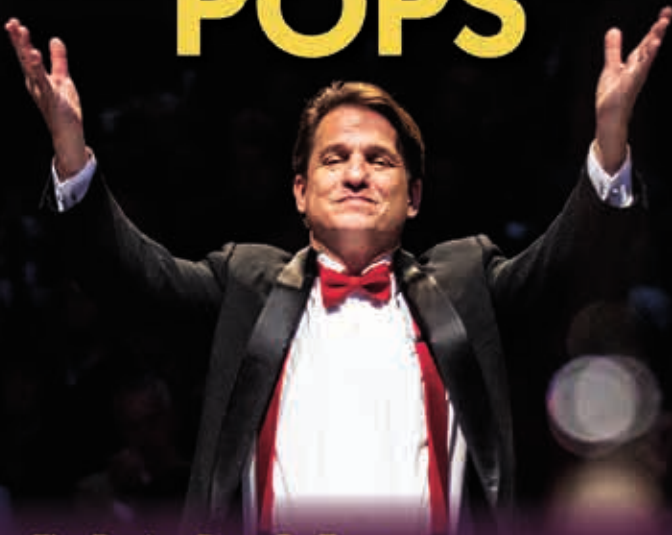
SM: When was your first gig?

NB: My first gig in front of a crowd was at an open mic night at the Knickerbocker in Westerly, Rhode Island in 2012 or 2013. I had just graduated high school. Shawn Allen was doing sound and I was there with my former drum-

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mer John Spaulding. We had a duo, we would play a little bit of rock, little bit of country, we played in my basement. We went on last and Shawn asked what our name was and we said we didn't have a name and we only play in a basement so he said, "That's it – you're the Basement Boys!" My first paying gig was at Mystic Pizza II in North Stonington. They were talking about doing music down there and my dad would go there all the time. They kept telling the owner, "You gotta get this kid in here." So Harry (from Mystic Pizza II) said, "Listen, build a catalogue for three hours and then come back." So I went home, worked for a couple months and got the songs down. I went there and since I was the only guy from town that was playing there, it got so mobbed, so they said they wanted me there once a month. I did that for the first year or two. I also played the Harbor House in Mystic for two years in a row every Thurs night. Now, I don't play any place too frequently. I do still play Shunock Brewery quite a bit, right by the town hall in North Stonington. It's an old hardware store.



SM: When did you start writing songs?

NB: I had only written about five songs my whole life up until 2019. I wasn't a songwriter. I was just out there to have fun. Then I had a girlfriend cheat on me so I wrote a song about it called "Pretty New Diamond," it's corny. It was my first real attempt at trying to write something. I sat down with a friend of mine, we killed a bottle of whiskey, and the engagement ring I was going to give her was sitting on the table right in front of us, that was our inspiration. Then I wrote another song after called "Give It All to You" which was actually a healing song as part of the process of getting over that, and that was on my first EP.

SM: Where did you first start recording your original songs?

NB: I did some solo gigs at The Phoenix in Pawcatuck, CT and during Covid they did some Facebook Live shows. Andrew Cruz, who was a former manager and sound guy there, said he had a recording studio in his house, so that's where we recorded "Pretty New Diamond" which was very basic - no click track, just me sitting in the studio. We also recorded "What Happened to Country."

Anatomy of a song – "What Happened to Country"

Bosse's signature song (to date) is "What Happened to Country." Accompanying his low baritone, gritty vocals and acoustic guitar on this haunting tune are tasteful pedal steel, fiddle and electric guitar. When he posted a raw acoustic version of it on TikTok he had thirty thousand views by the next day. Then his Spotify profile climbed to fifty thousand monthly listeners within two weeks after that. Consider the lyrics:

Chorus:

"What happened to country, three chords and the truth
And who's gonna step up and fill their big shoes
Writing' songs about outlaws and singin' it all night
And playin' songs that'll make a grown man cry."

A verse:

"They use autotune now down on Music Row
'Cause true country died there a long time ago
No they don't play Waylon on the boulevard
But they'll do anything to be rock stars"

But he offers hope in the final verse:

"Well, I do believe there is hope for us yet,
'Cause there's millions of people who cannot forget,
The way Johnny Cash brought tears to their eye,
Or how Marty Robbins painted Texas skies."

SM: How did "What Happened to Country" come about?

NB: I wrote it partially on my way back home from Nashville in 2019. It was my musical epiphany. All my heroes are from here. The foundations of country music are down here. I was on Broadway with my friend, we were walking into bars and they weren't even playing pop country, they were playing 80s rock. I was getting knocked around and bumped into, I said, "Greg, you go have fun." I walked down the street with brand new cowboy boots on (I had blisters the size of golf balls on my feet after that night.) I walked down to the statue of Little Jimmy Dickens on the Ryman Plaza and I was talking to him saying, "Dude, what happened to Nashville? I came here thinking all my dreams were going to come true?" And a security guard comes up and grabs me and throws me off the steps and says, "We're f*cking closed you g*d* a**hole". So, I said that's it, I'm cutting this trip short. My heart was broken. So, I took an Uber back to the hotel and I started talking to the guy at the desk, at 3:00 a.m. He kept rubbing his shoulder and I asked him why and he said he had been wounded twice in Afghanistan. He said, "I got shot, it still just sticks with me." So, I said I had written a song about a soldier coming home so I asked him if I could go get my guitar and he said sure. So we sat in the continental breakfast area at the Best Western at 3:30 in the morning and I played this song about a soldier fighting in the war from his perspective. Then, the guy I was playing for started crying,

