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BLUES
FESTTM
2003



WHERE INDEPENDENT FILM
MEETS INDEPENDENT MUSIC

TO BENEFIT THE NON-PROFIT WORK OF

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Welcome to the 3rd Reel Blues Fest Where Independent Film Meets Independent Music

The Reel Blues Fest is an annual summer event co-presented by the New England Blues Society and the Woods Hole Film Festival, both non-profit organizations, dedicated to helping independent musicians and filmmakers.

The Reel Blues Fest is a celebration of Blues, the quintessential American music, in both its rich traditional form and its evolution into the 21st century. Musicians and filmmakers who make blues their passion are often driven by the compelling connection of blues with all people. Recognizing this universal truth of blues music, Congress has proclaimed 2003 to be The Year of the Blues. For all those performing today, however, every year is the year of the blues

The Reel Blues Fest grew out of the acknowledgment that in spite of the amazing power of the music, many independent musicians and filmmakers still struggle to realize such basics as access to medical care or even the ability to get their work made or seen. As The Reel Blues Fest grows and develops, we will remain dedicated toward achieving our goal, which is to help musicians and filmmakers obtain some of these basics. Both the New England Blues Society and the Woods Hole Film Festival have programs already in place that are fulfilling some of these needs but both organizations need to maintain and expand these programs. Your support in this effort is crucial and we thank you for being here at this incredible event.

Today, we have an impressive line-up of music and film, as well as the presentation of lifetime achievement awards, and the Mai Cramer award for excellence in Blues Radio - all dedicated to that marvelous music called Blues.

We hope that as you enjoy this wonderful day, you will take the time to come talk to us and find out how to get involved. We would also like to thank our sponsors for their continuing and unfailing support: The Boston Phoenix & WFNX; everyone at 92.7 WMVY, and especially Barbara Dacey and Greg Orcutt; WGBH, Boston, presenting *The Blues*[™], a seven part series executive produced by filmmaker Martin Scorsese beginning September 28, 2003, and especially Chikka Offurum; 90.1 WCAI and 91.1 WNAN, and especially Susan Loucks; AV Presentations for the ability to screen films here today; and everyone at the Cape Cod Melody Tent. Also a special thanks to Tim Miller, Holly Harris, Steve Sweeney, John Black, Peter Black, Carter Alan and Imus.

To find out more about the programs of the New England Blues Society, check on line at www.nebs.org.

To find out more about the programs of the Woods Hole Film Festival, check on line at www.woodsholefilmfestival.org or call (508) 495-3456.

To find out more information about sponsoring our events or donating to The Reel Blues Fest, email us at info@woodsholefilmfestival.org.
On behalf of The Reel Blues Fest, we thank you.

*James Montgomery, Judy Laster, Dana Wolfe, Barry Miller, J.P. Ouellette,
Fran Berger, Jim Carty, Peter Cahill, Shirley Lewis, Eugene Ezchor, Peter
Hackel & Sean Hunter.*

The Reel Blues Fest 2003 is dedicated to Warren Zevon.



