

Sound Waves

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February 2015

1990  2015

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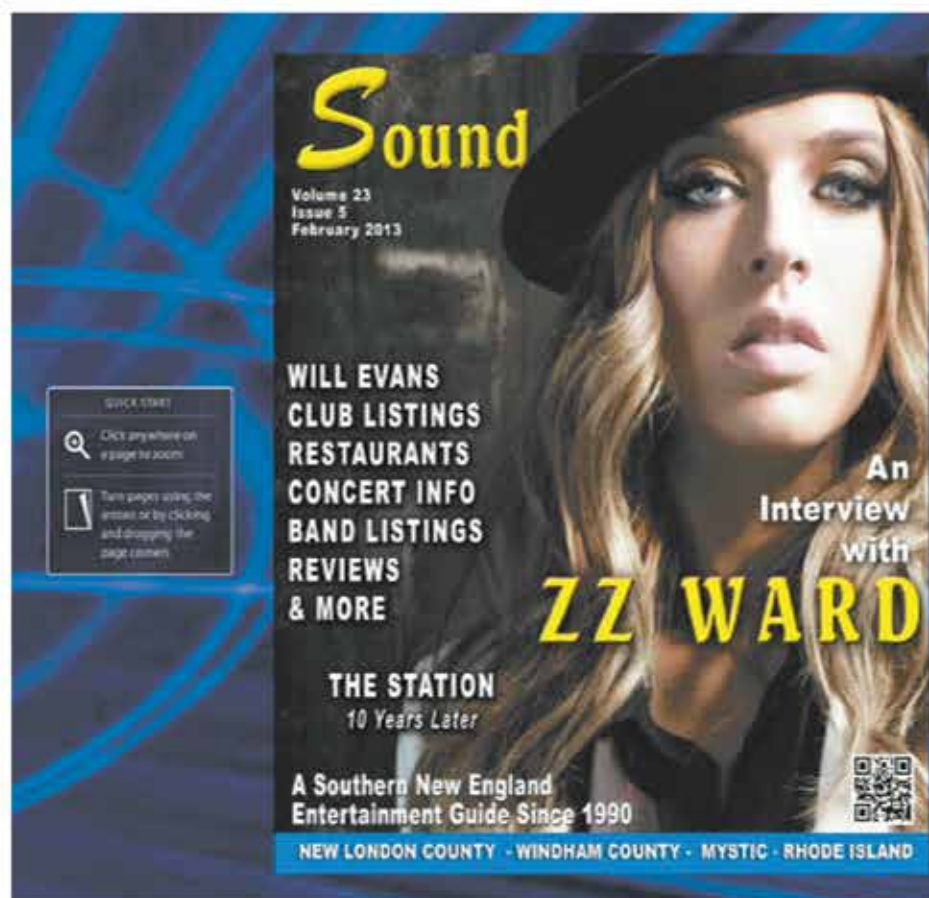
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Dear Readers,

When I was a little kid, I use to love the snow. Sledding, skating and just romping in the white stuff. Now.....when's the next plane to the islands! It was nice when it was first coming down, but now it's getting to be a little too much. Lucky we have some great places to go to try and forget about the winter. Trouble is the food is really good and the beer taste fine. Those summer cloths are going to be hard to fit in. So it goes.

This month our newest writer has joined us. Jack Chaplin has taken over the Dining Column. We have changed the name of the column to "Cooking with the Blues". Some of you probably know Jack from his restaurants Chaplins and Daddy Jacks. Both in New London. So check out his column and enjoy.

Also to help celebrate our 25 years of publication, one of our original writers has submitted a column. Jay Allen Sanford has done a little bio on New London's Garde Arts Center. Jay was one of Sound Waves original writers. He went on to be a major part of Rock N' Roll Comics and other great publications. Jay might also be contributing more throughout the year. Thanks Jay!

Sound Waves Magazine is celebrating 25 years of publication! We have remained free for that time! This is mainly because of you our readers. Telling our advertisers that you saw their ad within these pages is what helps us remain free to the public. Thank You! In return we plan on having some special shows this year. Plus we will be giving some great stuff away. The best way to win is to like us on Facebook.

Well everyone, stay warm and be safe. Get out and support the local music and most of all enjoy yourself!

Till Next Time
david L. Pottie
 Editor

Sound Waves

February 2015
 VOLUME 25, NUMBER 2

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The Grande Olde Garde

Jay allen sanford

To those of us with pedigrees dating back to the Stones' age, the Garde Theater evokes fond memories of historic '70s concerts right in our own backyard (including Harry Chapin and Ray Charles), long before such headliners were lured local by more recent neighboring casinos. This era coincided with the grande old dame's incarnation as a grindhouse movie theater, occasionally hosting smoky midnight screenings of concert flicks like Pink Floyd at Pompeii, The Song Remains the Same, and Yessongs, where everyone stumbled out onto Captain's Walk at 2am reeking like Tommy Chong's beard.

Times got tough, however, and the Garde was nearly demolished in 1985. This would have forever relegated it to the fading memory of cinemaniacs old enough to recall that bygone era when Jaws made you afraid of the water, Friday the 13th made you fear hockey masks, and Star Trek: The Motion Picture made you scared of sequels.



Named after New London businessman Walter Garde, the Garde Theatre opened on September 22, 1926, with a screening of the silent film The Marriage Clause. "The theater was built by Arthur Friend, President of the 325 State St. Corporation," says Garde Arts Center Executive

Director Steve Sigel via email. "Friend was the legal brains of Lasky Famous Players, and he put the partnership together that created Paramount Pictures."

Built on property that had formerly been the family home of whaling merchant William Williams, the Moorish-style theater was designed by architect Arland W. Johnson, sporting middle eastern Moroccan-inspired décor with wall murals rendered by artist Vera Leeper and stencil wall etchings reportedly co-created by architect Benjamin Schlanger.

Then outfitted with around 1,600 seats, a North African desert scene fresco was painted along three walls of the orchestra section, depicting elephants, camels, and other animals marching in a caravan alongside various potentates and slaves.

The New London Day newspaper (9-1-26) described the interior paintings and décor thusly: "The color scheme is devoid of bright gilt but is of pleasing quiet tone, giving a cool effect, with designs and scenes from the Orient. The ceiling background is of a dull orange color with the beam work standing out with quiet Oriental designs in figures. On either side wall are depicted desert scenes with a beautiful perspective on a mountainous background brought out in harmonious contrast to the foreground desert effect. In panels on either side of the interior are portraits separate in themselves but in harmony with the general decoration plans."

Vera Leeper's intricate hand-applied mural artwork is singled out for praise, with the newspaper noting "The Garde theatre is the first in the country to be decorated by means of a commercial product known as morene and www.Swaves.com

applied with a knife instead of a brush. The new substance is mixed with colors to obtain the desired color effect and plastered on the rough cement walls with a knife, giving the effect of a bas relief, a distinct advantage over the flat paint scheme."

The original investors soon sold the theater to its second owner, a man named Alfred Gottesman, who operated three other Connecticut moviehouses and remodeled the Garde slightly with a focus on film screenings. In September 1929, Warner Brothers bought the theater, along with the four-story Garde office building, for \$1,000,000, making the venue one of over a dozen Connecticut moviehouses acquired by the chain as it expanded to accommodate newly popular talking pictures. Gottesman sold his other theaters to Warner's as well, in what turned out to be a fortuitous transaction. For him, anyway.

One week later, the stock market crashed (an historical event soon dubbed Black Thursday). The economy's subsequent downturn hit the motion picture industry particularly hard, though the Garde managed to persevere, if at times barely.

Operated as both moviehouse and vaudeville theater, its Wurlitzer pipe organ (later moved to the Crystal Palace in West Goshen, CT) backed performers on a stage that hosted pop culture luminaries like Lillian Gish, Al Jolson, and a 1938 appearance by Tyrone Power, promoting a movie debut that drew over 2000 fans, many of whom had to be turned away.

Though live shows were still staged, including a national touring production of Tobacco Road in February 1953, the Garde functioned mainly as a moviehouse, hosting the New London debuts of classic features like 1939's Gone With the Wind and Wizard of Oz.

From the late 1940s through early 1960s, the big movie features were promoted on-site with elaborate wall murals and panoramic 3D

poster displays created for the Garde by Eric Crawshaw, who maintained an artistically outfitted workshop under the stage for nearly fifteen years. A former sign painter for all the E.M. Lowe theaters in New England, he left the Garde in 1963 to take a job at Electric Boat, before passing away in 1984 at the age of 76. His imaginative and colorful displays remain legendary among fans of vintage movie theater lore.