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then we were hugging. It was a super emotional moment, I'm crying, he's crying and he says it's been real hard on him since his wife died, raising his boys by himself. So we prayed together. His boss comes in and sits down, then she starts crying and she tells me it was the anniversary of her sister dying and she was now taking care of her sister's kids. And I was like, wow, here are two people hurting. So I started playing hymns, Amazing Grace and stuff, and we were all hugging each other. I got up to walk away and I said, "God bless you both and I hope you both can have some healing." She says to me, "Are you an angel?" I said, "Nope, I'm just a chubby country singer from Connecticut who's just had all his dreams crushed in this city." But that whole experience right there, has made me believe that maybe there is something for me to do with music. I called my dad at 4:30 in the morning, and he said, "Are you in prison?" [he laughs]

I said, "No, I just had a crazy experience that makes me want to play country music and help people that are hurting." So when I was driving home I started writing "What Happened to Country" and finished it when I got home. I recorded it and put it out in January 2021. I didn't think anybody would like it because I'm sort of crapping on Nashville a little bit but I'm not. I do believe there is hope for us. There's this huge new wave of country music going on, call it red dirt or Americana, but people like Sturgill Simpson are playing real country music. They're not trying to copy the past, it's just them being themselves. They've got this sound that has just been missing the past 15-20 years, in my opinion. It gives me hope.

SM: Tell me about your first EP, "Nick Bosse"

NB: I recorded my first EP with Andrew Cruz and it took us over a year, due to schedules and lives. He gave me a deal. He put a lot of effort into it and he had a lot of patience with me, because it was my first time doing it, and I didn't know anything about tracking or anything. He's on tour with Marcus King right now. Andrew is a Stonington guy, he's doing great things.

SM: After Nashville broke your heart, you went back there to record?

NB: I went back to Nashville because Dean Miller, Roger Miller's son, contacted me and said he had heard my songs. He said if I was ever interested in recording down there with session players, to let him know. I recorded two singles, "Common Ground" and "Cocaine Sunrise". I really liked the process and working with session players. It was expensive but it was worth it. The name of the studio was Beaird Music Group with Dean Miller as the producer.

SM: Tell me about your second EP, "Portraits"

NB: I went to a studio in Rhode Island to do my second EP, just me and guitar, a little fiddle, harmonica, simple songs. I just wanted to get something out quick. No Boundaries Studios was the name of that one. I had done some vocal work there with Liz Spencer who was recording there.

Northern Roots – the Band

Bosse also performs with a full band of musicians who play www.swaves.com

Continued Page 25

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Thurs. 14th

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MYSTIC PROPHETS

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NICK BOSSE
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BAR FLY JOURNALS

By Stephanie Shawn

Hello, my sweet BarFlies! How did this happen? Another year in the Journals of Our Lives!

First off, I would like to thank everyone for coming out to my Father In Law Roger's Celebration of Life. It was so beautiful. We'd all like to Thank DUNN'S CORNER'S MARKET for the food, as well as DAVE LACHAPELLE, VINNY GUARNIERI, the WESTERLY and BRADFORD FIRE DEPARTMENTS and BRADFORD CITIZEN'S CLUB and so many others for their sympathy and support. He will be missed.

Christmas Party at the WESTERLY YACHT CLUB this month for the family! followed by a Christmas Cocktail Party for friends. How freakin awesome is that?! The theme of this Year's Party? Reindeer Games! Do with that what you will!

If you remember last year, musical chairs was cutthroat! Keep ya posted! Dont wanna break a hip, but ya ain't takin' my chair!

Hit up the DRAGONFLY DEAN'S MILL FARM CHRISTMAS BAZAAR in North Stonington recently! ROB VALENTI was kind enough to give WILLOW, ROSIE and Myself a Hay Ride tour of the beautiful grounds! OMG! Fabulous! Gorgeous horses, donkeys, goats, rabbits (Boomer the Bunny) and ponies as well as disc golf on the grounds makes it an appealing venue for so many events!

So many vendors! Maddie and Carly were on hand with MADDIE'S, MADCO handbags! Absolutely gorgeous! HAYDEN and SHERIDAN were helping a sister out by representing sister HANNAH and her husband JON'S FLOURSHOP and their delicious bagels!

My favorite KATESEA by Miss KATE CAREB and her beautiful artwork was there, and will also be hosting her own Art Opening on Dec 5 at the OWL AND DOVE!