Where Independent Film Meets Independent Music™

The Cape Cod Melody Tent
Sunday, August 31, 2003 4:30 PM - 10:30 PM

The Films

Honeyboy

a film by Scott Taradash

The Blues™

an excerpt from the seven part series executive produced by Martin Scorsese

The Music

Dr. John

Delbert McClinton

James Montgomery and Friends

Weepin' Willie Robinson

Shirley Lewis

Danny Kortchmar

Jon Butcher

Jesse Payo

Peter Hackel

Matt Woodburn

Steven Paul Perry

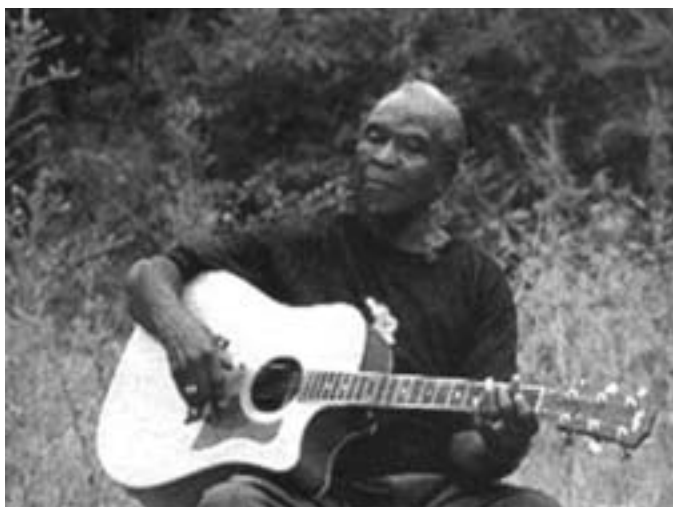
Stu Kimball

Dan Kenny

THE FILMS

HONEYBOY

A lively biography of 88 year old Delta Blues singer and 2002 NEA National Heritage Fellowship recipient David "Honeyboy" Edwards, this film delivers the Blues, its roots, personal accounts of the Deep South before the civil rights movement, heartfelt stories of Edwards' missed recording opportunities and life on the road.



2002, 82 min., Chicago, IL. Director: Scott Taradash, Producer: Jamie Tarandash, Featuring: David "Honeyboy" Edwards, BB King, Sam Carr, Willie Foster, Bruce Iglauer, RB Moore, Waymon Meeks, Ace Atkins, Michael Frank.

THE BLUES™

A 30 minute compilation reel of *The Blues™*, executive produced by Martin Scorsese and premiering Sunday, September 28 at 9 p.m. on PBS, anchors a multi-media project to help raise awareness of the blues and its contribution to American



culture and music worldwide. Volkswagen is the exclusive sponsor of *The Blues™* project. *The Blues™* is a presentation of Vulcan Productions and Road Movies in association with Cappa Productions and Jigsaw Productions; WGBH Boston presents the series on PBS; public television funding is provided by PBS and the Corporation for Public Broadcasting. Along with Scorsese, Paul G. Allen and Jody Patton of Vulcan Productions and Ulrich Felsberg of Road Movies are executive producing the series; Alex Gibney is the series producer; Margaret Bodde is the producer, and Richard Hutton is the co-producer.

THE MUSIC

DR. JOHN

Malcolm John Rebennack, Jr. was born on November 20, 1941. His mother, Dorothy, and his father, John Rebennack, Sr. owned a radio and electronics shop. By the time he was three Mac was already playing around on the family piano. When Mac reached his teens his mother took him downtown to Werleins's Music where he picked out a guitar.

His father's friend Cosimo Matassa owned the only recording studio in town. Rock & roll music was in full swing. Mac left school during his junior year, formed a band the Dominos, took session work at Matassa's studio for such legends such as Professor Longhair and James Booker, and finished high school via correspondence course.

In 1958, Mac, now 17, joined the musicians' union and started writing songs with his friend, Seth David. They placed a few with Specialty Records through Harold Battiste. Between 1956 and 1963 more than fifty of Mac's compositions were recorded in New Orleans.

An altercation in 1961 which Mac tried to break up resulted in his left index finger being damaged. It took a year to heal, and he was never again able to play guitar as he had before. Mac began to play piano again and learned to play organ with the help of James Booker. That was the year New Orleans night clubs were rocked by the election of Earling Carothers "Jim" Garrison as District Attorney. Garrison put the screws to club owners, cracking down on gambling and prostitution. Clubs began to close down. Like many of his friends, Rebennack left for Los Angeles where exiled New Orleans studio musicians were in demand.

Mac's old buddy Harold Battiste was working as a producer for Sonny and Cher, and he hired Mac to play with the duo on the road as well as getting him session work. Rebennack worked with L.A. producers Leon Russell and Phil Spector, playing keyboards and/or guitar, often uncredited, on recordings by Iron Butterfly, Buffalo Springfield, John Sebastian, and other rock, psych, soul, blues and pop acts.

