

Sound Waves

**Volume 22
Issue 12
September 2012**

**NEIL ARMSTRONG
MACEO PARKER
CANDYE KANE
LEE DURANT
JOE BONAMASSA
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RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

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Interview
with**

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28 AQUANETT	29 COMEDY NIGHT

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INSIDE THE WAVE

Music Notes	Pg. 6
Bar Fly Journals	Pg. 8
Band Dates	Pg. 10
Concert Dates	Pg. 11
Cover Story	Pg. 14
In Concert	Pg. 16
Good Eats	Pg. 19
Hearing Aid	Pg. 20
Going for a Cruise ..	Pg. 24
Breakfast with Bikers	Pg. 25
Classifies	Pg. 26



photo by Karsten Koch

Voice Overs
Voice Overs

TV Commercial
Work

Emcee

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Sound Waves

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7 CHRISTOPHER JOHN	8 MIKE & PAT
14 RON DRAGO	15 DRAW BRIDGE BAND
21 BEN FRIERT	22 SHAWN TAYLOR
28 TBA <i>Call for info</i>	29 SAM E. JAMES

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MUSIC NOTES



"The Eagle Has Landed": Neil Armstrong An Appreciation

By Mark T. Gould

It was shortly after 4 p.m. on Sunday, July 20, 1969, and Neil Armstrong was looking for a parking place.

You might not think it would be that hard on a summer Sunday, but, after all, Armstrong, with his partner Buzz Aldrin, was attempting to land the Apollo 11 lunar module on the moon, trying to fulfill the prime directive of President John F. Kennedy of only a few years earlier, to land a man on the moon before the end of the decade.

But, it clearly wasn't going to be easy. Armstrong throttled up the engine to slow the module before dropping down on the lunar surface. The site the on-board computers had selected was four miles from the target point, on the southwestern edge of the moon's Sea of Tranquility.

Later, Armstrong would leap into history as the first man to walk on the moon. But, to many, that never would have happened had it not been for his "right stuff" heroics in landing the lunar module.

Seeing that the module was approaching a crater about the size of a football field and covered with large rocks, Armstrong took over manual control from the on-board computers, in an effort to steer the craft to a smoother landing spot. Aside the commander, Aldrin called the coordinates back to Mission Control in Houston.

"Seven hundred and fifty feet, coming down at 23 degrees."

By all accounts, Neil Armstrong was a quiet, private man; an engineer, and most proudly, a test pilot. He was born on August 5, 1930, in Wapakoneta, Ohio. He was of Scottish and German descent. His father was a state government auditor and the family moved repeatedly in the first 15 years of Armstrong's life.

At age two, his father took him to the Cleveland Air Races, which triggered his love of flying. Four years later, he experienced his first airplane flight in Warren, Ohio, when his father took him for a ride in a Ford Trimotor, which was also known as the "Tin Goose."

"700 feet, 21 down."

Within a few years, Armstrong began taking flying lessons, and received his flight certificate at age 15, ironically, before he had his driver's license. He later became an Eagle Scout.

"400 feet, down at nine."

6 SOUND WAVES

In 1947, he began studying aerospace engineering at Purdue University, becoming only the second person in his family to attend college. His tuition was paid by the Holloway Plan, under which he would study for two years, and then commit to three years of service in the United States Navy, followed by the completion of his college education.

"Got the shadow out there."

Armstrong first saw flying action in the Korean War on August 29, 1951, as an escort for a photo reconnaissance plane. On September 3, 1951, Armstrong flew armed reconnaissance over the primary transportation and storage facilities south of the village of Majon-ni, west of Wonsan. While making a low bombing run at about 350 miles per hour, his F9F Panther was hit by anti-aircraft fire. While trying to regain control, he collided with a pole, at a height of about 20 feet off the ground, which sliced off about three feet of the Panther's right wing. Perhaps as a precursor to his moon landing, Armstrong was able to fly the plane back to friendly territory.

"75 feet, things looking good."

Armstrong flew 78 missions over Korea for a total of 121 hours in the air, most of which were in January 1952. He received the Air Medal for his first 20 combat missions, a Gold Star for the next 20, and the Korean Service Medal and Engagement Star. Armstrong left the Navy at the age of 22 on August 23, 1952, and became a Lieutenant, Junior Grade, in the United States Naval Reserve. He resigned his commission in the Naval Reserve on October 21, 1960.

"Lights on . . . Picking up some dust."

Armstrong's first flight in a rocket plane was on August 15, 1957, to an altitude of 11.4 miles. The nose landing gear broke on landing, which had happened on about a dozen previous flights of the Bell X-1B aircraft, due to its design. He later flew the North American X-15 seven times before September 1962, and during his penultimate X-15 flight, he reached an altitude of 207,500 feet, fairly close to the lower reaches of outer space.

"30 feet, 2 1/2 down . . . Faint shadow."

On March 15, 1962, Armstrong was named as one of six pilot-engineers who would fly the space plane, the forerunner of the space-age rocket ship, when it got off the design board.

In the months after the announcement that applications were being sought for the second group of NASA astronauts, Armstrong became more and more excited about the prospects of the Gemini and Apollo space programs.

Unfortunately, Armstrong's astronaut application arrived about a week past the June 1, 1962, deadline. Luckily, a colleague, Dick Day, with whom Armstrong had worked closely at Edwards Air Force Base in California, saw the late arrival of the application and slipped it into the pile before anyone noticed. On September 13, 1962, Armstrong was one of only two civilians to be accepted into the second group of the NASA Astronaut Corps.

"Four forward, drifting to the right a little."

Armstrong was selected as the command pilot for Gemini 8 in 1965, culminating in the first-ever rendezvous and docket with another spaceship. Once again, faced with a potential malfunction during a dramatic roll for the docketing, Armstrong ignored official malfunction instructions and

Continues Page 23

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7 DJ Rob 9pm	8 DJ Rob 9pm	9 300 Pound Gorilla 4-8pm
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21 Adam Martin 7pm	22 DJ 7pm	23 TBA 4-8pm
28 Steve Dunn 7pm	29 TBA 6pm	30 Darik & The Funbags 4-8pm

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BAR FLY JOURNALS



By Stephanie Shawn

Hello, My Sweet Flies...Good Godfrey...another freakin' fabulous month! I can not believe what a fantastic summer, entertainingly (yup, it's a word) and weatherwise, August was. I have done more this summer, than all of last year put together! And trust me, my Body Feels It!

One of the best events of the season was held at a Castle in Old Mystic! The 60th Birthday Celebration of SoundWaves Editor DAVE POTTIE, at Al Drouin and Ann Buonocore's Castle House, was a Party Not to be Missed (Sorry for my attempted destruction of your property!! And I heard Cheryl had heavy hands also..lol!!) Dave's parents, Laren and Ellie, along with

other family members.. I believe the entire SOUNDWAVES Staff, and many more guests and music lovers partied all afternoon and into the evening with Ms. Marci, while Joe Presti of the CIGAR STORE & MORE provided sound!