18 SOUND WAVES



ERICA LINDBERG MITCHELL with BOTANICAL KIDS had gorgeous and one of a kind rash guards, botanical crocs, shirts and dresses. And Her daughter has started a custom stationary business GOURDON GROVE, that WILLOW was enthralled by. HANDMADE BY JANE, JR'S SEAFOOD, a Biergarten and HANNAH CAREB and LISA REID! What more could you ask for? Ya shudda been there!

So many people enjoying the beautiful afternoon! SARAH, ADA and ISLA and the rest of the fam were enjoying



the day while drinking hot chocolate sitting by the fire and listening to handsome JAMES HARRIS singing our fa-

vorite XMas tunes! Lovely day!

Everytime i see editor DAVE POT-TIE he tells me there were 4 original Jolly Beggar's Wharf Rats. Himself and JOHN MERSHON are the only two I can ever remember so hopefully he'll keep me posted on that story!

LINA'S Party at the CALABRESE was Bougie Fab! She and her Team pulled out all the stops! Including a delectable LOUIS cake! Taste was intense! Thank you for having us!

RUSTY NUTZ put on a Rockin' Show at the PORTUGUESE CLUB in Stonington! Everyone was there! ARTIE, CHARLYNNE WEYANT, SUE CORDEIRO, PETE WAKEMAN, JILL, KATE and DAN CAREB, KEN SORENSON, WAYNE PESCATELLO and KELLY, GEORGE MCGAGG, KRIS and KEV, CHUCKY FELLOWS and CHERYL VARS, BREE and CHRIS TALLMADGE and a dancing, cowbell ringing crew!



Heard the FAKE EXPERIENCE at ANGIE'S PIER 27 was packed after the MYSTIC BOAT PARADE. Look for ANGIE'S ANNUAL XMAS PARTY at the end of the month with LAINEY and my bestie MARIE!

OWL AND DOVE is my new favorite spot. But I'm assuming you already knew that. They held their Ribbon Cutting with the OCEAN COMMUNITY CHAMBER OF COMMERCE last week. All the Cool kids were on hand! WENDY CARR, BILL and MICHELE MITCHELL, BETH FRENETTE, BRUCE MORROW, SARAH STAMM (with MADDIE and CARLY) WILLOW and ROSE, MARIA DIMAGGIO the Chamber's Membership Director had the entire event flow flawlessly. Thank you!

Romper Stomper! Best Birthday Ever! R SHAWN JR, BILL MITCHELL, RICHARD BOISCLAIR, SAMAN-

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THA STOREY, BARBETTE PETTINI, ROCKY HARKNESS, WILLIAM HARTLEY, JONATHAN HARPER, KEALA LEDWITH, JULIE HOLLAND, JACKIE FERRIGNO BAILEY, JOHN RILEY, TAMMY SHAWN, HEIDI HOLT SHANNON, SAM JOHNSON, KIMBERLY MEDEIROS, STEPHEN, CERSOSIMO, DAVID RICHARDSON, PETER STAMM, MARK HUMMEL, KATHIE ROY, GREGG GULINO, DAVID CHAPMAN, KARRIE LAMARCHE, RANDI SELVIDIO, GEORGE TATTERSALL, LISA KSS, KRIS PESCATELLO SLOCUM, SUE MENHART, JIM LUCY, JOHN HARDING and Happy Anniversary DAWN and JOHN MERSHON!

Headed in for our Annual Trip to NYC with JIM and FERN BABCHEK next week. We generally see a Show and go out for an amazing dinner somewhere. I think this year we will be dining at the MANDARIN with breathtaking views of the City. We shall see!

I believe we are going to the IRONS at the HILTON in Mystic to see WICKED PEACH for New Year's Eve! Super excited! O and Dear God, make sure you stop by THE LOBSTER TRAP TREE at the STONINGTON TOWN DOCK! What a beautiful photo op!

So another year in the books. Look to SOUNDWAVES to help you plan out which local Christmas and New Year's Party's you Must Attend. Remember Shop Small, Shop Local, Eat Local, and listen to Local Bands!

Ciao for now my Sweet Flies. Love you long time!





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“Sweet and Savory Connections ”

By Elizabeth Saede

An enticing social media photo prompted a solo outing to Toast + Tonic Creative Kitchen in Olde Mistick Village. I enjoy Eggs Benedict but am usually too busy on weekends to partake. Fortunately, T + T serves brunch daily, and the Hash Bennie was an excellent choice. Two hefty patties of tender, shredded, house-made corned beef and tiny diced potatoes arrived perfectly seasoned, breaded, and deep-fried to perfection. Yes, deep fried, and it was glorious. Each bite was both crispy and tender. Perfectly poached eggs and caramelized onion Hollandaise sauce topped the substantial patties and were joined by lightly seasoned fried potatoes, though I could have opted for a side salad. I chose to sip on a caramel apple mocktail with apple cider, caramel, seltzer, and cinnamon, but artistic alcoholic beverages, wine, and beer are available all day. Hunter green, crisp white walls, and a high ceiling balance homey wood-topped tables and comfy chairs, creating an inviting, open room. The protein-packed meal sustained me for hours while I shopped and pondered the brilliance of deep-fried corned beef hash.