In 1967, he thought up the concept of forming a musical group around the personality of Dr. John, a 19th century New Orleans root doctor and, through



Harold Battiste, managed to cut a few tunes on “free” studio time at the Gold Star Studios. Ahmet Ertegun, despite the album being recorded “on the sly,” agreed to release it on Atco. The album, *Gris-Gris*, fell right into the “hippie” groove of the time and soon became a kind of underground hit, being supported by the free form radio stations and receiving good reviews.

Three more psycho-voodoo albums followed: *Babylon* sold poorly. Remedies went deeper into New Orleans musical styles but suffered from being underproduced. The rock community rallied around him for *The Sun, the Moon and Herbs* as Mick Jagger, Eric Clapton, and others assisted in the sessions. Unfortunately, it was not a commercial success. Mac Rebennack and his singers worked backing the Rolling Stones on *Exile On Main Street* and with *The Band*.

With Jerry Wexler from Atlantic Records, Dr. John moved in a more traditional direction. *Gumbo* charted in *Billboard* and included renditions of “Tipitina”, Earl King’s “Those Lonely Nights”, “Iko Iko.” Mac dropped the Dr. John hoodoo persona and embarked on a major tour of Europe and the United States, his career at an all-time high. 1973’s *In The Right Place* spawned the top ten hit “Right Place, Wrong Time”. Mac toured with the Meters and Professor Longhair, playing sold out shows in London and Paris and appearing at the Montreux Jazz Festival. The following year Dr. John, Toussaint, and The Meters recorded the followup album, *Desitively Bonaroo*.

Between 1974 and 1978, Mac worked on tracks by Aretha Franklin (“Spanish Harlem”) and Carly Simon & James Taylor (“Mockingbird”). He produced Van Morrison’s *A Period of Transition* album as well as Levon Helm’s *RCO All-Stars*. He appeared at the Band’s farewell concert, *The Last Waltz*. He recorded the incredible LP *City Lights* for Horizon Records in 1978.

In the 1980s he recorded back-to-back solo piano albums: *Dr. John Plays Mac Rebennack* and *The Brightest Smile In Town*. These are extremely important documents of Rebennack’s oft-ignored piano chops. The recordings that followed saw Rebennack heading farther into a jazz groove. In *Sentimental Mood* featured Cole Porter and Duke Ellington numbers (and a wonderful duet with Ricky Lee Jones), and *Bluesiana Triangle/Blusiana Triangle II* saw him working with jazz greats Art Blakey and Fathead Newman.

1992’s *Goin’ Back to New Orleans* is Dr. John’s history of New Orleans music, from Buddy Bolden and Jelly Roll Morton, the Mardi Gras Indians, right up to the funky music of Allan Toussaint and the Meters, not to mention Dr. John himself. The album was a critical and commercial success. Since then he has recorded prolifically, recording the albums *Television*, *Afterglow*, *Trippin’ Live*, *Crawfish Soiree*, *Anutha Zone*, *Duke Elegant* and *Creole Moon*.

As Dr. John himself says: “No matter how far away from New Orleans I’ve gone and what I’ve done, sooner or later I always want to come back to my hometown for a roots recharge. LA and New York are cool, but neither holds the spell for me that New Orleans still does. . .for better or worse, New Orleans remains its own strange self, and more than a little bit out of sync with other places in the United States. This is one of its charms, but it’s also a curse.”

For further reading, check out “*Under A Hoodoo Moon, The Life Of The Night Tripper*,” his very sincere memoirs published in 1994.

DELBERT MCCLINTON

McClinton's early memories include being taken by his parents to see Bob Wills & His Texas Playboys at The Cotton Club in Lubbock, Texas, where he was born. His family moved to Ft. Worth when McClinton was 11, a city known as a fertile incubator for a variety of music styles. Out on the Jacksboro Highway at clubs like Jack's Place, Delbert mastered the craft of keeping the hard-drinking rednecks, cowpokes and roustabouts entertained all night long. And at the legendary Skyliner Ballroom, where McClinton's band, the Straitjackets, was the only white act to play its



Blue Monday nights AND be the backing band for the headliners, he received a first-class tutelage from the masters of blues music like Jimmy Reed, Howlin' Wolf and Sonny Boy Williamson.