By the 1960s, the theater (now with 1,545 seats) changed movies twice a week, with afternoon and evening shows serviced by three to six uniformed ushers on duty, who showed patrons to their seats with flashlights. The venue also hosted closed circuit TV broadcasts like the October 1964 Sonny Liston VS Cassius Clay boxing match, and hit film features like The Sound of Music played for over three months in 1965.

Competition from area multiplexes and drive-ins cut into the Garde's audience during the 1970s. A few blockbusters brought in SRO crowds,

MUSIC NOTES



“The God of Air Guitar”

By Mark T. Gould

“It’s all a matter of hearing what I like and seeing if I can make it fit into my style.

God, I’m just a fat bald guy, (60) years old, singing the blues, you know?”

--Joe Cocker.

It was going to be my first concert.

I’m not sure how I heard about it, or even how I got the ticket, in those preInternet, pre-social media days, but I’m pretty sure it started with an advertisement in Rolling Stone magazine. I remember that, while thumbing through it, I stopped at a full-page picture of a bunch of long-haired, scruffy-looking musicians, all sitting on the floor. I recognized the omnipresent Leon Russell, the still angelic Rita Coolidge, bassist Carl Radle, drummer Jim Gordon, and the always amazing saxophonist Bobby Keys, but it was the guy sitting on the floor, in the front left foreground, who caught my eye.

He had longish, scraggy dark hair, parted, sort of, in the middle, snaking out from under which was a long, and I mean long, right sideburn, and he had a kerchief knotted around his neck.

His left hand was splayed out, fingers wide open, like he was playing some sort of instrument.

Little did I know....

The ad said “Joe Cocker, Mad Dogs & Englishmen.” One concert was scheduled near me, at the University of Rhode Island, in Kingston, late May, 1970.

Although, like I wrote above, I knew those other folks, it was Cocker who really intrigued me.

I had been collecting music for about a little over three years then, and was wildly acquainted with his first two albums, where, among other gems, he covered the Beatles’ “A Little Help From My Friends,” “She Came In Through the Bathroom Window,” and “Something,” as well as Traffic’s “Feelin’ Alright,” Bob Dylan’s “Just Like A Woman,” and Russell’s “Delta Lady.”

But, for those of us who were his fans, it was John Robert “Joe” Cocker’s mesmerizing live performance of “Little Help” at the, at that time, recent Woodstock festival that made me want to see him perform in concert.

Cocker, who passed away at the age of 70 in late December, literally stole the Woodstock show, with his rendition of that song, in what could arguably be called the ultimate performance of its time, among many legendary ones that glorious weekend.

Equal parts Ray Charles sound-alike soul man and spastic shaman air guitarist and keyboard player, Cocker, from that day in a upstate New York cow field on, was bigger and grander than life.

Since I was still too young to drive, my mother took me to the show, entering my own personal Rock and Roll Hall of Fame by sitting in the car, reading by the dashboard light, waiting for me as I got my first taste of live music.

It was, after all, almost 45 years ago, and some of the memories dim with time, but I distinctly remember that Cocker was all over the stage, taking

control of a somewhat out-of-control band and giving us everything we expected, judging by that Woodstock show for the ages.

Many years later, I had the opportunity to ask Bobby Keys about Cocker and that incredible, circus-like tour de force. “(W)e had a great singer and performer in Joe Cocker,” he told me. “Joe was a gentle, beautiful soul, with such a voice and presentation. He has literally never, ever short changed an audience.”

Cocker was born in Sheffield, England. His main musical influences growing up were Ray Charles, of course, and skiffle performer Lonnie Donegan. Cocker’s first experience singing in public was at age 12, when his elder brother Victor invited him on stage to sing during his skiffle group’s gig.

In 1960, along with three friends, Cocker formed his first group, the Cavaliers. In 1966, after a year-long hiatus from music, Cocker teamed up with keyboardist Chris Stainton, whom he had met several years before, to form the Grease Band, with which he recorded those first two albums, and who backed him at Woodstock.

Exhausted and burned out from the “Mad Dogs” tour, he left the music business for a couple of years in the early 70s. He returned with a vengeance, though, topping the charts in 1974 with a cover of Billy Preston’s “You Are So Beautiful.”

Cocker then toured on and off for several more years, until, in 1982, he recorded the duet “Up Where We Belong” with Jennifer Warnes for the soundtrack of the 1982 film “An Officer and a Gentleman.” The song was an international hit, reaching number one on the Billboard Hot 100, and winning a Grammy Award for Best Pop Performance by a Duo. The duet also won an Academy Award for Best Original Song, and Cocker and Warnes performed the song at the awards ceremony. He continued to record and tour until his health worsened early last year.

I babbled about that “Mad Dogs” show all the way home to Mystic, and I have been babbling about live rock ‘n’ roll, my passion, virtually every day since that wondrous, thrilling night.

I’ve since attended hundreds of concerts, even seeing Cocker again just after 9/11 when his passion again stirred me, but I will never forget that night, when that amazing shaman, fresh from performing for over 400,000 people at Woodstock, opened one 14-year-old kid’s eyes to the power, and, yes, the soul, of live music.





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BAR FLY JOURNALS

By stephanie shawn



Hello My Sweet BarFlies! Wow.. probably my busiest month Evvaaaa! I started off with a bang in LAUDERDALE BY-THE-SEA. Whoooooeee, I've found my retirement spot! It is unbelievably beautiful there! Super clean, trendy restaurants, chi-chi bars, funky pubs, dog walkers, families smiling and enjoying the sunshine an ice cream, jamming bands in the town square every Friday Night and To-Go cups..what more could an "almost ready to be transplanted" RHODE ISLAND/CONNECTICUT BAR FLY ask for?? Not a damn thing!

So, I did it!! I joined RENEGADE! I am now this close to being amazingly freakin' Buuuffff! One step closer to my goal of Silver Sneaker Instructor.. Lol!! I'll be magnificent! Magnificent I tell you..the old men will love me..I hope! Many of us Flabby Asses have dragged ourselves in, now comes the hard part: coming back! Keep it my Fellow Fluffy Flies!

Next..I received an Invite from handsome drummer TONY ALICCHIO, of the ATLANTIC AVE BAND, to the KNICKERBOCKER CAFE for a show and the making of a video! (Are they crazy, inviting me?) Upon my arrival, I was shown to my Seat at the Bar by DOORMAN TO THE STARS..JEAL BRECKINRIDGE and greeted warmly by debonair manager MARK CONNOLLY. Along with CAROL WENDELL, dance partner JACK CAPPIZZANO and the CHRISTINA COUSINS, BOBBY and DAVE..My night was Pretty Freakin Perfect! Oopsie on the wardrobe snafu..apparently somewhere along the way, I missed the part where it was a 70's theme! The band was mahvelous and so many people came dressed appropriately and nicely displayed ! It was groovy, baby!

Onward, a trip to HARBOUR HOUSE for my much anticipated reunion with my favorite band that I can never make it to see...STYFF KITTY!! I did it!! I made it! I went w/ Besties SCOTT BOLTON and DEB MCGUGAN (shh..don't tell Scotties mom) and the crowd went wild! Luckily, we were seated next to SUE MENHART and KEVIN CLARK from the SUE MENHART BAND! Always a treat! We ordered the MARGARITA CLASSIC FLAT-



BREAD, but I have had the utterly delicious STONINGTON HARBOUR BOMMERS, which are BOMSTER SCALLOPS wrapped in Slab Bacon with a pomegranate molasses glaze and put in that beautiful brick oven til they're crispy! Yummy!! Along with Seafood and Steaks..what more

8 sound waves

could a Bar Fly want?

Anyhoo..the Band was "On Fire", with Singers NANCY MENHART and AMY BABCOCK luring the crowd onto the dance floor! JAY MINICUCCI, NICK BURLINGHAM and drummer KEN SERIO kept guests dancing the night away! I spotted another talented musician KEVIN MANZELLA, MARIO RITACCO, DEE DEE ALFONSO and CHRISTINE PACHECO enjoying the night



out and was pleased to meet owner TIM BROWN, although I was disappointed he never asked me to dance...next time, Sweet Tim, next time. Thank you for a Wonderful Evening!