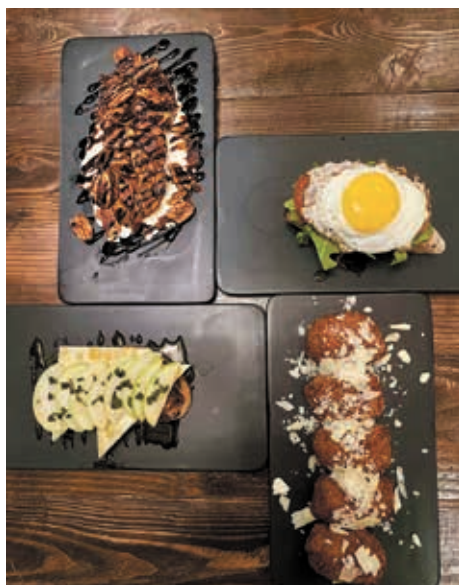
Kristine and I met at 5:00 pm to sample the Shared Plates menu. We recognized many of Bleu Squid's favorite grilled cheese sandwiches, renamed as Toasted Cheese selections on the new menu. Bacon jam, eggs, avocado, and other ingredients elevate this comfort food far beyond childhood grilled cheese sandwiches and are perfect any time of day.

Toasted cheese bites with tomato soup dip transported us back to childhood, while apple sage toast with fresh apple, Havarti cheese, and honey on cranberry walnut bread satisfied adult palates. The combination of honey-whipped ricotta and bruléed grapefruit on sourdough dazzled our tastebuds. Sweet potato slices with goat cheese, crisp

20 SOUND WAVES



bacon, candied pecans, and balsamic glaze were both seasonal and sensational. We enjoyed ordering and sharing one item after in unhurried fashion at central tables that could comfortably hold families. Tables for two surrounded us, but larger tables nurture a sense of community and comfortably seat



groups. No one sat with us, but we were open to new connections and conversations over pear fizz mocktails and indulgent small plates.

Avocado toast with roasted tomatoes, arugula, and a sunnyside egg on garlic ciabatta was yummy, while the baked feta with tomatoes, peppers, jalapenos, and pita wedges warmed us. Deep-fried olives and sweet potato croquettes were tasty, but the toasts will entice me to re-

turn. Shared food like this reminds me of every good party I've attended. Each plate's thoughtful details and balance and excellent service made for a relaxing and fun early evening.

If your tastes run sweet, breakfast in-



cludes regular or pumpkin pancakes or brioche French toast with real maple syrup. Classic eggs Benedict, omelets, lox, and crab satisfy savory cravings. Then, Thursday through Saturday from 3:00 – 5:00 pm, Happy Hour deals, like half-price glasses of wine, fried olives, sweet potato croquettes, and devilled eggs, encourage sharing. Those two golden hours are the perfect time to indulge in one or two half-price toasts.

The menu features a diverse world of flavors. A sweet potato bowl has avocado, scrambled eggs, roasted tomatoes, and feta with baguette toast. Greek yogurt bowls, a Mediterranean bowl, and an Olde Mistick Skillet are gaining fans. African shakshuka nestles two eggs with saucy tomatoes, bell peppers, and feta cheese and is served with sourdough toast. Don't miss Roasted and toasted salad with kale, pears, butternut squash, crispy chickpeas, sunflower seeds, and fried goat cheese.

Smash burgers, grilled chicken, and salmon anchor sandwich options and are served with a choice of fries or salad. Specialty lattes and freshly pressed ginger juices are available. You never know what will appear on the eclectic menu, but more options are coming. The Kitchen is open for Shared Plates from 5:00–8:00 pm Thursday through Saturday.

A glass case displays a rotating selection of cupcakes, edible cookie dough,

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cake, cookies, and cake pops. There's always room for a cake pop or a cookie, right? I regretted leaving my solo brunch without dessert but didn't make that mistake a second time. Aimee Filippetti's newest creations include a tantalizing molasses cookie that vanished in my car on the way home before

I could share (shame on me), and a hot cocoa cupcake. Chef Aimee bought Bleu Squid with her Mom, Gail Filippetti, and revamped the menu while retaining favorite items from Bleu Squid and Never Enough Bake Shop. Visit often to discover your new favorites. Snag some if you see molasses cookies or vanilla sandwich cookies filled with ganache as they may not be available on your next visit.

Whether you crave a weekday brunch, a healthy bowl, or a hang out with friends, Toast + Tonic Creative Kitchen has it all, and abundant parking is always free. Pro tip: meals and baked goods are thoughtful gifts for hard-working employees and friends.

27 Coogan Blvd. Suite 16 Mystic, CT, near Mystic Luxury Cinemas. 860-536-6343 Open Sun. - Wed. 7 am - 3 pm, Thurs. 7 am-8 pm, Fri. & Sat. 7 am-9 pm. www.ToastandtonicCT.com

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HEARING AID



The Groove Krewe **Featuring** **Jonathan Boogie Long** *"Blues From The Batou"*

Way down in South Louisiana, where clubs abound and the music is always hot and fine, the Mardi Gras clubs are called Krewes by the local folks. In a nod to this tradition, three musicians and songwriters have formed a band they call the Groove Crew, with a twist: each recording features an especially accomplished musician and vocalist to take the lead.