McClinton made his first recordings as a member of the Ron-Dels, and was noted for his distinctive harmonica work on Bruce Channel's "Hey Baby," a Top 3 single in the UK and number 1 in the USA in 1962. On a subsequent package tour of England, Delbert showed some of his harp licks to the rhythm guitarist for a young band at the bottom of the bill. Legend has it the young musician was John Lennon and that harmonica lesson resulted in the sound heard on "Love Me Do."

In the early 1970s, McClinton and his Ft. Worth pal Glen Clark headed out to Los Angeles. They achieved a degree of artistic success, releasing two then obscure but now prized albums for Atlantic Records as Delbert & Glen.

Returning to Texas, he landed a deal with ABC Records. With the release of his 1975 solo debut, *Victim of Life's Circumstances*, McClinton firmly stamped his Ft. Worth-bred blend of blues, country and blue-eyed soul onto the pop musical landscape. A succession of influential and critically acclaimed albums followed, along with coups like appearing on "Saturday Night Live" in its heyday -- an acknowledgment of the pages torn from Delbert's play book by Dan 7

Aykroyd and John Belushi when they formed The Blues Brothers. He scored hits like "Giving It Up For Your Love" and "Sandy Beaches," won a Grammy with Bonnie Raitt for their "Good Man/Good Woman" duet, and over the years has enjoyed covers of his songs by Emmylou Harris, The Blues Brothers, Vince Gill, Wynonna, Lee Roy Parnell, Martina McBride, Garth Brooks and Trisha Yearwood, among others.

His subsequent output reflects several roadhouse influences. Three gritty releases, Victim Of Life's Circumstances, Genuine Cowhide and Love Rustler, offered country, R&B and southern-style funk, while a 1979 release, Keeper Of The Flame, contained material written by Chuck Berry and Don Covay, as well as several original songs, including loving remakes of two compositions from the Delbert And Glen period. Emmylou Harris had a C&W number 1 with McClinton's "Two More Bottles Of Wine" in 1978, and "B Movie Boxcar Blues" was used in the John Belushi/Dan Aykroyd movie The Blues Brothers.

His 1980 album, The Jealous Kind, contained his solitary hit single, a Jerry Williams song, "Givin' It Up For Your Love", which reached the US Top 10.

After a rest-period during much of the 80s, this rootsy and largely underrated figure made a welcome return in 1989 with the fiery Live From Austin.

His work during the 90s showed no signs of a drop in quality, with 1997's assured One Of The Fortunate Few arguably his finest recording to date. Tightening radio formats may have offered fewer opportunities for his expansive musical approach, yet McClinton solidified his loyal following with his relentless touring and his annual Delbert McClinton & Friends Sandy Beaches Cruise every January in the Caribbean. Now free from major label pressure, it is to be hoped that McClinton's best work is yet to come.

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JAMES MONTGOMERY

Originally from Detroit, blues harmonica master James Montgomery has led his own band, the James Montgomery Blues Band, since 1970. James started the group in Boston while he was attending Boston University.

While growing up in Detroit, James learned the blues first hand from James Cotton, Jr. Wells and John Lee Hooker. He has since played with blues legends such as B.B. King, Bonnie Raitt and Buddy Guy as well as rock greats like Bruce Springsteen, Mick Jagger and Aerosmith. In recent years, James has also recorded with fellow Motor City musician Kid Rock, for the hip-hop/rocker's DJ Uncle Kracker's year 2000 release. Among other artists he's played or recorded with include Gregg Allman, Les Paul, Bo Diddley and Steve Miller. He was also a member of the Original Blues Brothers on a Texas tour.



Montgomery's band has been a showcase for many now famous alumnae prompting Peter Wolf to refer to Montgomery as the John Mayall of New England.

For the past two years Montgomery has been a featured member of the Johnny Winter Band, touring the world extensively and recording. Montgomery co-wrote a song with Johnny that will appear on the next Johnny Winter release.