Secret Spies or Spotted with Bar Fly Eyes:

SAMANTHA STOREY and friends at LITTLE GALAPAGOS BAR AND GRILLE (music w/TAKE 4 and DJ BOO and DJ RON DONOVAN) on BROAD STREET in NEW LONDON and THAI ONE ON in MYSTIC, enjoying her birthday and the holidays...U go, Girl!! Our own ALI KAUFMAN with AL ANDERSON from NRBQ! Lovely Bartender SARAH ST. PETER, MISTY NUNES and ROY JARVIS, WENDY GARAFOLA, JIMMY PONT and many others were on hand for FRIENDS BAR AND GRILL GRAND OPENING. It was a great crowd and with lunch and dinner daily, along with KARAOKE on Fridays and Sundays, you know my ass will be back! Fish and Chips looked divine!!

Play-Off Parties..Super Bowl Parties..Late Xmas Parties, KELLY VOCATURA, CAROL GILMORE were spotted at a Xmas Party with a packed house including cutie ED ST. CLAIR and MARK CARRIER out for a raucous night at the TWISTED VINE! Lots of go-go holiday dancing going on! Beautiful and talented PAINTING INSTRUCTOR, JEANNETTE MORRONE VERTENTES w/ hubby MATT at AMIGOS TAQUERIA AND TEQUILA for Thursday Night PAINT NIGHT and KARAOKE with STELLA TUNES, along with BOB CARR and DEB INTRIERI! Next up? A painting of a "fancy elephant" on February 19. Musician IZZY MALEK, along with musician MIKE ROGOFF were also rockin' the crowd at AMIGOS, while we celebrated WENDY'S Birthday! Beautiful job, guys! Insane Birthday Party at the HANDLEBAR CAFE for sweet TAMI ALGIERE.."spin the tequila gun on the bar" anyone?

It's not like we're cloning the mammoth here, people, life is good and we need a little stimulus package in the area. Get out and have fun! Shop and Dine Local! Oh, and Speaking of MISS WENDY CARR...she and I will be out for the "EVENING OF ENCHANTMENT" BLACK AND WHITE MASQUERADE at the OCEAN HOUSE on February 21 to benefit the WESTERLY LAND TRUST. The pictures from this should be amazing, because we both found the Best Dresses!! The masks, the glitter, the glamour of it all. We'll be all done up like those TODDLER AND TIARA GLITZ GIRLS See you there!



Happy Birthday to my Favoritest Bar Flies..CHRISTOPHER STAMM, DJ JOEY G, DAVE TRANCHIDA, JERRY PREJEAN, CHARLIE PEN-DOLA, MEGHAN LUZZI, BRIAN ALBANO, WENDY AINSWORTH, TONY LOWE, TOM REGAN, SWEET KATHLEEN BRENNAN, STEVE BEAUDOIN, DAYNE DURANTI, JACE MICHAEL, SALLY TREFES SORENSON, MICK MARRA, MIKE ROGOFF, JUDY COLUCCI, BEN PARENT, SEAN BANKS, MISS NANCY BURNS-FUSARO, KAREN CAULFIELD, STAN LARKIN, MEGHAN GAVITT, JESS GOMES,

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I am heading to ON THE WATERFRONT this month if anyone is interested?? Perhaps that will be my VALENTINES' NIGHT DINNER Destination? Also VODOO GRILL will be offering the "VODOO PRICE FREEZE".. if the temperature goes below freezing then Happy Hour Prices go into effect...Yay, with the temps of late, that could be a good thing for the regular VODOO



DRINKER! Stop down and mention this article or their FACEBOOK Posting and get a Deal!!

As you may have noticed, I ruthlessly cull ideas, pix and events from FACEBOOK, the Internet, conversations with people, posters at various venues and events, so don't be surprised to find yourself on the pages of the JOURNALS! Have a wonderful month, my Sweet Sweet Flies, Love You Long Time!

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LOCAL BEAT



33 Golden Street Mixes Melodic Acoustic and Heavy Electric Rock

By Andrew Krebs

The second weekend in January featured 3 great acts at 33 Golden: Blond Furniture, All in All Out, and

the headliners Modern Primates. The night was full of fun and featured tuneful jangles and energetic hard rock.

The night's openers were country-rock artists Blonde Furniture, featuring Bill Dumas and Ludent Tremmel on guitars, Bill Cuinn on bass, and Chris and Sue MacKay on percussion and accordion (respectively). Bill Dumas' acoustic guitar shuffled along to Bill Dumas infectious bongo beat. Bill then took a Jethro-Tull-like acoustic jam on a song about broken hearts and Mr. Cuinn played groovy bass on a song about a long long road. Tremmel's fasted-handed flurry of guitar solos and the band's flawless 3-part harmonies were reminiscent of the Byrds and Bill Dumas sometimes brings a good 12 string acoustic guitar on stage to brighten the band's sound. Fans of country should check out this band's Indian-flavored version of Johnny Cash's "Ring of Fire" which features great guitar and bass interplay as well as hints of the marchy sounds of the Young Rascals' "What You Tryin to Do With My Heart." Both Bills have played together since the 70s, with Bill Cuinn playing keys and singing on Mr. Dumas' early 80s studio project. Furthermore, they cite the Hollies and even punk-rock (Joe Jackson and Elvis Costello) as influences and plan on doing funkier, more percussive work in the near future. The "la las" and "na nas" prevalent in Blond Furniture's choruses make this a fun acoustic rock band to see on your next concert trip out.

All In All Out was a great rock band to have on as a second act with influences that ranged from soul music, The Grateful Dead and punk-rock. The band features Bruce Cobbs on vocals and guitar and Brian on bass. Their roots date back to when Brian and Bruce jammed together as kids, although they formed the band itself 1 year ago after flipping a coin to pick a name for the group. The band clicked instantly with drummer (and WCNI DJ) Marco Lorah whom they quickly recruited to finish the lineup for All-in-All (which they originally called Talking Rot). One of their songs about a pretty girl featured alternating ascending and descending guitar chords. Cobb's lead guitar playing was fast and high up on the neck of the guitar, particularly on "History Lesson." Bruce Cobb's voice was also versatile, featuring raspy shredding vocal styles on heavy numbers (History Lesson, Let Me In) and more of a falsetto on jangler tunes like "Punkass Friend." The band also played a Cure cover "In Between Days." The bassist was also melodic on such songs as "Yellow Sports Bra." "Its getting tough Ive had enough . . . work hard all day. I'm getting lonely" sang Cobbs over a melodic guitar line. The band plans to write more original songs and eventually tour CT outside of the New London area so check them out

sometime!

Modern Primates featured sassy singer Sara Kraut, Bob Bourne on Gibson Les Paul guitar, and Dan Spurr on bass. Pete Egner was the drummer and Pete Nowakowski played backup guitar. Bob cranked out thick, tuneful lead guitar solos and Sara's lyrics were juicy as well: "I don't need therapy I just need you" she hollared. The Modern Primates formed in 2010 when guitarist Bob (formerly of band Fleshhammer) announced he needed a bassist and offered to teach Mr. Spurr how to play. Dan Spurr throbbed through "11 Bullets" in which Sara sang about a "shotgun in your face." Dan's swingy and staccato bass guitar stood out, not least because of his experience as a fiddle and banjo player has given his playing a freshness and novelty rarely seen in the CT punk scene. Dan also sings back-up vocals (ie: "HEYS!") for the Primates. Check this band out, whose influences include Hole, the Velvet Underground and Jenny from the Midnight Creeps.