Many of the revelers posed for pix including writers Bill Harriman, Mark Gould, Ali Kaufman, of the MORNING MOJO 90.9, and my new friend, Chris Marinelli, who gets a special "thank you" for accepting defeat in my "Wikipedia Definition Battle", of Block Island Sound... which is a strait in the Open Atlantic Ocean. Which means the OCEAN HOUSE is on the Atlantic!! Love ya, man! Hope you had a Wonderful time at the Birthday Bash!

Spotted MEG RYAN and daughter, DAISY in Martha's Vineyard, while enjoying lunch and a beverage at SEAFOOD SHANTY with Kelly and Rob Vocatura, of DUNN'S CORNERS PIZZA Fame. Saw Georgia-based Rockers THE CRANKERS at BALLARDS one hot, summer day! Editor Dave and I along with many others had a fabulous day at the Vargas' Pool Party, which was held during the Olympics, so I held my own little dive competition for the crowd...I gave myself Gold!!

Also spotted Twink, Mark Gavitt, Sue Shaw, Jimmy and Julie on the stools at always delicious HENRY HANS in Pawcatuck waiting for the DONAHUE PARK SUMMER CONCERT SHOW to start! An unbelievably good time, with a huge crowd, this event was definitely worth the wait! My sister Betsy, her husband Chris, Stacie, Mike, Tim and Alicia, Donny, Kim and Tommy, who all came by boat, watched SUGAR with us LandLubbers and enjoyed the beautiful summer evening.

Band Two.. DRAW THE LINE started (but us Gals needed a quick refresher



8 SOUND WAVES

over at PRIMETIME CAFE where Carrie and Sue whipped up a Chocolate Grasshopper Martini that was TooDieFor!! Upon our return the Band was in full swing, rockin' out to Old School Aerosmith and they looked phenomenal! I danced the night away with Helen Bell, Julie, Jill and Kris. Wow...great night, Mr. Haberek!

So..this September also promises to be just as busy, with FallFests in many areas, including Misquamicut Beach with the GOLF BALL DROP sponsored by the Westerly-Pawcatuck Chamber, BREWS AND BLUES on the 28th at the WINDJAMMER and WINGS OVER WESTERLY at the Westerly Airport. WOW, as this event is called, is a wonderful family event put on by the WESTERLY AIRPORT ASSOCIATION to give kids a chance to come to airport and get excited about flying. The Young Eagles Program



allows kids from 8-17 to go up in a plane and experience what it could be like to become a Pilot. There will also be a food court, hands on flight simulators, pony rides, and a bouncy house, along with a Classic Car Show and much, much more! The proceeds from this event are used to provide scholarships for kids interested in a career in aviation. Admission is free and is a wonderful family event!

Also, this month is our HANDLEBAR CAFE Giant Pig Roast...dadada dahhh! There will be an enormous Hog with Apple in Mouth! DJ DAVE CHRISTINA will be on hand providing entertainment! A 40' Obstacle Course on site with relay teams of 6 competing for prizes! A Best/Worst Tattoo Contest! Damp T-Shirt (can't say the W Word...uh uh uh, finger waggle) This event is free and open to the public (21+ and over 48 inches). The tattoo contestants will be charged a small fee to enter, as their will be \$\$ prize. (and we don't want all of you showing us every freakin tattoo on your body without some type of monetary incentive!) There will be 3 judges! Hopefully, they will be famous!

The Roast will be held on Sunday September 30 at noon!! A Giant Thank You to LEDYARD LEWIS for donating the Hog and ERIC FRENCH for the butchering (yikes!) and ANDY BICKFORD for his Chef Skills and many others to be mentioned next month! A portion of the proceeds from the many raffles will be given to various local charities, including PRAYING FOR DORIAN and the PAWCATUCK NEIGHBORHOOD CENTER. Please join us...it's gonna be a blast...rain or shine, cuz we have DAVE COOK'S Tents!!

Well, I gotta go! Off to Ninigret Park to see RHYTHM AND ROOTS (looking for Hugh Laurie and David Bromberg) (eat your heart out, Joyce Jones) and camp out for the first time since Girl Scouts!! Oh yes, I Was A Girl Scout! Let you know more about that next month! Get out, enjoy the beautiful Fall Weather, support your local businesses! Ciao for now, my Sweet Flies..I Love You!



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7 SOUL SHOT	8 THE SHARKS No Cover
14 "Friday Relief" DJ Chiangi Dance Party	15 REWIND No Cover FALL FEST WEEKEND
21 TBA Call for info	22 ALTER EGO No Cover
28 Blues & Brews with the Karl Kelly Band	29 TBA Call for info

COLUMBUS DAY WEEKEND

Friday 5th - "Friday Relief" **DJ Chiangi**
Saturday 6th - **NEVER ENUFF** No Cover

BAND DATES

ALTER EGO

14 - Stash's Cafe, New London, CT
22 - Windjammer, Misquamicut, RI

ANDY & BETHANY

15 - Boathouse, Mystic, CT
16 - Ancient Mariner, Mystic, CT 5-8
19 - Sneekers, Groton, CT 7pm
20 - Acoustic Brew, Voluntown, CT
28 - Riverwalk, Mystic, CT
29 - Ancient Mariner, Mystic, CT

A2Z ACOUSTIC DUO

6 - Commoner, New London, CT 6pm
7 - Family Bowl, Waterford, CT 7pm
8 - Mango's, Branford, CT 7pm
12 - Steak Loft, Mystic, CT 7pm
13 - Ancient Mariner, Mystic, CT 8pm
15,16 - GarlicFest, Mystic, CT
23 - Maugle Sierra, Ledyard, CT 2pm
28 - Brown Derby, Uncasville, CT 5pm
29 - Penny Lane, Old Saybrook, CT 7:30pm

BEN KANE

7 - La Vita Gustosa, E. Haddam, CT
14 - Penny Lane, Old Saybrook, CT 7pm
16 - Saltwater Farms, Stonington, CT 3pm
21 - Mango's, Branford, CT 7pm
27 - Ancient Mariner, Mystic, CT 8pm
28 - Stone Fleet Tavern, New London, CT

BRANDT TAYLOR

7,21 - Brown Derby, Montville, CT 5-8
7,21 - Bella's, Putnam, CT
15 - Gold Eagle, Dayville, CT
22 - Lake Tavern, Dayville, CT
27 - Stomping Ground, Putnam, CT 8pm
28 - Sneakers, Ashford, CT 5pm
29 - Brown Derby, Montville, CT

THE CARTELLS

5 - Steak Loft, Mystic, CT 7pm
7 - Taste of Mystic, Mystic, CT 6pm
8 - Kate Center, Old Saybrook, CT 6pm
12 - Knickerbocker, Westerly RI 8pm

10 SOUND WAVES

15,16 - Vineyards, Stonington, CT 1-5pm
15 - Bill's Seafood, Westbrook, CT 7:30pm
16 - Atrium, Mashantucket, CT 8:30pm
28 - Maugle Sierra, Ledyard, CT 2-5pm