James Montgomery shows his commitment to the blues in many ways. He is vice president of The New England Blues Society, an organization that works toward furthering blues education in New England as well as establishing health benefits for blues musicians. He was presented with the first ever "Statesman of the Blues" from his peers to honor his tireless efforts to promote the blues. He is also co-founder of ACRC (Aids Camp Relief Coalition), which is dedicated to sending children with HIV to camp.

Montgomery also spread the blues gospel through his syndicated radio show called "Backstage With the Blues." The artists he's interviewed, such as Bonnie Raitt, Dr. John and John Lee Hooker, tell the stories behind their music. Who better to reminisce with than a man who has been living and breathing the blues for the last thirty years? None other than James Montgomery.

James Montgomery and Friends



Officially formed in 2000, **James Montgomery and Friends**, draw from decades of personal and professional experience. ‘The Friends’ share a unique musical history and understand the gift of performing together to support worthy causes.

Many of the Friends are known from recent and previous works . . . **Johnny A**, **Stu Kimball** (Peter Wolf), **Joe Pet** (Joe Perry Project), **Dan Kenny** (MD/ Brittany Spears Band), **Steven Paul Perry** (John Hiatt, Orchestra Luna), **John Ryder** (Face to Face), **John Troy** (Pousette-Dart Band), **Dan Rabinovitz** (Solomon Burke), **Bruce Marshall** (Toy Caldwell), **Harry T**, **Dave Freedman** (The Stompers), **Mark Naftalin** (Paul Butterfield) **Dom Dinardo** (Tower of Power) and **Peter Hackel** (JM+F co-founder) make up a few of the core group of musicians that have become The Friends.

Although he continues to record and tour with the ever-popular James Montgomery Band, as well as being front man for the legendary Johnny Winter Group, Mr. Montgomery has found another home with The Friends. “These guys came along at a good time for me and over the years it has continued to gel on every level” comments Mr. Montgomery. “Our personal history and musical background is the glue which holds us together on and off stage”.

The love of the music and the opportunity to give back to the community and less fortunate is paramount with the group as they find fundraising events the best stage for what they do. “Over time, we have learned what is really important in our lives and our music, so we’ve committed our time and energy as a group to charitable causes “ says drummer and co-founder Peter Hackel. “I take per- 10

sonal pride and find great pleasure working with these guys,” adds John Ryder. “Being in a position to help others while having so much fun is a blessing”.

Select James Montgomery and Friends Fundraising Performances October 2, 2001: Scullers Jazz Club, Cambridge MA: First Annual 9/11 event. January 2002: Waterville Valley Ski Area: Multiple show weekend at to benefit the Adaptive Skiing Program. April 2002: International Place, Boston: Great Chef’s Event to benefit Dana Farber Cancer Institute. May 2002: Park Plaza Hotel / Grand Ballroom w/ Steven Tyler: To benefit Victory Programs. September 12th 2002: The Big Easy, Boston: Second Annual 9/11 event to benefit Victory Programs. February 27, 2003: Regent Theatre, Arlington, MA w/Steven Tyler: To benefit Middlesex Human Services Agency. April 24, 2003: Sheraton Braintree: To benefit The Leukemia Society of Massachusetts. May 17, 2003: Boston’s Museum of Science: To benefit Granada House. August 31, 2003: Cape Cod Melody Tent: To benefit New England Blues Society / Woods Hole Film Society. September 11, 2003: The Roxy, Boston: Third Annual 9/11 event to benefit Boston City Hospitals, Child Witness to Violence Project.

Jon Butcher, Vocals, Guitar

As the founder of Jon Butcher Axis, Jon Butcher was one of a select handful of influential recording artists on the now legendary Boston music scene during the eighties and nineties. The MTV video “Life Takes A Life” and subsequent Grammy nomination were the beginnings of a recording/touring career that continues to this day. With a discography of 15 national and international releases, international critical acclaim, awards and the support of fans worldwide, Jon Butcher in 1999 launched Electric Factory, a state-of-the-art recording facility with emphasis on film, TV and multimedia.

Jon’s love of the American music form is boundless, from Jazz and Blues to Dixieland and Appalachia. “Our motto here is real music made by real people. We specialize in organic, home grown and somewhat eclectic approaches. I’ve compiled a who’s who call list of players over the years that really makes the music breathe.”