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14 - Shipyard Tavern, Mystic, CT 7-10
16 - Daniel Packer, Mystic, CT
19 - Harbour House, Mystic, CT 7:30-10:30
20 - Azu, Mystic, CT 8-11
21 - Breachway, Charlestown, RI 6:30-10:30
27 - Angie's, Mystic, CT

AZALEA DRIVE

6 - Long Shots, Uncasville, CT
13 - Black Sheep, Niantic, CT
28 - Bridge, Westerly, RI 8pm

BEBOBALOUBOB

6 - Pier 27, Mystic, CT
13 - Bridge, Westerly, RI 8-11
20 - Germano's, Colchester, CT
21 - Sneekers, Groton, CT 8:30

BEN KANE

6 - Langley's, Waterford, CT 6pm
7 - Lyme Tavern, Niantic, CT
8 - Arrigoni Winery, Portland, CT 2:30pm
14 - La Vita Gustosa, E. Haddam, CT 8pm
21 - Crossings Brew Pub, Putnam, CT 8pm
28 - Old Roadhouse, New London, CT

BILL'S GARAGE ALLSTARS

9,16,22 - Strange Brew, Norwich, CT 7pm

BOHEMIAN PICNIC

5 - Old Roadhouse, New London, CT 6pm

BRANDT TAYLOR

5-12,19-26 - Maury's, Danielson, CT 7pm
- Crossings, Putnam, CT
- Grand Central Cafe, Wallingford, CT
12 sound waves

- World of Beer, W. Hartford, CT
- Old Roadhouse, New London, CT
- Strange Brew, Norwich, CT

DAN STEVENS

3,17,24 - Nightingale's, Old Lyme, CT
- Publick House, Newcastle, ME
- Shovel Handle Pub, Jackson, NH
- Spring St. Gallery, Chester, CT
- The Fez, Stamford, CT
- Darien Social, Darien, CT
- Harbor House, Mystic, CT
13,14 - Jay Peak Resort, Jay, VT
15,16 - Northwoods Inn, Lake Placid, NY
- Stomping Ground, Putnam, CT
- Sheffield Auditorium, Old Lyme, CT
- House Concert, Unionville, CT
- Delta Grill, New York, NY
- Perks & Corks, Westerly, RI
- Daniel Packer, Mystic, CT

DAN WATSON

3,17,21 - Daniel Packer, Mystic, CT
4,11,18,28 - Tipping Chair, Southington, CT 7pm
5,12,26 - Ancient Mariner, Mystic, CT 8pm
6 - Azu, Mystic, CT 7:30pm
7 - Bridge, Westerly, RI 8pm
8 - Pizzetta, Mystic, CT 1-4pm
13 - Harbor House, Mystic, CT 8pm
14 - Breachway, Charlestown, RI 7pm
14 15,22 - Ancient Mariner, Mystic, CT 5pm
19 - Red 36, Mystic, CT 7pm
25 - Mystic Pizza II, N. Stonington, CT 7:30pm
27 - Dog Watch, Stonington, CT

THE FAKE EXPERIENCE

7 - Dog Watch, Stonington, CT

FRANKENPHIL

5 - Harbour House, Mystic, CT 7pm
6 - Old Roadhouse, New London, CT 6pm
6 7,21 - Seehund, New London, CT 6pm
8 - Fifth Element, Newport, RI 12pm
13,27 - AZU, Mystic, CT 7:30pm
14 - Penny Lane, Old Saybrook, CT 7:30pm
15 - Buskers, Newport, RI 12pm
28 - Toyo Hibachi, Colchester, CT 8pm

THE GOAT ROPERS

7,12 - Sandbar Grill, Taunton, MA
13 - VFW, Taunton, MA 8-12
21 - Holy Ghost, Westport, MA 7:30

GOPHERBROKE

5 - Bill's Seafood, Westbrook, CT 6:30-9
6 - La Vita Gustosa, E. Haddam, CT 8:30
13 - McKinnon's, Hartford, CT
21 - Blackthorn House, Easton, MA 8-11
27 - Bidwell Tavern, Coventry, CT

GREEN TEA

14 - The Spot, Providence, RI
26 - Malted Barley, Westerly, RI
RIHOPE ROAD
27 - Ocean Mist, S. Kingston, RI

JAMES HARRIS

3,10,17,24 - Harp & Hound, Mystic, CT
4,7,11,13,18,25 - Daniel Packer, Mystic, CT
- Perks & Corks, Westerly, RI 8pm
6,27 - Latitude 41, Mystic, CT 7pm
- Haversham, Westerly, RI 8pm
- Azu, Mystic, CT 7:30pm
- Harbor House, Mystic, CT 7pm
- Jonathan Edwards, N. Stonington, CT 6pm

KARMA & THE TRUTH

7 - Thirsty Beaver, Cranston, RI
15 - Kasbar, Worcester, MA
20 - Last Resort, Smithfield, RI
21 - Grille on Main, E. Greenwich, RI

KATIE PERKINS

13 - Turnpike Café, Uncasville, CT 6pm
20 - Old Roadhouse, New London, CT
28 - Sneekers Café, Groton, CT

KEVIN MANZELLA & HEATHER LEPAGE

7,13,21 - Shipyard Tavern, Mystic, CT 7-10

LES & TC

4,11 - Celtic Cavern, Middletown, CT
- Bridge, Westerly, RI
- Sneekers, Groton, CT
- Twisted Vine, Westerly, RI
- Dublin, E., Hampton, CT
- Steak Loft, Mystic, CT

LOOSE CHANGE

7 - Burkes Tavern, Niantic, CT 8:30

MINDSET

7 - Wood River Inn, Hope Valley, RI

THE PIRANHA BROTHERS

13 - Tuscany Grill, Middletown, CT 8-12

22 - Bills Seafood, Westbrook, CT 3:30-7

RED LIGHT

14 - Brown Derby, Montville, CT
21 - Music Lady, Central Village, CT
27 - Upper Deck, Westbrook, CT

RIVERGODS

21 - Old Orchard Farm, E. Lyme, CT
27 - Cilantro's, New London, CT

ROB BRANNON

5 - Hard Rock, Foxwoods, CT 8:30pm
13 - Gold Eagle, Putnam, CT

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14 - Yarde Tavern, Enfield, CT
27 - Maple Tree, Simsbury, CT
28 - Tavern Exchange, Farmington, CT

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17 - Sneekers, Groton, CT 7-11
26 - Atrium lounge, Mashantucket, CT 8:30

STYFF KITTY

6 - Sneekers, Groton, CT
13 - Old Roadhouse, New London, CT
28 - CC O'Brien's, Pawcatuck, CT

SUNDAY GRAVY

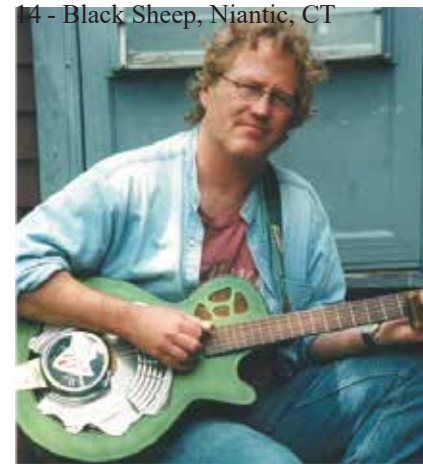
11 - Steak Loft, Mystic, CT 7-10 19 - Malted Barley, Westerly, RI
20 - Long Shots, Uncasville, CT
21 - John's Café, Mystic, CT 8-12
22 - Ocean Mist, S. Kingston, RI 3:30-6:30
27 - Sneekers, Groton, CT
28 - Wood River Inn, Richmond, RI

THE SYSTEM

28 - Burkes, Niantic, CT 8:30

UNCLE JOHN'S CLAN

5 - Outerspace, Hamden, CT 8pm
14 - Black Sheep, Niantic, CT



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7 - Mohegan Sun, Uncasville, CT

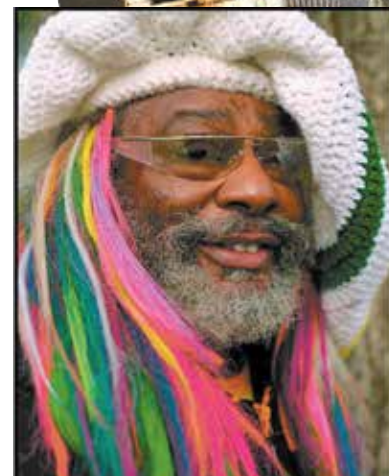
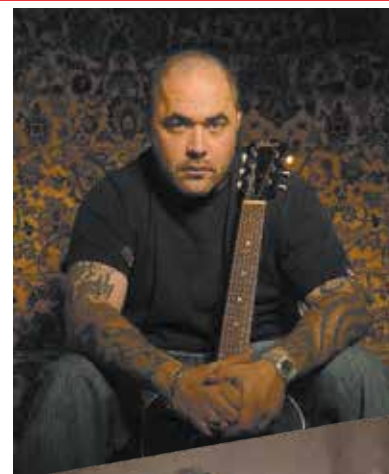
**George Clinton
And Parliament Funkadelic**
20 - Lupo's, Providence, RI

Indigo Girls
13 - Perf. Arts Ctr., Providence, RI

James Cotton
20 - Kate Center, Old Saybrook, CT

Jim Weider
13 - Kate Center, Old Saybrook, CT

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DIRTY DEEDS



Hiromi Uehara

By Jeff Howard and Jordan Polcyn-evans

Hiromi Uehara is a master. The Japanese jazz pianist, who released her debut album “Another Mind” in 2003, has garnered major attention over her electrifying, technical and highly emotive style on the piano. While Hiromi brings vivacious youth to the modern jazz scene, she balances this with the wisdom and experience of an old soul. Hiromi has collaborated with notable jazz artists Chick Corea, Stanley Clarke, David Fuczynski, and Anthony Jackson to name a few. Whether it is in a solo or band setting, Hiromi’s musicianship and presence is truly captivating, making her stand out as a true innovator in modern jazz. This month I got the chance to speak with Hiromi, but I didn’t do it alone – I brought along with me my good friend Jordan Polcyn-Evans, a music major and pianist from my school, the University of Rochester. With Hiromi we discussed everything from music history, to sports to the spirit of learning.