DAN STEVENS

7 - Fred's, Willimantic, CT
8 - Crown & Hammer, Collinsville, CT
9 - Delta Grill, New York, NY
14 - All Souls, New London, CT
16 - McSeagull's, Boothbay Harbor, ME
17 - Mine Oyster, Boothbay Harbor, ME
18 - Dolphin Striker, Portsmouth, NH
19 - Gumbo, Worcester, MA
20,28 - Perks & Corks, Westerly, RI
21 - Chamard Vineyards, Clinton, CT
22 - Farmer's Market, Old Saybrook, CT
23 - Angelico's, E. Hampton, CT
30 - Burke's Tavern, Niantic, CT

DAN WATSON

4,18 - Daniel Packer, Mystic, CT
13 - Bridge, Westerly, RI
16,17 - Harp n Hound, Mystic, CT

THE DRAWBRIDGE BAND

15 - RiverWalk, Mystic, CT 8pm
22 - Lyon Farm Fest, Andover, CT 2-6pm

EIGHT TO THE BAR

7 - Friends Café, Southington, CT
8 - Fall Festival, Cheshire, CT 5-7pm
9 - Taste of Mystic, Mystic, CT 2-4:30
14 - Billy Tee's, Cromwell, CT
20 - Hard Rock Café, Tampa, FL
21 - Casino Ballroom, Gulfport, FL
22 - Beach Club, Naples Beach, FL
27 - Valenti, Wallingford, CT 5-8
28 - Red Rock, Hartford, CT
30 - Fairgrounds, Brooklyn, CT

FUSION

7 - Back Porch, Old Saybrook, CT
16 - Upper Deck, Westbrook, CT
22 - Sidewalk Cafe, Hartford, CT

THE GOAT ROPERS

14 - VFW, Taunton, MA
23 - Legion, Webster MA 4-8
29 - St. John's, Fall River MA 7:30

GOPHERBROKE

14 - McKinnon's, Hartford, CT
15 - Inn at Newtown, Newtown, CT 8-11
29 - Bidwell Tavern, Coventry, CT

GREEN TEA

7 - Sneekers Café, Groton, CT
21 - Wood River Inn, Richmond, RI

JAMES HARRIS

4,11,18,25 - Harp & Hound, Mystic, CT
5,12,19,26,29 - Daniel Packer, Mystic, CT
7 - Ancient Mariner, Mystic, CT
13 - Steakloft, Mystic, CT 7pm
8 - 84 High Street, Westerly, RI
14 - Maugle Vineyard, Ledyard, CT 5:30pm
21 - Perks & Corks, Westerly, RI
23 - Jonathan Edwards, N. Stonington, CT 4pm
28 - Dogwatch, Stonington, CT
30 - Ancient Mariner, Mystic, CT 5pm

THE LOCOMOTIVES

7,16,22 - Gelston House, E. Haddam, CT
28 - Outback, Killingworth, CT

Ms. MARCI

& THE LOVESICK HOUNDS

8 - Kit Kat's, Pawcatuck, CT 1-4pm
14 - Stash's, New London, CT 6pm
15 - Gentleman Farmer, Plainfield, CT

THE PIRANHA BROTHERS

14 - Elks Club, Westbrook, CT 6:30
28 - Free Spirit Cafe, Vernon, CT
30 - Burger Beast, Westbrook, CT 5-9

RED LIGHT

7 - Chicago Sams, Cromwell, CT
8 - Brown Derby, Uncasville, CT
15 - Music Lady, Central Village, CT
22 - Uncle Kranky's, Jewett City, CT

SAM E. JAMES

29 - Riverwalk, Mystic, CT

STYFF KITTY

14 - Wood River Inn, Wyoming, RI
29 - Marley's, Warwick, RI
30 - Crandall Field, Ashaway, RI

SUNDAY GRAVY

6 - Perks & Corks, Westerly, RI
13,27 - Harp & Dragon, Norwich, CT
14 - Voodoo Grill, Mystic, CT
15 - Malted Barley, Westerly, RI
20 - Hot Rods, New London, CT
28 - Sneekers, Groton, CT
29 - John's Café, Mystic, CT

2 CAT ZOO

20 - Voodoo Grill, Mystic, CT
27 - Bridge, Westerly, RI
28 - Black Sheep, Niantic, CT

VINCE THOMPSON & FRIENDS

8 - Chamard Vineyards, Clinton, CT 5:30
27 - Steak Loft, Mystic, CT 7-10

WICKED PEACH

14 - Hard Rock, Mashantucket, CT
15 - One Pelham E., Newport, RI
21 - Stash's Cafe, New London, CT
22 - Jimmy Buffett's, Uncasville, CT

WOODEN HORSE

8 - Acoustic Brew, Voluntown, CT 8pm
15 - Music Lady, Plainfield, CT

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Carrie Underwood

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Clannad

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Jaimo's Jazz Band

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J. Geils Band

16 - Sun Arena, Uncasville, CT

Jim Weider

27 - Art Cinema, Mystic, CT

KISS

23 - Comcast Theatre, Hartford, CT

Melissa Ferrick

19 - Fete Ballroom, Providence, RI

The Osmonds

19 - Fox Theatre, Mashantucket, CT

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13 - Wolf Den, Uncasville, CT

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Toby Keith

20 - Comcast Theatre, Hartford, CT



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By Jeff Howard

Few guitarists have managed to take the blues genre and turn it on its head with the success of Jimmy Herring. Known for throwing sonic curveballs with jazz tonalities and astounding technical command, Herring's sound never fails to allure the listener. By 2012, Herring's music has come to transcend labels, a feat best showcased by his aptly titled new album *Subject to Change Without Notice*, which features a cohesive array of styles from track to track. As direct and revealing as the album is, interviewing Jimmy Herring provided some fascinating insight into the mind and wisdom of a truly phenomenal musician.

Why don't we start with your new album, *Subject to Change Without Notice*? It's your second album, the first one being *Lifeboat*. How is this new album different from *Lifeboat*?

Herring – Well, I worked with a producer, John Keene, who I've always wanted to work with, and we recorded at his place. I guess it was different in that we had his input on a lot, so that's going to change it right there. My head was in a different place for this particular project also. For the first album, I just wanted to make sure it wasn't a "guitar" record. I came up with a bunch of musicians who valued the music over the instrument you play, which was really important to me. Playing with Bruce Hampton all those years was another aspect that we focused on. You know, "instruments don't matter, it doesn't matter what you play, it's the music that matters." So for that first album, it was real important to me to not put out something everyone expected, which was a "guitar" record with a bunch of guitar, guitar, guitar.

With this album, we have a lot of guests and stuff. I didn't worry about the guitar being everywhere. Although it's not a typical guitar record, it seems to have more styles of music on it, which was never a conscious thing. It just kind of happened that way.