1999 and 2000 have seen Jon Butcher and Electric Factory on television (Turks, Pensacola-Wings Of Gold, CBS Television), in film (The War At Home - Tri-Star, Bedroom Window - Tri-Star) and on the airwaves (Best Of...; EMI/Capitol) with a live concert CD (King Biscuit Flower Hour) on store shelves now.

“Music has probably changed forever with the recent explosion of the internet. Personally, I embrace the changes and all the potential access those changes offer. Composers now have a way of seeking, and being sought out like never before. For someone doing something different, that’s a good thing.”



John Ryder, Bass

Raised in and around Boston, John Ryder entered the late 1970's punk scene playing bass for the avant-garde progressive power trio Ann Prim Group (pre November Group). From there John followed Powerhouse's frontman George Leh into hard traveling blues group George Leh and the Thrillers. The band ran from 1978-1980 and opened for tons of compatible shows like James Cotton, Albert King and James Montgomery. From 1980 to 1988 John was a member of the legendary rock band Face to Face, remembered for their 1984 Top 40 hit "10-9-8." Besides Ryder on bass, Face to Face was Laurie Sargent (vocals), Stu Kimball (vocals, guitar), Angelo (guitar), Billie Beard (drums, percussion). Their Los Angeles experience included an acting appearance as the Attackers in the 1984 film "Streets of Fire," with the guys acting and Laurie lending her voice for Diane Lane's character. The band also toured with Cyndi Lauper, The Romantics, and The Alarm and opened for everyone else in venues from Boston to New York City. When that wound down, John ventured into a normal life in electronics manufacturing while still using his musical talents for contemporary Christian rock, first at Park Street Church, now at Chapel of the Cross in Southborough. When "normal life" changed on September 11th, James Montgomery, Peter Hackel and Ryder set out to create the Friends, and he's been enjoying performing for charity ever since.

Shirley Lewis, Vocals

Shirley Lewis was born in Sicklerville, New Jersey on February 25, 1937. She performed professionally since early childhood with her father and brothers as the Lewis Gospel Singers. She sang throughout her youth and after high school became an accountant, singing in church on the weekends. The music won out over the numbers and she traveled to Las Vegas, San Francisco and ended up in Vancouver British Columbia in 1972. She sang in a show at Isy's Supperclub in a revue called, "Black is Beautiful." She then held a residency at club New Delhi for a four year run. Shirley continued her mutual love affair with Canada, touring throughout the country until 1985.



Lewis moved back to the states to be closer to her family in the mid-80s, settling in the Boston area. She has been a Boston based singer since that time, recording and touring all along. Shirley Lewis is a gifted vocalist who sings from the heart, like many of her fellow Jersey and Philadelphia R&B singers. She is more concerned with the feel of her performance than the technicality of it. That's a tradition that goes back a long way. Some of today's music students can take a lesson from that approach. She is the recipient of the 2001 Blues Trust Lifetime Achievement Award.

Jessie Payo, Vocals

At five foot, young Jesse Payo packs a powerful vocal punch. She's already won "Emerging Artist of the Year" award at the Las Vegas EAT'M event. She's been compared to Janis Joplin, Aretha Franklin and Etta James, but what comes across is pure Jessie. Born in Colorado and raised in LA by performer parents, Jessie was in her first musical at the age of 4.

At the age of 12 she was smitten by the blues and her focus changed. She put herself on a healthy diet of Etta James, Memphis Minnie, Big Mama Thornton, with doses of Sarah Vaughn, Dinah Washington and Ella Fitzgerald. By the time she was 14 in 1996, she had her own band, Jessie and the Raindogs in Burbank, California.



Her band has performed at such venues as The House of Blues, B.B. King's Blues Club, Gilley's at the Frontier in Vegas, Cozy's, and many more. She writes her material with her father Jose Payo of the band Blues Garage. He is also the bass player, back up vocalist and arranger for Jessie & The Raindogs which also includes Tom Romero on guitar and Steve Kim on drums.