This approach allows each collection of songs to have a unique, special quality, as the featured artist is given room to freely roam and express themselves. The three core members provide some of the best backing music going, calling on the sounds of New Orleans and beyond. An added bonus, for the three and for their audience, is the interpretation given to the five original songs they have written for this recording.

On this particular album the featured artist is Jonathan Boogie Long, an acclaimed and accomplished guitarist and singer. Long jumps right into the music with the opening track, Ain't No Doubt About It, an energetic blues number which allows a space for the guitarist to show off his proficiency. His riffs and solos are in a league with Joe Bonamassa, with whom he has performed. On the second track, Lightnin' Done Struck Again, he invokes the sonic touch of BB King, with whom he also performed.

Dangerous Curves has a bit of funk in its beat, with flourishes of Detroit - style backing vocals echoing to Long's vocal inflections. The guitar solos are all Jonathan

Boogie Long. Empty Pocket Blues is an energetic blues piece, with more of the harmonizing backup vocals.

This is a fine, though short, collection of new songs, written by variations of the three organizers of the project, Rex Pearce, Nelson Blanchard, and Dale Murray. The format allows them to present their songs through the voice and musicianship of an exceptional talent, while they provide much of the tightly played supporting music. More info may be found on Facebook, look for The-Groove-Crew.

- Jon Persson



Dom Martin *"Buried In The Hail"*

Forty Below Records

Dom Martin is a multi award winning Irish guitarist, hailed by many as the successor to the legendary Blues/Rock artists Rory Gallagher and fellow Belfast man Gary Moore. His recognition is far and wide with a multitude of awards including: instrumentalist of the years 2022 and 2023 uk, Blues awards Acoustic artist of the years 2020, 2021, and 2022 uk. He is another quality, well established star in the Forty Below Records label family. Before we get into Dom Martin's music I would like to give a quick word on Los Angeles based independent record label, "Forty Below Records", founded by producer/engineer Eric Corne. For several years Forty Below Records and Sound Waves Magazine (namely me as music reviewer) have gone hand in hand to offer reviews on several of their top quality talents such as John Mayall, Joe Louis Walker, and Tony Holiday to name a few, and now Dom Martin. We congratulate Eric Corne's knack for consistently finding top talent.

As for Dom Martin's music and creativity, he is an unusual bird with great acoustic guitar playing talent ala Leo Kottke and in the next breath he does an 180 degree turn around with a "Riders On The Storm" Doors style song ala Jim Morrison, and not to mention his deep raspy vocals giving his songs a touch of darkness. Yes, Martin is "that" diversified. The opening track "Hello In There" with its acoustic finger picking style and gentle reverb effects sound like sweet Angels coming down from heaven. And I could go on and on how he rearranged the Patsy Cline song "Crazy" on the track with the same title, and then go on to perform what sounds to my ear as acoustic Led Zeppelin. Most of you know me as a guitar tone junkie and vintage amp collector, and when Martin is playing the blues in full throttle like "Belfast Blues" and "Howlin" he gets this amazing grunge gain, tube tone which is most notably in "Unhinged". My favorite track of this diversified array of musical talent? I have to say my favorite is "Lefty 2 Guns" where Martin's mind and soul clearly get lost in his creativity. In all my years of music reviews this soulful, passionate slow blues rendition easily makes it in my top 10 Blues songs. Spoiler alert, most of the tracks on this album are going without a doubt on my personal play list. If you can wrap your ears around a body of work that includes very different genres all done by the same talented artist I would strongly recommend investing the price of admission for this highly entertaining music roller coaster ride. Dom Martin "Buried In The Hail" CD available on Amazon. Last I checked there were only 8 copies left (but more on the way).

Until Next Time - Adrian Webb



Mudslide Charley *"Clearwater Junction"*

Mudslide Charley is a band name that conjures up ideas of what the band must have to sound like, and so, poses an immediate challenge for the band to live up to.

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This the six members, with a few guest performers, of the band pull off with an ease that can only come with time and devotion to their art.

One thing that helps make this album an entertaining listen is the variety of lead vocalists, each marked by both passion and the seasonings of time. The musicians support the singers with tight, rhythmic tones and melodic fills. The sound is straight out of the delta, a bit of swamp, with a bit of the wide-open-plains thrown in.

The first song gets right into the swamp, as Liza Ginnings sings "working my way to the bottom from the top, waiting for the Other Shoe to drop." Bootsy Basil is driven by the bass playing of Paul Kelley, with organ fills and Ginnings insistent vocals.

Road To Brookston features one of the male vocalists, with chances for a variety of instrumental fills: piano, harmonica, saxophone. Little Miss Molasses is quick paced, with piano, sax, and other solos, a song that would fit perfectly with a Western saloon in a rough frontier town back in 1870 or so.