I definite agree about the range of styles. I heard the song "Curfew", which had a country/chicken-pickin' vibe, and then there was some acoustic guitar on another track. A very wide range of sounds for sure. *Lifeboat* seemed like it was a little bit darker, a little greyer, but I like both of them.

Herring – Well thank you, thank you. The *Lifeboat* record was more jazz-influenced, probably. Not that this one isn't at all, but it's not as much. With the first album, I was really into trance-oriented music at that time, which I still am. So there was a lot of that type of thing on the first album, with

14 SOUND WAVES

slow tempos and such.

I know you also wanted to emulate the sound of a vocalist.

Herring – Well yeah, I mean at some point that's the goal. To me, especially in instrumental music, you've got to have something that's got a vocalist quality to it, since there aren't any vocals in the music. I didn't shoot for that on every single song, but there are a few songs where I was going for that kind of a thing.

I hear that sound on "Aberdeen", the gospel tune.

Herring – Yes, absolutely. That was one of the ones I wanted to have more of a vocal quality. Also, "Within You, Without You", that one's a vocal song.

Do you think that listeners in general naturally connect more to a vocalist? Does it reach out the most?

Herring – Well I think that they relate to a vocal quality. Sometimes it's a person singing that they relate to, but I think if you're able to have another instrument to fill that spot in a way that they relate it to a vocal, it can still come across. I don't know that it always has to be a human voice, but the human voice is the most, in my opinion, incredible instrument of all. It's really hard to emulate because it's so unique. It makes sense. We've got all these fancy instruments, expensive amplifiers, pricey guitars, pedals and all these different things that people get caught up in. But really, what it comes down to, is you just want to try to make it sound like a human voice. This is not applied to everyone; I'm really just talking about myself and other people that I admire that I've noticed that quality in, like Derek Trucks or Jeff Beck.

At an Infinity Hall show you covered the Mahavishnu Orchestra tune "Dawn", and on this album you have a great cover of their song "Hope". It seems that Mahavishnu Orchestra and John McLaughlin definitely had a big influence on your musical self.

Herring – "Hope" was off *Birds of Fire*, and I remember my brother had that record. I was just a little kid when I first heard it. The record wasn't new at the time; it was probably 1975. I remember that song really gripping me, even though the idea of playing this music was not even tangible at all at that time. I was just starting to learn how to play three-chord rock. Hearing that song really grabs me. You know it's a mantra? Have you seen the George Harrison documentary that's been airing lately on HBO?

Not yet, I haven't.

Herring –Aw man, you got to see it. It's mind-blowing. Anyway, you know these guys were really into the mantras – not just in their music, but they would chant mantras for hours at a time. George Harrison in that documentary talks about the power of a mantra.

But anyway, a mantra is what that song hit me as, because there's no B-section to the song and nobody takes a solo on the original. An then, as I got older, I realized, "God, if I cover a John McLaughlin tune it's just going to be me covering a John McLaughlin tune." Unless I was able bring something to a song that I felt like was mine, I just felt standoff-ish about doing it. And then, "Hope" pops into my mind and I've always wanted to do something with it. The melody of that song, (sings melody), each one of those melodies imply a chord. So I kind of figured out what the chord progression was, and I started practicing and playing melodies over it. And

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then I knew I needed a B-section even though they didn't have one originally in the song. So I just did a re-harmonization of the chord progression and came up with the figure that you hear at the intro of my version, which wasn't on the original.

Another thing that was really exciting about the record, which I mentioned before, was your Bela Fleck collaboration on that tune "Curfew". Was it fun to work with him in the studio?

Herring – (Chuckles). Yeah, man. I love him. I've always loved everything he's ever done. I'm a huge fan of his, long before I ever got to work with him. I got to work with him all the way back in the '90s when we were doing Aquarium Rescue Unit and he came and played. He played on two songs that we did for our second record that we did back in 1993.

All those Flecktones records, I've got them all. I'm just blown away by him and the way he constantly keeps moving and never seems to sit still. He reminds me of Miles Davis, or John McLaughlin, or Chick Corea; guys that just keep reinventing themselves and they never sit still. Fleck has done that over and over and over and over again. Last year, at Warren's Christmas Jam, I got the chance to play with Bela, and Jeff Sipe and Bill Evans. It wasn't the first time we had played together but it definitely might have been the best time we had played together. I just knew, "I've got to call him when I get ready to do this record." I actually had more than one tune in mind for him but I was lucky to get him on one tune. He's so busy, man.

He was on the road when he did my album. Unfortunately we couldn't be in the same room at the same time. That happens sometimes, if you want to get these great people on your record sometimes they're not available when you're doing it. They can't fly to where you are, so you have to send them a file.

You're going to be doing a tour with Victor Wooten, right? You excited about that?

Herring – I am definitely. Kind of scared (laughs).

Are you going to be sharing the stage with him, or will it just be separate groups playing?

Herring – I hope there'll be some times when we have him join us and play a song or two. I'm sure there will be.

I'd love to catch one of those shows. It should be really cool.

Herring – It'll be really different because he is one of the most stunning technicians in the world. He can do things that just defy the laws of physics and gravity and everything else. He's just stunning. You see when I'm around people like that, it kind of makes me want to just play long notes (laughs).

All through your entire career you've managed to have a nice balance between going "out there" with the jazz tonalities but still keeping a classic blues sound. How do you strike the balance between sounding unique yet still reaching the listener?

Herring – (Sighs). Oh, man. You know, I battle with that. I don't know, I just think that it depends on the music you're playing and who you're playing with. When I was playing with Bruce Hampton, it was an environment that was real conducive to trying to find something different every single night. If you play the same type of thing every night, you would hear it

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from him. You would catch it. He didn't want to hear you playing the same thing every night, even though he never tells you what to play. He wants to provide an environment for exploration. I was real lucky in that I got a chance to just try any and everything with a bunch of like-minded people, for that period of about six years.

Most people play with a normal band, playing normal music, and then they eventually graduate toward playing "out". But for some reason, in my case it happened in the opposite way. I was in Bruce's band, and they were talking about going "out", and we were listening to Ornette Coleman, Eric Dolphy, Sun Ra and Cecil Taylor. All this music was really out there, and I hadn't even really learned to play "in" yet. Bruce was like, "Forget about that harmony and all!" I'm like "Man, I can't forget what I haven't learned yet!"

You can play almost any notes, as long as your phrasing is convincing. I think in most situations, you can bend the listener's ear a little bit by playing something that's a little bit off-color, as long as you introduce them to it with something fairly familiar. And then you find a way to get back in to their good graces, before you've really made them actually think you're horrible.

I'm not a real jazz guy. I'm a rock guy who loves jazz. So I draw from it. I have a couple of jazz-oriented tunes, but for the most part, I'm just a rock guy who loves jazz.

When you're working on these solo efforts, do you have more freedom? Is it at all different from being in bands like Widespread Panic and the Allman Brothers?