Jessie was inducted into "Women of the Blues" when she was 16 and was nominated for an L.A. Music Award in the Category of Best Female Vocalist. The band was nominated for Best Blues Artist. Several of their songs have reached #1 on the blues charts on mp3 and Jessica performed at the first stop of the Women of mp3 tour in San Diego in 2000. Their songs have been featured on the radio stations KLOS in Los Angeles, KUCI, Irvine, and KSFM San Mateo and has also been featured on "The Young and the Restless".

An accomplished actress and dancer, Jesse is also a member of the Los Angeles Women in Shakespeare Company.

Through the internet, she has gained many fans throughout the world: in England, Australia, France, Switzerland, Germany, Japan, and Brazil. Her songs are played on over 40 radio stations on the internet. Her record release concert at B.B. King's Blues Club was a sell-out; and as the manager of B.B.'s noted, "We haven't had a crowd like this since B.B. himself played here." It's all about the blues.

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Weepin Willie, Vocals

Born in Atlanta on July 6, 1926, William Lorenzo Robinson is known as Weep to his close friends. He grew up in Winter Garden, Florida. In 1939, when he was 13, his father put him on a truck bound for a farm in New Jersey where they needed some extra hands, and that was the last he saw of him. His mother had died three years earlier. Willie's youth was spent working as a migrant farm laborer.

After serving in the US Army, Willie met a friend who booked bands in Trenton, and he started working as master of ceremonies in a nightclub, getting a chance to mingle with the likes of B.B. King and Bobby Blue Bland. Willie never thought of becoming a singer until the day in 1959 B.B. King invited him to come up on stage and sing with his band after they heard him sing a few lines. At that moment, a long-running career was born.

Moving to Boston, he continued emcee at such legendary venues as the Sugar Shack in Boston, while putting a band together. He joined up with saxophonist Emmett Simmons, who joined in 1964, and bassist and vocalist, Buddy Johnson. Until Johnson's passing in 1998, the band was known for several years as the Weepin' Willie/Buddy Johnson band.

In 1999, at 74, Willie's first CD "At Last, On Time", was released. It features guest appearances by Mighty Sam McClain and Susan Tedeschi. Recipient of the Lifetime Achievement Award in 2000, and first runner-up for the Best Local R&B Soul Act in the Boston Phoenix 2000, Weepin' Willie continues to charm audiences with his smooth blues style and engaging stage presence.

Danny Kortchmar, Guitar

Danny Kortchmar met James Taylor in the early '60's on Martha's Vineyard and the two began to play folk gigs locally. Kootch (as he is sometimes called) was a member of a number of aspiring New York '60s groups; the Kingbees (which backed up a Peter* & Gordon tour) and Flying Machine** (which featured James Taylor). [Peter* Asher (later A&R at Apple Records) released the Flying Machine's** demos in 1971 under the title "James Taylor & The Original Flying Machine."] With the Flying Machine "in pieces on the ground," Danny spent six months with the Fugs in the late '67 and moved to LA with exFug Charles Larkey. They met Carole King and formed The City. The band never toured due to King's stage fright.

Besides solo and group album releases, Kortchmar did session work in LA, playing on most of King's and Taylor's records. He toured with both and became one of LA's better known session players, playing on many major '70's albums, including those of Crosby & Nash, Jackson Browne, and Linda Ronstadt.

In 1979 he moved to producing beginning with Louise Goffin, Carole King's daughter. In 1981 he joined Don Henley's band. He was the cowriter and coproducer of most of Don Henley's solo projects. With his friend Jackson Browne, he cowrote songs, notably "Somebody's Baby," "Shaky Town," and "Tender Is The Night."

Kortchmar has worked with the likes of Bon Jovi, Bob Dylan, Billy Joel, Neil Young, Carly Simon, and the Spin Doctors. He's also squeezed in another band, Slo Leak. He's now working with Boz Scaggs and with Hanson on their forthcoming record, "Underneath."