Reactionary Man twangs with the bayou blues writ large, steel guitar and harmonica stretching to set the tone. Look Away is a slow, bluesy piece, slide guitar setting the mood: Liza Ginnings provides the vocals, singing "Look Away from my sorrow and my pain." The music returns to the old-time saloon, this time with saxophone, piano, and the whole ensemble joining in a call and answer session.

This is a thoroughly enjoyable album, eleven original songs that carry a freshness and energy from start to finish. More info may be found at www.mudslidecharley.com, or on Facebook at MudSlideCharley.

- Jon Persson



Righteous Villains

"Unusual Suspects"

Pine Audio Records

*From their promo sheet provided by Night Train PR - "On their debut album,

www.swaves.com

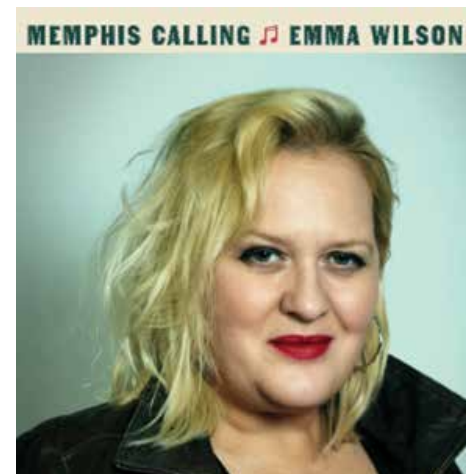
Unusual Suspects (2023), the Righteous Villains flirt with a myriad of classic blues styles while forging new ground. Filtering Chicago and Memphis grooves through an old-school West Coast template, they create a groove that swings as much as it rocks. "We consider ourselves modern blues," notes guitarist Brian Gerbracht. "We don't play in the traditional 12-bar, 1-4-5, mode too much. When you have three songwriters bringing in different ideas it's almost a guaranteed things are going to go in a number of directions, the trick is to bring it all together so it makes sense." "We build on the blues, it's the foundation that holds it all together," adds bandleader/harp player Don Wegrzynowski.

Righteous Villains band members consists of Cody Barcroft, bass - Brian Gerbracht, guitar & vocals - Don Wegrzynowski, harp & vocals - Ryan Campbell, drums. The debut album opens with "Rising From The Ashes" which unfortunately sets the tone for most of the album with mediocre vocals and guitar playing. The ever constant harp player Don Wegrzynowski plays harmonica off key and limited licks. However, as I continue listening all is not lost. By the third track "Soul Of The City", the band starts to show a new side with this soulful blues rendition that has depth with rich layers. Loved the guitar vibrato/slap echo tones which gave the song a nice vintage feel. In "Cops Are Cool" the band shows it is capable of a catchy, unified driving back beat with lyrics that pay homage to the Jan. 6 Capitol Riots. In "Our Love Is Real" you can easily hear what I mean when I say the harp is way over-stepping to the point of reaching obnoxious head ache territory, and the vocals need work as well. By the end of this song I guarantee you'll be glad its over. Next up we have "Different World Of Pain" which I found to be an amusing track because it strongly reminded me of Cab Callaway's hit song "Minnie The Moocher". In "Price Of My Soul" the band finally shows it has hidden talent with an excellent example of 70's style rock. The drummer really shines on this one - Excellent! If you close your eyes you would swear it was vintage Allman Brother's Band playing BUT someone PLEASE take the harp away from Wegrzynowski. The last track of the album is "My Thoughts And The Blues", another soulful blues song with a spotlight on the bass player, Cody Barcroft adding nice touches to this track. As for my overall impression, Righteous Villains has the "bones" to be a top notch blues band but changes are definitely needed. As a music producer "wannabe" and with many years in the industry I would immediately tone down the harp player. Wegrzynowski needs

to understand a little harp goes a long way. I would keep Gerbracht as a rhythm guitarist and get a good lead player, and maybe add a blues keys player and/or add horns. Also important is to get a social media savvy public relations firm. I had to literally scour the internet to find any info on this band and as for buying their album? Good luck with that.

Also, there is a heavy metal band in Europe with the same name, "Righteous Villains" with a much better website and online presence. Don't confuse them.

Until Next Time - Adrian Webb



Emma Wilson

"Memphis Calling"

Independent

British rhythm and blues singer Emma Wilson has been influenced by the music of Memphis, Tennessee in the U.S. since childhood so she jumped at the opportunity to record her second album with Sam Phillips Recording located there, with producer Scott Bomar. Already taking the U.K by storm, she was named "Emerging Blues Artist of the Year at the U.K. Blues Awards" in 2022.

Her new album Memphis Calling features an impeccable production sound, backed by seasoned session musicians with a mix of originals and covers. The opener "A Small Word" is heavy on the horns with a nice groove. Wilson's sassy vocals take over the next tune, a cover of the classic Memphis soul tune "Water," by Steve Cropper and Eddie Floyd. "Watching You Leave" features Wilson's glorious upper register singing voice and then she slows it down with a cover of Ann Peebles' "I Still Love You," written by Willie Mitchell. Echoes of Bonnie Raitt abound in "What Kind of Love" while "I'll See You in the Morning" starts off pop-ish but then starts to groove.