Herring – Yeah, sure it's different. Basically, you're a part of a team and it's that way even in solo records too — it's a team effort. The one thing I really like about solo records is that nobody tells me "no." Nobody says, "You can't do that!" Nobody says, "Oh, that overdub... we don't have time for that." All my ideas that I've always wanted to implement could not always be done when I was working with someone else, because of time or constraints or because a producer didn't think it was appropriate. These kinds of things are just a way of life when you're making records with bands and other people that you're working for. Really, your job is to try to serve their music the best you can. If I go make a record with Panic, I'm not trying to throw my vision into it. I'm trying to do what the music needs.

But yeah, it is different, man. I get to try things that I normally wouldn't even try, or wouldn't even ask about. When you write your own music and it's instrumental, it gives you a little bit more room to stretch and try things that you might not have tried before. Like in that song "Kaleidoscope Carousel", I wanted to try a feedback orchestra. John Keene had me go in the room with my amp and I stood next to it where I could get notes to sustain longer and feedback. I got to do it on four different tracks and sometimes even more, where I would try to start in a different spot on the neck for each one. And I'm not listening to the one I did before while I'm doing it, so I don't even know what it's going to sound like when he turns all four of them on.

That's awesome. I think that that covers it all, thank you so much for your time and everything. It was a real pleasure.

Herring – Well thank you, man. I appreciate it.

Jimmy Herring's sophomore solo effort, Subject to Change Without Notice, will be released August 21st under Abstract Logix. For more information on the album and Jimmy Herring tour dates, visit jimmyherring.net.



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Tuesday August 21 was another beautiful summer night to get out and catch some live music. New Haven's Cafe Nine was the setting for a rare appearance of the Superhero Chick herself Miss Candye Kane playing with Laura Chavez on guitar, Kennan Shaw (bass) and "Baldhead" Fred Rautmann (drums). Cafe Nine has undergone some changes that make it a bit more roomy without losing any of it's classic intimate vibe. Or it's great staff, you feel right at home no matter who or what you are.

Candye is a survivor in the true sense of the word. Her life story, which if now forming into a true novel, is a work that seems far more fiction than fact. Dysfunctional upbringing that included a mom that taught her to shoplift, (her mom later became a cop on the LAPD), becoming a teenage mom, victim of abuse, adult film star, Cancer survivor, on and on her journey is one that seems as if it could have been lived by several people not just one. Her life has given her many lessons that she shares during her show. The greatest lesson that I get from her is don't give up, don't give in and share good energy because in doing so it comes back.....multiplied. Candye, looking beautiful in a vintage silver sequined frock, took the stage with uber-talented Laura Chavez. It was a show that was sprinkled with messages of hope and more than just survival...thrive, don't just exist, live. It was as if we were medicine for her and she for us.

The songs she sang were favorites, "White Trash Girl, Superhero", "I Love You", "All You Can Eat, and You Can Eat It All Night Long!". Some came from her last CD, Sister Vagabond and all were well received and left us wanting more, which she gave us with two encores that included a cover of I Want Candy, and we do, I would take a cavity for her. We got a rendition of You Need Love and a lesson on Willie Dixon the originator of the song, Muddy Waters who first sang it, Led Zepplin that got sued over it and the blues in general. She is an advocate for keeping the blues alive and well. Sharing it with the next generation and making it so cool it's hot.

A very special treat came early in the show when the legendary guitarist Debbie Davies jumped up and shredded through a few tunes with Laura. It was Debbie's birthday but we got the gift. She is starting off a brand new year and has released a new CD "After the Fall" in July.

I had the pleasure of interviewing Candye Kane earlier that day on my radio show, Morning Mojo on WCNI. She had said she ultimately wanted people to leave her show feeling better than when they had come in. Job well done Miss Kane, very well done, thank you and please come back real soon.

Get more info on all of the above her at these links;

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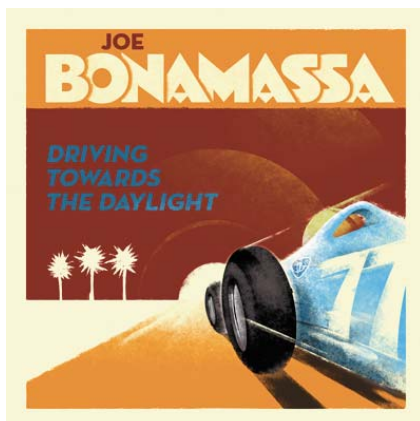
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J & R Adventures

Joe Bonamassa continues to establish himself as the premier blues rock artists today. "Driving Towards the Daylight", Bonamassa's eleventh studio album and thirteenth record of his career, represents a return to the pure roots of the blues, delivered with the fire and the flair we have come to expect from the talented prodigy. Still a youngster at age 34, Bonamassa had a head start on his contemporaries, stepping on stage alongside the legendary B.B. King at the age of 12. He hasn't looked back since.

One of the busiest artist in music today (reference his recent recording efforts with Beth Hart and Black Country Communion in addition to 200+ live shows annually), Bonamassa continues to expand his musical catalog and has the chops and the foresight to lend his personal stamp to any type of music he chooses to tackle. His selection of covers and contributions of original material on "Driving Towards The Daylight" are carefully chosen and delivered with authority. Kevin Shirley (who has worked with Aerosmith, The Black Crowes, and Led Zeppelin to his credit), returns in production for a seventh collaborative effort. The partnership continues to create outstanding results.

Carefully selected covers are delivered in pure Bonamassa fashion, a perfect hybrid of authenticity and burning six-string work. Howlin' Wolf's "Who's Been Talkin'" includes a verbal introduction recorded from the legend himself (a nice tribute) before breaking into its signature blues riff. Along the same vein is Willie Dixon's "I Got All You Need", which showcases Bonamassa's creative guitar tone. It is this avenue that Bonamassa is most comfortable driving, and, outside of Eric Clapton, few artists can rise to the occasion in this format as well as Bonamassa. Sharing a birthday with Robert Johnson (May 8th, 66 years apart) may be more than a coincidence. "Lonely Town Lonely Street" (Bill Withers) and "New Coat of Paint" (Tom Waits), each featuring guitar contributions from Aerosmith's Brad Whitford, are lesser known covers that fit nicely into "Daylights" theming. Yet it is Bonamassa's own contributions that shine the brightest. "Dislocated Boy", which opens the set, tells an autobiographical story of Bonamassa's storied career. His creative guitar riffs and the harmony vocals on "Heavenly Soul" and "Somewhere Trouble Don't Go" work to perfection. Then there's the title track. Never before has Bonamassa, the songs' co-writer, delivered such a moving piece of music that is destined for mainstream radio, if only today's listeners were out there looking for such quality. Those who appreciate music have already recognized this bluesy ballad as something special. Australian rocker Jimmy Barnes closes the disc with a more than admiral efforts on vocals with his own "Too Much Ain't Enough Love", another highlight. In addition to Barnes, Bassist Carmine Rojas is joined in the studio by some outstanding guest musicians including Whitford and his 17-year-old son Harrison, Blondie Chaplin (guitar), Anton Fig (drums), Doug Henthorn (backing vocals), Michael Rhodes (bass), Arlan Schierbaum (piano), and Pat Thrall (guitar).