Jordan Polcyn-evans: I notice you incorporate the “stride” piano style into your piano playing. What influenced you to adapt this style?

Hiromi: When you study classical music through a time frame, you can really understand why one composer was born after another composer. You can always see the connection from the later composer to the earlier composer. I could say that same thing with jazz. I would listen to Jerry Roll Morton, Earl Hines and Art Tatum and I could hear why one pianist was born, or created, after this pianist was alive. I always like to listen from earlier to later. When I was studying history, I got really attracted to the style of “stride” piano. I really loved it. I could hear it in every pianist, doesn’t matter which era, I could always hear the influence. I realized that what I really love about the artist, for example Oscar Peterson or Chick Corea even, is the influence of “stride”. So when I went back through the history, listening to Jerry Roll Morton, that’s how I got attracted to the “stride”.

JPe: Who is your biggest musical influence?

H: I’m asked this question so many times but it’s very difficult. The first two pianists I listened to when I was eight years old that turned me on to improvised music were Erroll Garner and Oscar Peterson. I would say that was a big impact for me, considering I was just listening to classical music when I was studying piano from ages six to eight. It was a shock to listen to this music style from Oscar – how intriguing it was, how free it was, how happy it was. I remember myself smiling to the music. It made me so happy, I couldn’t stop moving my body. I didn’t know what that was at the time, but I realized that it’s swing. So that was my first biggest influence.

Jeff Howard: I’ve read that you really admire Frank Zappa. What is it about Frank Zappa’s music that speaks to you?

H: I started to listen to Frank in high school. It was a shock. When I went to the CD store I’d see his CD in the “rock” music section, and I listened to it, and said “I bought this at the ‘rock’ floor, but is this jazz? At the same time it’s kind of like Stravinsky.” It was “Mothers of Invention”, and George Duke was on it. I just couldn’t compute in my brain what it was. It was like eating something for the first time and I just loved it. His music is complicated, but still simple which is so cool. I got so into it and started to listen to all of Frank Zappa’s music and become interested in his vision of music – how he writes music, how he uses great musicians, how he collaborates and teams up with all these musicians. I was so fascinated by it. I love Frank Zappa – he’s simply Zappa. His genre is Zappa. Zappa is Zappa.

JH: You’re playing is always so fresh and in the moment. I’m a musician,
www.Swaves.com



Jordan's a musician, and as musicians we sometimes find we recycle ideas we've already used before. How do you keep moving forward?

H: In the live setting? How do I not play the same thing again? Well, we want to have fun everyday. We want to surprise ourselves. I know what I can play, and when you tour with the same band over and over you can see that. The hardest thing to do is surprise each other on the stage. An audience member only listens to us once a year, not like we listen to ourselves. We try every single day to meet something that we haven't met before, a landscape in music that we haven't found. Sometimes it's very difficult. We never try to play it safe. It's the most boring thing, which can happen – repeating the same thing. It's like, you could know the winning route, but when you keep going on that route it's never a winning route. I often compare this to the treasure hunting in mountains. You go from position a to position b and reach certain heights in the mountain, trying to find some treasures like exotic plants, flowers, water fountains. When you find something, it's amazing. But the next day, if you pick the same route it's bad. When you see the same water fountain you saw as yesterday, it's never as beautiful as yesterday. You can never beat the first time that you've seen it. That's why, even though it can be a rougher route to try to find something new, when you find it it's an amazing feeling. You can look at each other and know, "Yes, today was happening." Sometimes, the first step isn't happening. I don't know why. It doesn't mean we weren't trying. We always try.

JP: You touch on so many different genres. You have so many different styles in your playing. Which is the most fun for you to perform? I like to play in a bunch of different styles but I still don't know which one is my favorite.

H: I don't know either! If I knew, I would be doing only that. I enjoy all the projects I've been doing. It's more about who I'm playing with than genre. I have a project with Simon Phillips and Anthony Jackson, a duet with Stanley Clarke – it all depends on who I'm playing with. For example, last year I was playing mainly trio tours. When I come back from the trio tour and suddenly play solo or duet, I realize how much I've been learning with the trio. I could really import what I was learning into my solo or duet playing. Then, when I go back to the trio I can listen to the trio even more. Solo, all I hear is the piano. I have to be a bass player; I have to be a drummer on my own. But I realize I learn so many ideas from Anthony and Simon and can extrapolate this to my solo playing. But sometimes in the trio setting, the bass player doesn't stay the bass player. He becomes like a guitar player, and the drummer becomes a melody-maker. Sometimes I can be a drummer in a trio-setting do. All these wider views suddenly hit me and I love that. I love the trade between solo work and trio work. I really feel the influence between projects so well.

JH: In one interview you said playing piano solo is like doing judo, while playing with a band is like playing soccer. I really liked that.

H: Yes, yes that's true, because you're on your own. Some days I really feel like I'm full of ideas. Other days I feel like I'm trying so much but I'm not getting and fresh ideas. When that happens, your fellow musicians can be a great source of inspiration. It can be a great path to score the goal. When you're on your own and you feel stuck, you feel stuck. That's why when I'm playing solo it's like judo or boxing. But when you're with your teammate it's like soccer or baseball. We help each other get where want to get to. It's really challenging and I really enjoy that.

JH: What was it like to be a jingle writer?
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Continued Page 21

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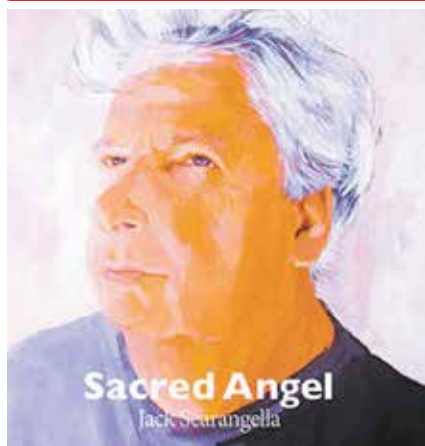
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HEARING AID



Jack Scarangella "Sacred Angel" Indie

Sacred Angel could be likened to an audio patchwork quilt composed of a myriad of masterful musicians, all with their own unique texture, patterns and colors! With seventeen cuts, I won't even attempt to go into any lengthy track-by-track analysis. I will however try to give credit to the participating artists and highlight various contributors, and of course the architect of this project, drummer, Jack Scaragella.

This disc starts out with Mitch Chakour singing The Beach Boys, "Sail On Sailor" then floats into a Beatles cover, "Norwegian Wood" that starts with stunning flute solo by Collin Tilton and sung by D.A. Foster. Another well performed Beatles cover, "Good Morning," follows shortly with the surprising lower range vocals of Christine Ohlman.

Amidst all the well executed cover tunes on this disc is a Native American entry by a group called Northern Lights. A poem reading by David Browning is nestled in the body of this cut with a cappella chanting and native drumming. It is a bit of a hiatus from the other entries on this recording with a texture all its own! The next cut, "Healing Hands" segues nicely with an a cappella intro sung by Joe Cerisano.

This recording gets the funk out on the next three tracks, "Real Mother For Ya" with Foster on vocals, and "Super Fly 1990" and Cerisano singing "American Gold" with horns blazing in the first two tunes and rich organ riffs and full backing vocals in the latter. The vo-

18 sound waves

calcs by Mitch Chakour continue to be warm and full on "Mahopec Farms," an original written by Scarangella and Chakour, then slips to the softer side with Christine Ohlman's rendition of the Linda McCartney tune, "Appaloosa." Her voice has just the right touch for the transition from spoken word to vocals!