My favorite tune on the album is "Drug," a super funky, gritty, in your face song with

Continued Page 24

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Tenth Annual Rock and Roll Show to Benefit Stand Up For Animals

The annual Rock and Roll Christmas Show, benefitting Westerly's Stand Up For Animals shelter, is turning "the big one-oh"! The tenth version of the popular yuletide event takes place on December 17 at The Knickerbocker Music Center.

The show's producers, John Speziale and Keith Cowley, are proud to announce a musical lineup headlined by The Friends, featuring well-known local musicians Brad Bensko (guitar), Amie Coffey (lead vocals), Sandman Allen (lap steal), Ken Serio (drums), Dave Allen (bass), and John Speziale (keys). Opening the show will be Christmas Fiddler Craig Edwards and, returning for their third appearance, the popular and talented band The Carleans.

Also appearing will be Dancing Santa and the show's mascot, stand-up comic Puppet Santa.

All are invited to enjoy the music, dancing, food, libations, raffles, and, of course, the annual Hula Dancing Contest!

Show starts at 6:30 pm. Tickets are \$15, available at the door and on The Knickerbocker website.



Hearing Aid Continued

lots of attitude, which should be Wilson's signature song. Then she covers the blues standard "Hoochie Coochie Man," changing the word man to mama, with a slow groove and lots of fun. The closer, "Since I Fell for You" is a jazzy rendition of the 1945 classic song written by Buddy Johnson. Wilson seriously sings on this one, with long notes full of emotion, and it is simply, beautiful.

Link: <https://www.emmawilson.net/>

-Sue Menhart



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SOUND WAVES MAGAZINE BACK ISSUES

Sound Waves was 1st published in August of 1990. Since then we have kept at least 20 issues of each month and now we are putting them up on Ebay. These magazine have never been circulated.

This means 33 years of the magazine!

The site is up but still needs to be refined, but some issues are there to view. We are only up to 1994.

This is going to take awhile!

www.ebay.com/str/soundwavesmagazine



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Nick Bosse Continued

pedal steel, banjo, fiddle, bass, drums, and electric guitar. The other night at Sneekers in Groton, Northern Roots pedal steel player Brian Straub sat in on Bosse's solo show. It was fun to watch him add melodies to one of Bosse's new songs that he had never heard before. I asked Straub why he likes playing music with Bosse. He said, "I like playing music with Nick because the songs he writes and covers are traditionally written based on real life situations with good melodies. Playing the steel with Nick allows me to enhance the songs and add subtle flavor and depth, hence more feeling when listening to the words."

I also asked Don Barnes, electric guitar player with the Northern Roots, the same question. He said, "Well, I'd like to say something and bust his stones lol but I'll say playing with Nick is the greatest gig a guitar player could ask for. His passion for music is incredible and shows. Not just on him but how he pushes all the people he surrounds himself with to just push a little harder each time. Nick is the best dude there is to work with."

SM: You play many shows with a full band, The Northern Roots. Tell me about that.

NB: I lost a good chunk of my band this year due to various reasons. I'm thankful I've had the chance to work with all of them. My right-hand man is my lead guitar player Don Barnes. If I lost him, I don't think I would have a band anymore. His whole family treats me like family. He helped me come out of my shell as an entertainer. He is the one that whispers things in my ear when we're on stage. We were at Rhythm & Roots in Charlestown, Rhode Island opening for Little Feat in front of three thousand people and he said, "Well look at that, they don't even know you're an a**hole." [he laughs]

New EP coming in 2024

In November 2023, Bosse returned yet again to Nashville to record a seven song EP. His friend Mickey Lamantia, an American Country Singer/Songwriter from Cranston, Rhode Island hooked him up with producer Bill McDermott whose past clients include Brett Eldredge, George Strait, Tim McGraw, Brad Paisley, Martina McBride, John Michael Montgomery, Vince Gill, Billy Currington, Emmy Lou Harris, Jo Dee Messina, and Gretchen Wilson. This time he recorded at OmniSound Studios right on Music Row. Clients include Blake Shelton, Miranda Lambert, Kenny Chesney and Taylor Swift. Session players included Mike Johnson (Reba McEntire's touring pedal steel player) and James Mitchell (artists' albums range from Cole Swindell to Willie Nelson) on lead guitar.

SM: When can we expect the new EP?

NB: I want to release a song in January 2024, one in February, one in March, then the full seven song EP after that in 2024. The new album will be different than anything I've put out. It's more traditional country. A lot less outlaw country. The theme is mental health. I'm still thinking about the title.

SM: Who do you want to meet for coffee (dead or alive)?

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NB: Waylon Jennings. He's my hero. I got his guitar right here [shows me his tattoo.] I visited his grave in Mesa, Arizona. I brought a nip for him. I played for him and I put my guitar pic in the dirt by his grave. It was 115 degrees. He has a very modest regular sized stone, and there was bird shit all over it. I poured water over it and it evaporated immediately. I played some of my songs, I played some of his songs. That's when I swore over his grave that I would never betray my values when it comes to playing country music, just for the sake of making it big. I take that very seriously.