Bold and packed with plenty of punch, "Driving Towards The Daylight" is a gem for Bonamassa fans and a terrific snapshot of his capabilities for newcomers to discover. With plenty of variation and enthusiasm to burn, "Driving Towards The Daylight" is a strong effort from one of today's very best. A string of five straight solo albums reaching number 1 on Billboard's Blues chart looks to be extended to six, as "Driving Towards The Daylight" is arguably Joe Bonamassa's strongest

self (a nice tribute) before breaking into its signature blues riff. Along the same vein is Willie Dixon's "I Got All You Need", which showcases Bonamassa's creative guitar tone. It is this avenue that Bonamassa is most comfortable driving, and, outside of Eric Clapton, few artists can rise to the occasion in this format as well as Bonamassa. Sharing a birthday with Robert Johnson (May 8th, 66 years apart) may be more than a coincidence. "Lonely Town Lonely Street" (Bill Withers) and "New Coat of Paint" (Tom Waits), each featuring guitar contributions from Aerosmith's Brad Whitford, are lesser known covers that fit nicely into "Daylights" theming. Yet it is Bonamassa's own contributions that shine the brightest. "Dislocated Boy", which opens the set, tells an autobiographical story of Bonamassa's storied career. His creative guitar riffs and the harmony vocals on "Heavenly Soul" and "Somewhere Trouble Don't Go" work to perfection. Then there's the title track. Never before has Bonamassa, the songs' co-writer, delivered such a moving piece of music that is destined for mainstream radio, if only today's listeners were out there looking for such quality. Those who appreciate music have already recognized this bluesy ballad as something special. Australian rocker Jimmy Barnes closes the disc with a more than admiral efforts on vocals with his own "Too Much Ain't Enough Love", another highlight. In addition to Barnes, Bassist Carmine Rojas is joined in the studio by some outstanding guest musicians including Whitford and his 17-year-old son Harrison, Blondie Chaplin (guitar), Anton Fig (drums), Doug Henthorn (backing vocals), Michael Rhodes (bass), Arlan Schierbaum (piano), and Pat Thrall (guitar).

studio recording to date.

**** 1/2 - Don Sikorski

LEE DURANT

"Trazom"

Trazom is the newest album by Lee Durant, a musician living in Southeastern Connecticut, playing shows around the area; at venues, bars, and even for nursing homes. I asked him about the album, and he said his health was one factor that pushed him to create it.

"...and I was going through some heart palpitations, and I didn't know if I was gonna live long, so I decided that I should try to do a CD, and try to really work hard on it, in case I'd die."

He composed this eclectic album, which is available at www.LeeDurant-Music.com, from a springboard of various influences. Traces of Frank Zappa, the Beatles, Mozart, and Beethoven are all clear to the listener.

Trazom's tracks are a collection of the sounds of airy bluegrass, beautiful vocal harmonies, rock and roll, psychedelic rock, and blues.

Lee's fun-loving vibes are reproduced in the album, along with more serious messages that create a striking balance.

I asked him about the track, "The Atomic Comb," and where he found the influence. He replied, "Reading about Ghandi. Reading about his ideas of non-violence. At the time, it was in the middle of the winter, and I was taking a lot of pleasure in murdering the fleas on my cat."

"But then I realized that if I really tried to practice the ideas of nonviolence in Ghandi, then I was killing things, I was killing baby fleas, I was killing grandma fleas, and papa fleas. I know they're parasites, and they suck blood, but still, I couldn't help think that it was truly a life, and Ghandi preached that each life was worth the same."

The song is a view of flea extermination on his cat, from the flea's perspective.

Two tracks later, we find the track "Emo," ("Cuttin' myself, 'cause I'm an emo") a humorous yet dark song with funky hard rock instrumentals.

Fact is, the instrumentals are indisputably immaculate throughout the album. Lee Durant is clearly a very skilled guitarist. He even teaches guitar lessons at Ron's Guitars.

He even plays a little banjo in the album, in addition to his airy, folky finger-picking, shredding solos, and beautiful flowing riffs on guitar.

I told him, "It definitely all sounded really well put together, I liked it," to which he responded,

"I worked really hard on it. Too hard. I became too obsessed with the whole thing, and then I got all pissed off at the end, because I couldn't get it done, and now it is what it is."

"There were certain parts that I became completely obsessive with. The lead solo to 'About a Girl I Know'. I mean, I really tried to work that solo, and I thought it was one of the best solos on the album, but when I left from recording it, I had heart palpitations. I mean, I was stressed."

Well, the solo sounds like my brain hitting skull as you blow my mind, Lee. We can tell that you were playing with heart.

**** - Paul J. Busch



MACEO PARKER

"Soul Classics"
Razor and Tie

There's no doubt that Maceo Parker loves soul music with every fiber in his body. The renowned saxophonist, after a career with James Brown and work with George Clinton, returns in 2012 with the album Soul Classics. Backed by Christian McBride on bass and Cora Coleman-Dunham on drums, the live LP features nine covers from a slew of soul icons including Aretha Franklin, Stevie Wonder and Parker's main man, James Brown. The album also marks Parker's second collaboration with the WDR Big Band, the first one being on Parker's 2008 album, Roots and Grooves.

From front to back, Soul Classics is the sound of a well-oiled, fine tuned soul machine (it's no wonder Parker named his 1975 solo record Funky Music Machine.) Christian McBride's electric bass playing is as solid as solid can get. Cora Coleman-Dunham's drumming,

www.Swaves.com

aside from being technically impressive, has a satisfying punch and grandness to it, tying up each song as a nice hefty package. The WDR Big Band brightens up the overall sound, livening up the already-lively songs with stabs and flourishes.

When an artist comes out with an album 40-something years after the start of his career, certain potholes and traps come to mind. Will the artist try to force out a sound that is relevant to the times? Has the artist's creative force run dry? By all means, Parker steers clear of these traps and pursues his musical vision with confidence and passion. The fact that every cut on Soul Classics is performed live from Germany's Leverkusener Jazz Festival certainly helps in making the sound organic. The musicians here communicate with a sense of togetherness that only a live performance can breed.

Parker's choice (assuming he was the one who did the choosing) of what songs to include on the album and when to include them is also worth mentioning. Soul Classics features a tasteful balance of driving funk (James Brown's "Papa's Got a Brand New Bag"), slow ballads (Harold Melvin and the Blue Notes' "Yesterday I Had the Blues") and mid-tempo grooves (Isaac Hayes' "Do Your Thing"). The guitar playing on the tracks "Yesterday I Had the Blues" and "Do Your Thing" (played by Randy Watson and Paul Shighihara, respectively) add a little bit of dirt to an otherwise bright and squeaky-clean sound. Make no mistake; Soul Classics is in no way sterile. Rather, with its grand horn section, gargantuan drums and interwoven bass lines it comes off as a shining and elaborate soul masterpiece, a Rolls Royce of soul albums. Perhaps the best example of the album's luxuriousness comes through in Parker's cover of Larry Graham's "One in a Million You", with its tender horn section providing a lush cushion for Parker to solo over.