The first of the two instrumentals on "Sacred Angel" is a tip of the hat to Jimi Hendrix's "Power of Soul/Manic Depression." Mark Easton, who, while staying true to the original recording, adds his own personal creative touch! The bass guitar riffs by David Stoltz and drumming by Scarangella provide a solid foundation for the exquisitely performed guitar solo!

Alecia Chakour, daughter of Mitch Chakour, does an amazing cover of Janis Joplin's "Get It While You Can!" She flaunts her own style with great taste while emulating the emotions of Joplin. Keep your eyes on this one. Her light will not stay under of bushel! Alecia's dad, Mitch sings the final vocal cut on "Pilgrim's Progress," with heartfelt emotions. A soulful solo by Jimmy Biggins embellishes this track!

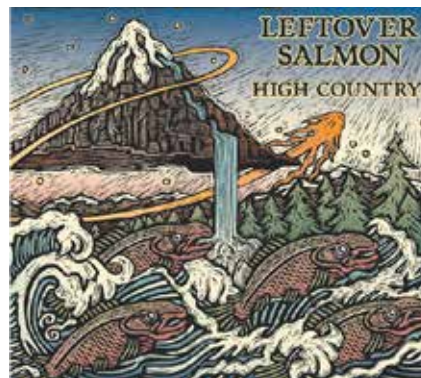
Once again, Scaragella and Stoltz make a perfect, complimentary pair in "Jacqueline Michelle"...an instrumental written by Scarangella. Bill Holoman arranged the horns and is on soprano sax with Curt Ram is on trumpet on this free style jazzy track.

Closing this project is a live recording of "Mercy, Mercy, Mercy" with a drum solo intro from Scarangella that is just enough for this instrumental! Scarangella performs a truly gratifying solo in the belly of this cut, journeying through plethora of styles and meters. Jimmy B. Biggins blows his heart out on saxophone! Go out and get this disc. You won't be sorry!

- Ms Marci

Also featuring Michael Barrette-guitar, Bill Holloman-saxophone, Curt Ram-trumpet, Norman Johnson-guitar, Doug Gagnon-harmonica, Shannon Waynevocals & guitar, and David Browningreading poem in Prism Soul/Turtle Song. Prism soul written by Michelle Wayne.

Produced by Jack Scaragella and Renee Cuprak.



Leftover Salmon "High Country" LoS Records

Leftover Salmon's new album "High Country" is like a breath of fresh air. They might as well have been recording the Colorado pines and windswept hills; they capture that Rocky Mountain vibe in such a way that you can't help but take a couple deep breaths and melt into your seat. Many people compare them to the String Cheese Incident, and rightly so. They carry much of that same Colorado bluegrass and jam band sound.

"High Country" is an album with a very down-home, roots kind of feel to

it. Leftover Salmon exhibits many different styles, but always retains that homespun, back country feel that has become their trademark. The album kicks off with "Get Up and Go", an upbeat country style number with lyrics about getting out and seeing the world. It admonishes the too-busy world we're accustomed to, and asks us to get back to nature and enjoy the real world.

I really enjoy the mandolin work of Drew Emmitt, which really shines on the second track, "Western Skies". We hear more themes of wind, the wild prairie, and getting away. Emmitt jams out on a nice long solo mid-song that shows off why Bill Nershi of String Cheese chose him to collaborate on a side project a few years ago, The Emmitt-Nershi Band.

There are lots of different sounds on this album. "Bluegrass Pines" has a tango feel to it, before breaking into a Dead-like chorus, "Whiskey River in the Bluegrass Pines". It's easily explained - Grateful Dead lyricist Robert Hunter collaborated on this one along with new LoS member, keyboardist Bill Payne, of Little Feat fame.

Throughout the album, lead man Vince Herman displays great vocals and strong guitar playing. Banjo player

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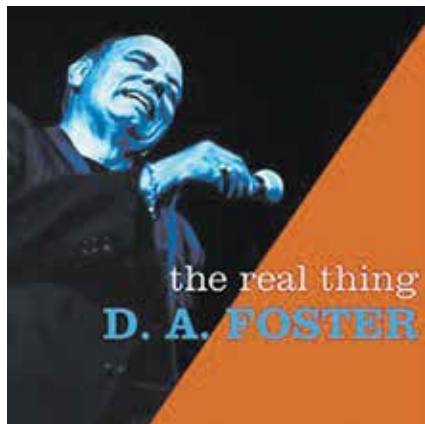
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Andy Thorn steals the spotlight a few times, including "Better Day" where his banjo work really carries the song. There are also guest spots by Sugar Blue, Casey Driessen, Andy Hall of The Infamous Stringdusters, Joey Porter of The Motet, and Kim Dawson.

Getting to know this album was a really nice experience. I love music that can take me away to the mountains, remind me to take a deep breath, and focus on what is really important in life. Leftover Salmon continues to bring high quality jamming bluegrass rock to the world, and I'm a big fan of their Colorado sound.

- Tom Matthew
Two Ton Music



D.A. FOSTER

"The Real Thing"

Vizztone Label Group

It's never too late to make a first impression. For D.A. Foster, recording his most recent effort, "The Real Thing", was just the opportunity that Foster had long been waiting for. The results are impressive, capturing Foster's bluesy vocals in fine form and covering a diversity of musical styles with an A+ team of musicians in tow.

If the name (and the voice) sounds familiar, they should. The Shaboo Inn was managed by Foster in Eastern Connecticut (from 1971 to 1982) and had the honor and the foresight to host some of the biggest names in the music business. From Muddy Waters to Bonnie Raitt, The Ramones to Tom Petty, The Police to Aerosmith, AC/DC to Journey, NRBQ to Howlin' Wolf and dozens of others, Foster co-owned and the booked the talent that put the small Willimantic, CT club on the musical map. From those connections, Foster created his musical equipment rental company, Shaboo Productions, which helped musicians all over the Northeast. Yet first and foremost, Foster is a band leader www.Swaves.com

and blues singer himself, fronting his own band, David Foster and the Shaboo All-Stars, ever since those glory years and continuing today. Blessed to be accompanied by musicians like Mike Finnegan (Bonnie Raitt, Crosby, Stills & Nash), Matt "Guitar" Murphy (of "Blues Brothers" fame), Kal David (guitar), and Maceo Parker (horns), Foster and the All-Stars churned out some of the best blues music around. Unfortunately Foster's first record, recorded in Los Angeles with Producer Paul Rothchild back in 1987, never saw the light of day as Rothchild passed away from pancreatic cancer and lawyers held up the release of the master tapes from those sessions. Now, many years later, Foster has connected with his long-time friend Mike Finnigan to take another shot, securing a deal with the Vizztone label to produce "The Real Thing", featuring a dozen R&B and blues tracks. Recorded in Los Angeles' Studio City, Foster's band on the new recording continues the All-Star tradition, featuring Johnny Lee Schell (Phantom Blues Band's guitarist), Finnigan (B3 and Piano), Larry Fulcher (Bass), Tony Braunagel (Drums), and Lenny Castro (Percussion).

"Good Man Bad Thing" opens the disc with a soulful blend of vocals, creative guitar playing, and Finnigan's B3 groove. Foster and his accompanying background vocalists are in fine form throughout. While the traditional blues shuffles reaffirm Foster's roots ("Ain't Doing Too Bad", "Smack Dab In The Middle", and the title track the most notable examples), it's the smoother, adult contemporary tracks where Foster and company really shine. "We All Fall Down", with contributions from Josh Sklair (guitar) and David Garfield (piano), is smooth and melodic R&B at its best. "This Time I'm Gone For Good" is a sultry, slow blues number delivered to perfection by Foster and friends. And Foster's cover of Bill Withers "You Just Can't Smile It Away", featuring musical contributions from many special guests, easily stands up to today's best ballads. Darrell Leonard (Trumpet), Joe Sublett (Saxophone) contribute some excellent accompaniment throughout.

D.A. Foster can claim status as a nationally famous club owner, a successful businessman, and now a nationally renowned singer and performer. While Foster's live shows provide an opportunity to see him lead a talented band, it's great to finally hear some studio work that can be appreciated as well.