In 2022, Bosse won Best Male Performer by the New England Music Awards and was named Locals Live Champion at Mohegan Sun's Wolf Den competition. Catch him live, while you can, and look out for the new single in January 2024. Link: <https://nickbosse.com>

Check out his Upcoming Shows in this month's Band Dates.



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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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FRIDAY, 02.09.24 | 8 PM

Honoring the music of Ronnie Van Zant's Lynard Skynard and SoulShine, an Allman Brothers Experience will take the stage at the Garde for an evening of classic southern rock that is sure to rock the house.

WORLD BALLET SERIES: SWAN LAKE

SUNDAY, 02.11.24 | 6 PM

Experience the legendary! Swan Lake, the ballet of all ballets, will be performed one night only as a part of the World Ballet Series. See the iconic Dance of the Little Swans, count the 32 fouettés performed by Odile and immerse yourself in magical Tchaikovsky's music.

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TUESDAY, 02.27.24 | 7:30 PM

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THE LIFE AND MUSIC OF GEORGE MICHAEL

SUNDAY, 03.03.24 | 7:30 PM

The Life and Music of George Michael is a brand new concert-style show that chronicles the amazing journey George Michael had with music and his fans. The show captures the performance and sound of George Michael with staging and lighting while telling his story through early music hits from Wham! and his illustrious solo career.

360 ALLSTARS

FRIDAY, 03.08.24 | 7:30 PM

A magnificent, colourful and astonishing expression of a generation that has reinvented the circus, 360 ALLSTARS is a revolutionary production that will leave you dizzy with excitement!

RED HOT CHILLI PIPERS

SATURDAY, 03.16.24 | 8 PM

Bagpipes with attitude. Drums with a Scottish accent. A blazing rock band and show so hot, it carries its own health warning.

CHAZZ PALMINTERI IN: A BRONX TALE

SATURDAY, 03.23.24 | 8 PM

Bagpipes with attitude. Drums with a Scottish accent. A blazing rock band and show so hot, it carries its own health warning.

AN EVENING WITH DAVID SEDARIS

Humorist & Best Selling Author

WEDNESDAY, 04.03.24 | 7:30 PM

David Sedaris is one of America's pre-eminent humor writers. He is a master of satire and one of today's most observant writers

ANOTHER TEQUILA SUNRISE:

A TRIBUTE TO THE EAGLES

SATURDAY, 04.06.24 | 8 PM

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

WHOSE LIVE ANYWAY?

THURSDAY, 04.11.24 | 7:30 PM

90 minutes of hilarious improvised comedy and song all based on audience suggestions. Cast members Ryan Stiles, Greg Proops, Jeff B. Davis, and Joel Murray will leave you gasping with the witty scenes they invent before your eyes.

COLIN HAY: SOLO

With Special Guest: Lazlo Bane

FRIDAY, 04.12.24 | 8 PM

Beloved for his intimate, confessional live shows, Colin Hay is widely known for being the influential and celebrated front man of Men At Work with multi-platinum hits that include Down Under, Who Can It Be Now and Overkill among many others. This show will feature Colin Hay and his fantastic band of LA based musicians playing songs from both the Grammy winning Men at Work catalog and Hay's solo catalog, including hits like Waiting For My Real Life To Begin, Beautiful World and many more.

INVINCIBLE:

A GLORIOUS TRIBUTE TO MICHAEL JACKSON

SATURDAY, 04.20.24 | 8 PM

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With special guest: Chris Jacobs

WEDNESDAY, 05.15.24 | 7:30 PM

The real-time exuberance Tommy Emmanuel brings to every note of every song he plays is palpable and infectious. He is a true virtuoso.

An Intimate Evening with

DAVID FOSTER & KATHARINE MCPHEE

THURSDAY, 05.16.24 | 7:30 PM

This intimate show with the powerhouse duo will be packed with David's hits, from Chicago, Whitney Houston, Celine Dion, Josh Groban, Michael Bublé etc. and Katharine's biggest songs from American Idol, Smash, and Waitress. Plus some of their favorites that they just love!

John Cameron Mitchell & Amber Martin in

CASSETTE ROULETTE

FRIDAY, 05.17.24 | 8 PM

Broadway fanatics and cabaret addicts unite! Tony Award-winning star of stage and screen John Cameron Mitchell teams up with international cabaret powerhouse Amber Martin for Cassette Roulette, an irreverent and hilarious evening of songs and stories—all chosen by the hand of fate and the artists' unpredictable game of "cassette roulette."

BLIPPI

THURSDAY, 06.27.24 | 6 PM

Dance, sing, and learn with Blippi and special guest Meekah as they discover what makes different cities unique and special. Will there be monster trucks, excavators, and garbage trucks galore? You bet! So get ready to shake those wiggles out and OJ Twist your way through this brand-new musical party!

RUMOURS: A FLEETWOOD MAC TRIBUTE

FRIDAY, 06.28.24 | 8 PM

Rumours will leave you wanting more. Rumours will make you relive those Fleetwood Mac memories.



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