Soul Classics, in all its shining glory, should appeal to old and new souls alike. Maceo Parker has put together a compilation of soul covers from the artists that tug at his heart the most, adding his own spin to them in a way that remains accessible, enjoyable and inventive. Clearly, the cogs in Parker's musical mind are still spinning, taking his music to fresh, new and exhilarating heights.

- Jeff Howard



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Music Notes Continued

instead made his own decisions that reportedly salvaged most of the mission.

He was selected for the Apollo program in 1967, and offered the command of Apollo 11, the first lunar landing, on December 23, 1968.....

...It was 4:18 p.m. on that Sunday July afternoon. Piloted manually by Armstrong, the lunar module settled down with a jolt almost like that of a jet landing on a runway, but at an angle of no more than four or five degrees on the right side of the Moon as seen from Earth.

"Contact light. Okay, engine stop."

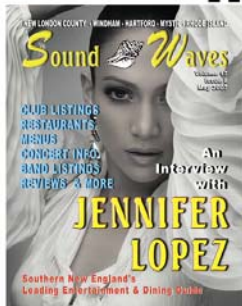
Secure and confident as the pilot and engineer in him could be, and perhaps remembering his Dad introducing him to flying as a little boy, Armstrong radioed back to Earth some of the most poignant words in American history:

"Houston. Tranquility Base here. The Eagle has landed."

Neil Armstrong passed away last month at the age of 82. In his memory, his family asked everyone that night to gaze up at the moon and remember when a test pilot from Ohio found the most famous parking place of all time.



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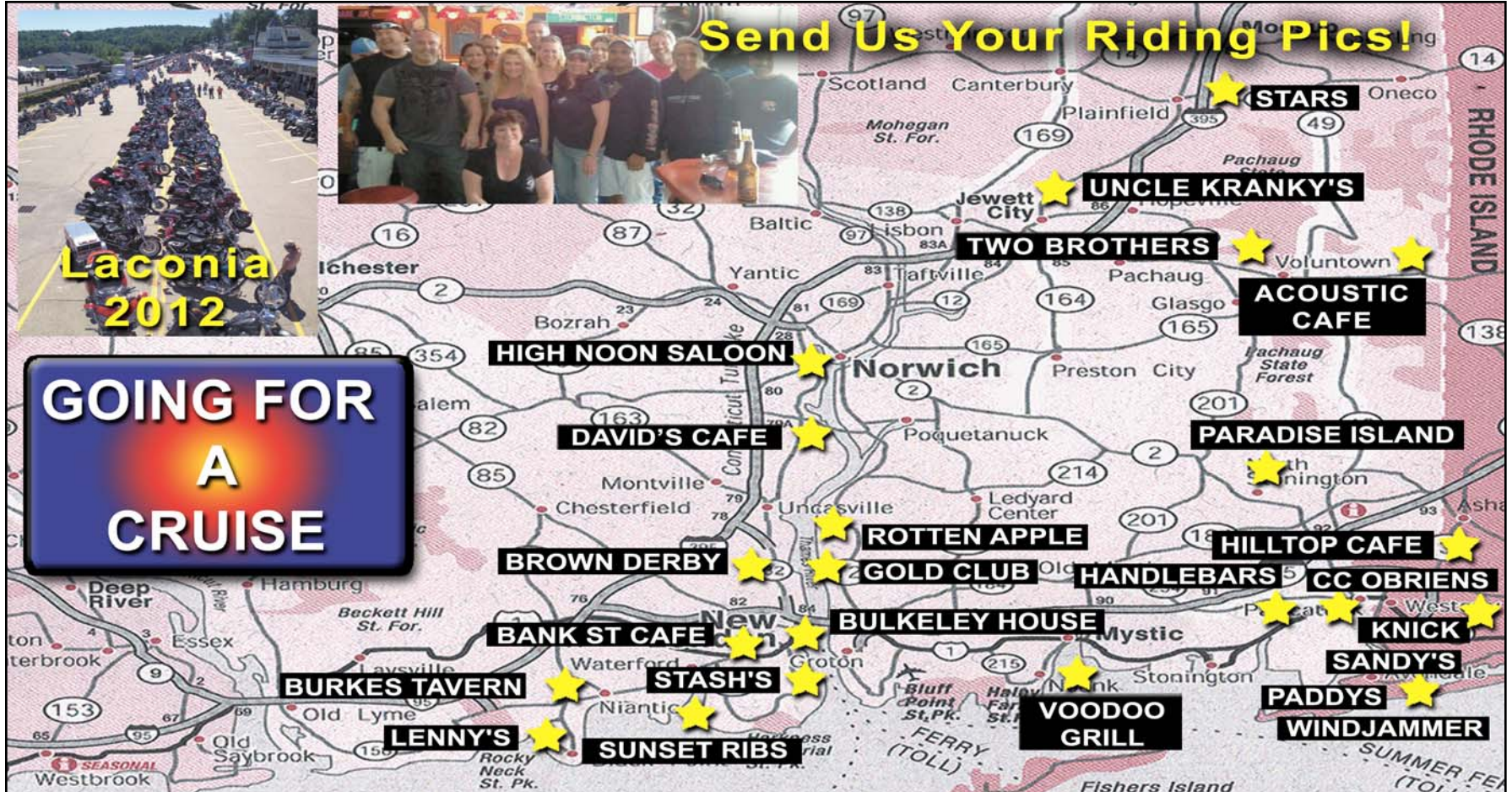
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Cindy Morrone & Heather St. Clair

On a beautiful summer day, everyone wants to be near the shore and we bikers are no different. So on a warm August morning, we headed out for a ride to Narragansett. It's there we found the breakfast gem, T's, in the Salt Pond Plaza. The building is new and large and the parking is plentiful, but we still found a line waiting to be served. We were hungry, but more importantly, several of us needed their morning coffee and no one likes a grouchy biker! The manager was more than helpful, escorting us to the side patio where a friendly waitress brought us our java. The wait was less time than we were told and we were soon seated in the nautical-themed dining room. It's wide open, sunny and cheerful and we were pleased that the seating wasn't cramped.

Our waitress was cheerful and efficient, and despite being very busy, was quick to refill our beverages. The menu had many intriguing choices and it wasn't easy to pick - everything sounded delicious. There are many lunch items as well - and we were closing in on the cusp of lunchtime, but we each opted to stick with breakfast foods.

Soft-tail chose the amazing T's Rose Window Waffle and was more than happy. The sumptuous concoction is comprised of a Belgian waffle topped with strawberries, blueberries (the biggest we've seen in some time), peaches and vanilla yogurt, all sprinkled with granola. This was almost a dessert disguised as breakfast! All we heard from her was "Mmmm mmm"!