- don sikorski



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Garde Theater Continued

including a longrunning residencys for The Godfather and Lady Sings the Blues in 1972 and a 1974 revival of the original King Kong with seats priced at the original 25 cents (a price briefly, and somewhat less successfully, revived for the 1976 remake).

However, like most single screen movie theaters that were becoming extinct all over the country, the Garde seemed doomed to go dark.

Owners RKO-Stanley-Warner leased the theater in 1975 to operators who ushered in an ignoble phase that included screenings of the notorious 1976 stinker Snuff (sold out on opening night, until protestors shut down the engagement) and the X-rated Alice in Wonderland musical (actually the same kind of softcore fare already playing at the nearby Norwich-New London Drive-In and elsewhere).

Regarding the former flick, if you went to the Garde on March 11, 1976, to see Snuff, you didn't see the controversial ending where a woman reportedly got killed on camera – the local projectionist union refused to screen the scene and snipped it from the final film reel!

Out front, protesters handed out flyers complaining about the theater's willingness to screen the film, which New London city officials viewed and deemed "worthless." The March 12 screening was cancelled by Garde manager Gail Grillo, and Snuff (a lousy film, tho it didn't really depict someone getting killed) never screened in Connecticut again.

Low attendance caused the Warner's coalition to sell the theater in early 1977, whereupon locks appeared on the doors.

Former manager Grillo ended up leasing it herself in April 1977, reopening the moviehouse to show films one more time (mostly second-run and vintage bills). However, by August, the screen again went dark, with its final movie The Deep.

On May 30, 1978, the Garde was reopened by Grillo and a local investment group, with an announced slate of theatrical productions beginning with Godspell, and a concert schedule to have included Earl Scruggs, James Darren, Vic Damone, the J. Geils Band, James Cotton, the Pousette Dart Band, and Larry Gatlin. However, this venture failed as well, especially hurt by a series of canceled concerts (Darren canceled outright, while the Geils band attempted to reschedule a show many months later than the heavily promoted original date). This and other hurdles, including a set of fire department violations that needed fixing, resulted in the doors being padlocked once again. (Grillo later ran a New London shop called Silk 'N' Satin)

In late 1978, the theater was purchased for \$150,000 by Oxoboxo Enterprises, a subsidiary of Montville-based Robertson Paper Box Company, a nearly 130 year-old firm which recreated the locale as a concert venue. Performers who appeared included Harry Chapin (November 29, 1979) and Ray Charles (June 27, 1980), both of whom played career-spanning sets that locals still recall and talk about with devotion and nostalgia. Within two years, though, the theater was again closed and the building was leased to an acting company, and then to investors planning an arts center that never got off the ground.

By 1985, the theater had endured five owners and was in danger of demolition. The paper box company sold the locale to a non-profit organization

called the Garde Arts Center, founded in hopes of restoring the somewhat decayed theater and making it a viable enterprise once again. Many had their doubts.

When it became the Garde Arts Center in 1986, early tenants included the American Musical Theater, which moved their headquarters from Stonington. The Garde's newest incarnation was headed by New London businessman Raymond Langfield, who raised the money from local philanthropic institutions to buy the building and lease it to the AMT. After opening their season in April with The Sound of Music, excitement mounted as more productions were announced like Babes in Arms, directed by legendary actress Ginger Rogers (who was 75 at the time).

However, that show was a huge flop, and AMT ran into financial trouble in 1987. The following year, the Arts Center's new Managing Director Steve Sigel announced that the board would be taking direct control and operation of the theater and adjacent buildings. That year, the Garde became home to the Eastern Connecticut Symphony, and the theater was leased out for events like the June 1988 closed circuit screening of the Mike Tyson VS Leon Spinks heavyweight championship bout.

A grant from the State of Connecticut provided \$750,000 to replace the heating and air-conditioning system, the first of several grants that three successive Governors oversaw for the theater. In 1990, the Garde's facility master plan, funded in part by the State, allowed operators to acquire three adjacent office buildings and to expand its slate of upcoming theatrical productions, as well as leasing out spaces for increased income. Movies returned to the screen in 1994.

Successful concerts staged during this period included Marvin Hamlisch and Itzhak Perlman in 1989, Johnny Cash and Tony Bennett in 1990, and a January 1998 appearance by Bob Dylan.

The theater briefly closed in summer 1998 and again the following summer while a \$14 million-plus renovation was completed, including restoration of its distinctive curved marquee (not seen since the 1950s, having been replaced by a generic triangular sidewalk marquee), the expansion of its lobbies, and the restoration of the now-1450 seat theater.



The Garde's newest performance space debuted in 2008, a remodeled banquet area with around 125 removable seats renamed the Oasis Room that was soon hosting big-name musical acts like Tom Rush.

Longtime tenants still include the Eastern Connecticut Symphony Orchestra, and today the Arts Center also includes an office building, the Mercer Building (home of the Center's offices), and the Meridian Building, a service facility.

In May 2014, the Garde was awarded a \$31 million state grant to build a long-needed backstage expansion, new dressing rooms, a second 240-seat theater, dance studios, and classrooms to accommodate a proposed new magnet high school for the performing arts.

The theater itself plans to once again offer movie screenings on a regular basis, after the recent installation of a newfangled 4K Digital Cinema Initiatives (DCI) compliant digital projection system with eight channel surround sound, said to rival any similarly outfitted moviehouse in the region (with a screen that, at around 40 feet by 25 feet, is one of the largest non-Imax screens in the state).

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Cover Story Continued

H: It was great! I was in college, majoring in law. I knew I always wanted to be a pianist. I believe that music doesn't only come from music, music comes from experience, and so I decided to go to a college that was not a music college. But I was still doing a couple of live concerts in Tokyo. One day, this boss of a jingle writing company came and he told me he could really see visuals when he listened to my music. He offered me a part-time job jingle writing. So I went to a jingle-writing studio and wrote songs for jingles. Fortunately, what I was doing for jingle writing was a very creative environment. For example, I could really write and orchestrate for a symphony orchestra, and I had an opportunity to write and record with them. I remember this show where the jingle director wanted me to write something comical with the orchestra. All of this for me, it wasn't really jingle or commercial writing. It was really artistic, like writing for a short film that was 50 to 60 seconds. The longest version I think was 60 seconds. I've been writing music since I was 6 years old, and it always felt visual. Sometimes it was a clear picture of places or people, other times it was not so clear. But I always saw some kind of visual. So that was just a great gig for me. Eventually I'd love to do some films – I've done a couple in Japan. For example, the song I wrote, "Place to Be," was used in a theatrical film in Japan. I really enjoy that, when music meets visual. In a way, I think music always needs visual. Even when there is none, we always imagine something, especially when there are no lyrics. I think the listener has to be really creative as his or her own visual director. I wish I could see what other listeners see when they listen to my music. I don't know what they see, everybody sees different things, but I'm very curious what colors they see. Music really connects to me with visuals. So that was a great opportunity for me, to write jingles.

JPe: I'm studying music and have a lot of friends who are also studying music. What advice do you have for college students who are seriously pursuing music as a career?

H: Question yourself if you really love playing music and want to study as much as you can. And while the word "student" applies to people in school, in a way you are a student all your life. I feel like I'm still a student and will be all my life, as long as there are things to study. If you are hungry enough to understand the music better and have a will to experience musically something you haven't experienced before, than you have to be hungry to study all your life. That's why I'm studying every single day. There are always things I want to learn and expand within myself. It's so important to listen to the musicians that you love live. See musicians right in front of you. These days it's so easy to listen to music in videos but it's never the same when you see it right in front of you. Your focus level is different. Unless you have a special theater room in your house or something, there is too much information visually when you look at a computer or an iPhone. But when you go to a concert hall, all you have is music. Try to be as hungry as you can to learn in the 90 or 70 minutes you have. Whenever I listen to music, I feel that all the molecules in me are hungry to learn. Try to get something out of a do. It doesn't have to be a scale or a chord, but rather something that inspired you to want to learn more when you go back home. When you listen to great musicians live, there is nothing more than that. I was really fortunate to listen to Oscar Peterson live when he was alive. It's an amazing experience to see musicians right in front of you, you never forget about it. If you have a chance, if the musicians you love come 16 miles from your home, go listen to them. It's the most inspirational study you can do.