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Genoa Salami	\$4.75	\$5.25	\$5.99
Turkey Breast	\$4.75	\$5.25	\$5.99
Chili Sesame Chicken Salad	\$4.95	\$5.95	\$6.50
Italian Style Tuna Salad	\$4.95	\$5.95	\$6.50
Hummus	\$4.25	\$5.25	\$5.95

Backyard BBQ

Served Every Night 5 pm - close

Hamburger	\$4.95
Cheeseburger	\$5.25
Hot Dog	\$2.95
with toast	\$3.25

**WE DELIVER
DAY OR NIGHT**

281 Main St.
Falmouth MA
(508) 540-8572

SUMMER HOURS
Monday - Saturday
11 am - 2 am
Sunday 10 am - 6 pm

Wraps

FLOUR • WHOLE WHEAT • TOMATO BAIL

- #1 - The Italian - \$5.95 - HAM, SALAMI, PROVOLONE, LETTUCE, OLIVES, ONION & SPINACH
- #2 - The Turk - \$5.75 - TURKEY, AMERICAN, LETTUCE, TOMATO, CUCUM, PICKLE
- #3 - The Beast - \$5.95 - ROAST BEEF, AMERICAN, HORSERADISH, LETTUCE, TOMATO
- #4 - The Haminator - \$5.75 - HAM, AMERICAN, LETTUCE, TOMATO, MUSTARD OR MAYO
- #5 - New York's Finest - \$5.95 - PASTRAMI, PROVOLONE, RED ONION, TOMATO, LETTUCE, HERB NATIONAL DILL/MUSTARD - FANGETTABAHAUT
- #6 - The Coronary - \$6.50 - WE'LL DEAL WITH YOU - CORNED BEEF, ROAST BEEF, PASTRAMI, SALAMI, PARS WITH MUSTARD OR MAYO
- #7 - The Red Alert - \$6.50 - ROAST BEEF, PASTRAMI, RED BELL PEPPER, TOMATO, LETTUCE
- #8 - The Demos Young - \$5.75 - GARDEN BLUNDER-FLIX-HIGH WITH ALL OUR FRESH VEGGIES - CREAMED BY HAND-FARMED FOR OUR CUPPED MONSTER
- #9 - Vegomania - \$5.50 - THE BIG SALAD OF WRAPS - TODAY'S FRESHEST GARDEN FRESH - HEAPS OF FRESH SPRING MIX LETTUCE WITH HOUSE VINAIGRETTES
- #10 - Hummus Humongous - \$5.75 - HOMEMADE HUMMUS, LETTUCE, CUCUM, RED-BELL PEPPER, SPINACH

Hot Stuff

	plate	ms. hoagie	lg hoagie or wrap	Garn Chowder
Kielbasa & Sauerkraut	\$8.95	\$5.95	\$7.95	\$3.95 cup
Philly Cheese Steak	\$9.95	\$5.95	\$7.95	\$4.95 bowl
Chicken Fajitas	\$8.95	\$5.95	\$7.95	
Eggplant Parmesan	\$7.50	\$5.50	\$6.95	3-Bean Veggie Chili
Tuna Veggie Stir Fry	\$7.50	\$5.50	\$6.50	\$2.75 cup
				\$3.75 bowl

Salads

- Garden - \$3.95 / \$4.95 - TODAY'S FRESHEST VEGGIES ATOP A BED OF SPRING MIX
- Chefs - \$5.95 / \$7.95 - GARDEN SALAD WITH YOUR CHOICE OF MEATS AND CHEESES
- Italian Pasta - \$3.95 / \$4.95 - EGGNOG WITH RED BELL PEPPER, OLIVES, BLACK OLIVES, AND SUN-DRIED TOMATOES OVER FRESH GREENS
- Anzpano \$6.95 / \$8.95 - SALAMI, PROVOLONE, ARTICHOKE HEARTS, CHICK PEAS, BLACK OLIVES, PEPPERONCINI, SUN-DRIED TOMATOES



is pleased to participate
in the Reel Blues Fest
and celebrates the music
and spirit of the blues.

For more blues,
tune in to WGBH this fall
Log onto wgbh.org/theblues
for more information.

Local voices, local sounds.

WCAI 90.1 WNAN 91.1