Road King chose the Park Avenue Platter, which actually filled two large plates - enough food for the biggest biker appetite - two large pancakes, a ham and cheese omelette, bacon, sausage and homefries. The King deemed it delicious and was still able to put it down! Is there a restaurant in the tri-state area that can fill his belly?

Vulcan opted for the traditional eggs, bacon and homefries meal and was happy with the amount and flavor. Classic went with a more unusual choice - the Philly Brioche Sandwich. The menu says it's "fabulous" and the waitress deemed it her favorite. It was a tasty pile of sautéed steak with onions and roasted peppers, with melted cheese, topped with an egg, on a brioche roll. Carnivore Biker heaven! Classic's only complaint was that she would have loved more roasted peppers; she's a pepper fanatic.

Overall, T's was worth the trip...highly recommended by the discriminating biker gang! And, it has the added benefit of being on route to a terrific ride along the gorgeous Narragansett shoreline.

Our second restaurant stop this month was JR's Shack. There are actually three Shacks: Groton, Waterford and East Lyme. We chose the Groton location on a gorgeous Sunday morning. We were a bit dismayed to see a large crowd waiting for tables, but we were seated in a large booth within about ten minutes. It seemed that the restaurant was a bit understaffed on the day we were there as we had to wait another 15 minutes for someone to take our order, but things smoothed out after that and the waitress was

very accommodating.

The menu is large and varied with Local Favorites, like the Eggs Benedict or the aptly named Mess - a huge pile of home fries, eggs, ham, peppers, tomatoes, mushrooms, sausage and onions covered in cheese and bacon - just what the doctored ordered for those post party Sunday mornings. Soft-tail seems to be in a Belgian waffle mood - she ordered the Banana Split Waffle, the day's special. It was loaded with fruits and oh so decadent! Fat Boy was very pleased with his Eggs Benedict as was Road King with his Waffle Mountain - a Belgian Waffle topped with two eggs, homefries and ham, a veritable biker delight! Once again, the plate was empty! Sporty chose the Popeye, a spinach omelette, made with three eggs and plenty of spinach (she's a healthy biker!). Vulcan and Classic both chose the Classic breakfast (how appropriate), consisting of two eggs, your choice of meat, homefries and toast. Both were pleased, however Classic likes her eggs sunny side up, and like many places, the sunny side eggs were a bit under cooked. But the terrific homefries made up for them. The group noticed the corn bread delivered to a near by table and decided to try that as well and were glad they did. The big slice of golden bread was warm, moist and delicious.

The prices at the Shack are very reasonable which made us all happy - we do have gas to pay for after all!

After our meal, we decided to check out the local tattoo parlors before taking a ride - there are three within a few miles of the Shack. Scallywags happened to be closed that day so we proceeded to 12 Tattoos to admire the portfolios. We all found some great ideas for future ink, with Road King making an appointment for some work. Soft-tail worked up the courage for a nose piercing after much ribbing. (OK lots of ribbing) Liz did a great job and Soft-tail handled it like a trooper! Classic had to leave the room (did you see the size of that needle!?), but there were three phones video-taping, so you may see it on You-Tube! Be sure to give her a "high-five" if you see her out and about!

Once you've finished your breakfast at the Shack, head along the water to Sunset Ribs to watch the boats and hang with your fellow bikers! We did just that - it was a perfect biker day - good food, good friends and a great ride! That's what it's all about!

Eat well and ride safe!

Breakfast with Bikers gives T's a 4 spark-plug rating and JR's Shack a 3 spark-plug rating.

1 plug = keep on riding, / 2 plugs = better than no food at all/ 3 plugs = worth the ride / 4 plugs = put it on your map

For more info, check out www.breakfastwithbikers.com.

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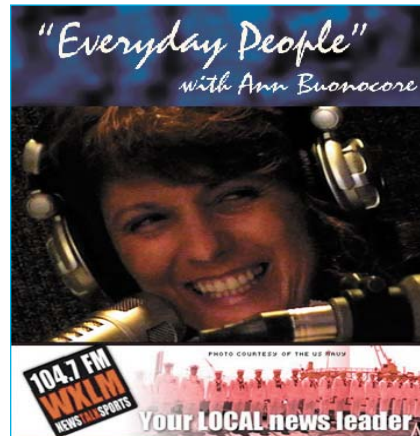
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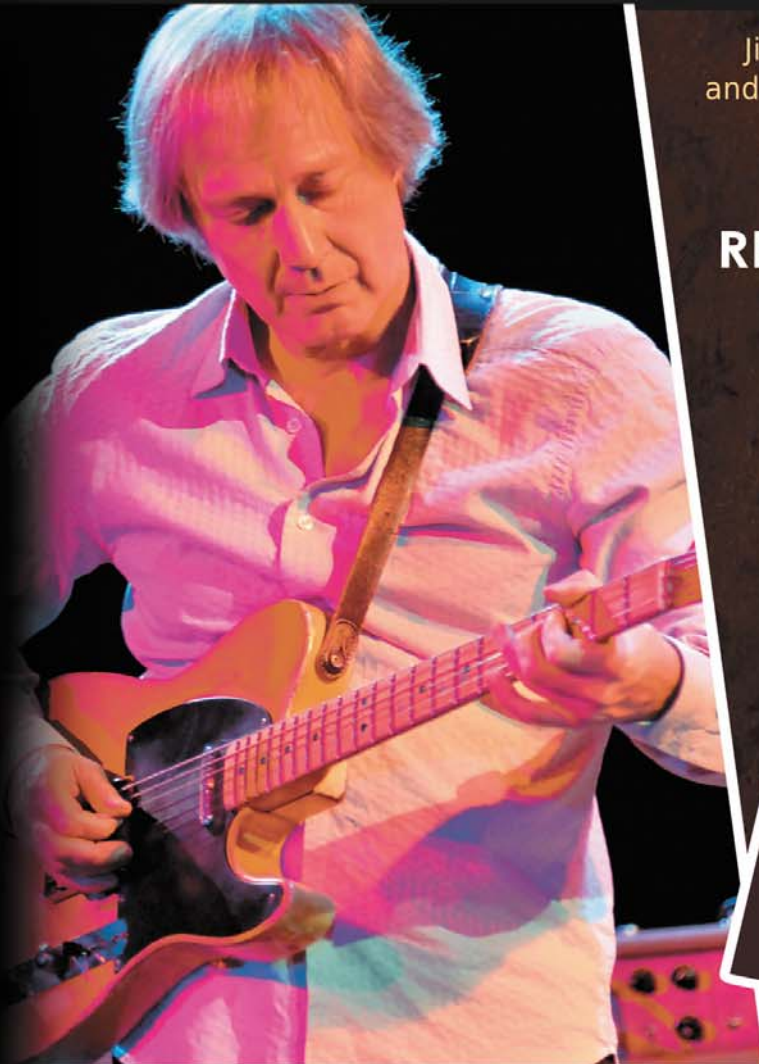
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