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COOKING WITH THE BLUES



By Jack Chaplin

My name is Jack Chaplin, writing today with my daughter, Luci. I have been in the restaurant business for 30 years and can proudly say that my family and I have owned and operated 20 bars and restaurants. Luci, by osmosis, has been a part of the restaurant business for 24 years! Returning back to New England after 18 years in Texas, we opened Chaplin's Restaurant in 2009 (currently closed for renovations). In October of 2014, we opened Daddy Jack's, a franchise of our restaurants in Dallas, Texas. In addition to being the chef/owner of Daddy Jack's, I produce a YouTube cooking show called Daddy Jack's Cooking with the

Blues. I have produced over 250 cooking videos and have generated more than 1,250,000 views on YouTube! Luci and I are very excited to be writing for Sound Wave Magazine and we hope that we will be able to shed some insight into the lives of restaurateurs.

From my experience in the restaurant business, I can tell you with confidence that this is an unpredictable business. As much as we try to find quantifiable reasons as to why our guests join us on any given night, we have been unable to conjure up an adequate explanation. Our lives are no longer as simple as they once were; we are all going in a million directions and we do not have as much time as we did years ago. With that being said, when customers choose to go out at night, they are looking to have a good time. No one goes out to a restaurant and thinks to themselves, "I hope that we have mediocre food and subpar service," but let's be honest: we all encounter that. We now live in an age, however, where the customer is empowered by social media. Websites such as YELP, Urbanspoon, and Tripadvisor have led to the emergence of two types of customers: the people who specifically go out with the intention of reviewing new restaurants (I call them Culinary Armchair Quarterbacks) and the people that go back to the same restaurant time and time again. Armchair Quarterbacks, while versatile, are the types of guests that flock to YELP. As the old saying goes, "if a customer likes a restaurant, they will tell ten of their friends; if they hate it, they will tell 100 of their friends." Platforms like YELP have now made it possible for the Quarterbacks to reach thousands; their impact is immeasurable.

Over the past six years in New London, we have been fortunate to have built an amazing network of customers (now friends)-- the type of people that keep coming back. I have always believed that beyond taking care of the customer and putting out good food, it is so important to build rapport with our regulars because they are the ones that will stand by you. We strive

to show our customers how much we appreciate them being there then and now; when a customer chooses you, it's a blessing. I once read this article about the psychology of the restaurant business that said that there is a psychological effect where customers are almost embarrassed to come back to a restaurant if they had an excellent meal but an awkward experience with, say, the owner or wait staff; whereas if the food was mediocre but the service was exceptional, they are more inclined to come back.

To demonstrate this point, I will share a story with you. We recently went out to Olio to celebrate Luci's birthday. For a Monday night, Olio was jamming, which was so nice to see. Our meal was excellent, from soup to nuts. We began with blue cornmeal encrusted calamari (Rhode Island style with banana peppers and chipotle dipping sauce) and then continued on to a New York Strip for me (with crumbled bleu cheese, grilled asparagus, and an excellent dauphinoise potato) and salads for the girls. I swear that my oldest daughter, Rachel, has sampled every Caesar salad on the Eastern seaboard. What can I say, she knows what she likes! The point that I am trying to make though is that even though the food was excellent, we will remember our server Jerry the most. He had such a great sense of humor but was also very proficient. He was able to make a personal connection with us while at the same time maintaining a high level of service. We made such a connection with Jerry that we would probably go back just to see him! Having been a restaurateur for my whole life, I have come to understand a simple truth: people are hungry for social interactions and a sense of belonging; they want to see and be seen in return. Through this all, we simply implore you to really make an effort to make lasting connections with local businesses in your community because ultimately, it is those connections that give us all a sense of belonging.

We hope that you enjoyed this month's column. If you have any questions or suggestions for us, please e-mail me at Cookingwiththeblues@yahoo.com. Until next time, we wish you the best,

~ Jack & Luci

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GIL SCOTT HERON: PIECES OF A MAN

by Marcus Baram
st. Martin Press

Controversial and enigmatic, the late Gil Scott Heron's career was as turbulent as it was brilliant. From one of three students to integrate the schools in Jackson, TN. on January 25, 1962, to published college student novelist, to Renaissance man, genius poet, defacto founder of hip hop, through his long decent of decades of addiction, jail and reclusion, and finally redemption. "The journalist, Marcus Baram's sensitive portrayal both honors and preserves Scott Heron's unique genius and essential legacy". For those who've devoured Gil's post-humus memoir, "The Last Holiday", Baram's definitive biography is the perfect companion piece. For those who didn't, this work should inspire readers to consume the riveting memoir as well. "The Last Holiday", a tribute to Stevie Wonder, documents the 1980 "Hotter Than July" tour that they did together to procure Martin Luther King Jr. Day as a national holiday. In "Pieces of a Man", Baram employs exclusive insights from friends, family, band mates, and the enigma himself, "to fit together disparate pieces of a complex but iconic genius in this all illuminating portrait of the artist as a man." Baram, a latecomer to the game, caught his first Gil Scott Heron show in the 1990s at the annual MLK Jr. day gigs at SOB's. Mesmerized by Gil Scott Heron's wit and passionate performance which transformed music for the journalist, he had a revelation that he would write a book with Gil Scott Heron as its subject, knowing deep down he would fulfill that promise one day.

Baram's deft analysis of the bitter irony that addiction consumed the life of the musician who wrote such chart topping cautionary tales about the dangers of substance abuse as "The Bottle" and "Angel Dust" is the paradox at the core of most of the profiles of Gil Scott Heron written over the past three decades. Certainly, it is agonizing to consider that perhaps Gil was his own muse in writing "Home is Where the Hatred Is".

Given the racial temperature of today, one can only ponder what an inspired Gil Scott Heron would have to contribute to the conversation about race in America today. In 1960, James Baldwin wrote an essay titled "Fifth Avenue Uptown: A Letter from Harlem". His essay portrayed the ugly dynamic between white cops and black youth in his neighborhood. "One day to everyone's astonishment someone drops a match in the powder keg and everything blows up. Before the dust has settled or the blood congealed, editorials, speeches, and civil rights commissions are loud in the land, demanding to know what happened? What happened is that Negroes want to be treated like men!" Sadly, fifty-five years down the road this is not just "the language of its time"; it is "the everlasting and just demand" of today. After another year of "the Wall of Blue Silence", after another year of No Indictments, the temperature outdoors is as cold as an NYPD patrolman's shoulder. It is still "Winter in America", Brothers and Sisters!

In "José Campo Torres", Gil expressed outrage at the death of a Hispanic army veteran who was beaten by six Houston police officers in 1978, to expose the continuing "mistreatment of members of minority communities". In his 1970s masterpiece "Whitey On The Moon", Gil Scott Heron speaks truth to power and concludes, "I don't know if the riots is wrong, but Whitey's been kicking my ass for too long". Gil Scott Heron despised being called "The Black Bob Dylan", however, his entire body of work doesn't talk, it screams, Black Lives Matter!

Whatever Gil Scott Heron "would have" contributed to the conversation about white cops and dead black teens in America today, 55 years after Baldwin's essay, one thing is very certain, it would be inflicted with the fire of his heroes, Langston Hughes, Dick Gregory, Richard Pryor, John

Coltrane, and his beloved mother, Bobbie Scott! Baram's account is honest and heartbreaking. Like so many other's who loved him, "I watched him go to pieces".

-Richard oeser



Richard Oeser & Gil Scott Heron



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ST. VINCENT 102 min PG-13
Wednesday, FEB 11
7:30 pm

A young boy whose parents have just divorced finds an unlikely friend and mentor in his misanthropic, bawdy, hedonistic war veteran nextdoor neighbor (Bill Murray).



THE BABADOOK
93 min NR
Thursday, FEB 12
7:30 pm

Hailed as "one of the strongest, most effective horror films of recent years" (Empire), Babadook focuses on a mother as she battles with her son's fear.



BIRDMAN 119 min R
Friday, FEB 13 | 7:30 pm
Saturday, FEB 14 | 3 pm

A washed-up actor (Keaton) who once played an iconic superhero must overcome his ego and family trouble as he mounts a Broadway play in a bid to reclaim his past glory.



INTO THE WOODS
125 min PG
Saturday, FEB 14 | 7:30 pm
Sunday, FEB 15 | 3 pm

Stephen Sondheim's Broadway hit comes to the silver screen in this Rob Marshall adaptation starring Meryl Streep, Anna Kendrick and Emily Blunt.



TWO DAYS, ONE NIGHT 95 min PG-13
Wednesday & Thursday
FEB 25 & 26 | 7:30 pm

A woman (Marion Cotillard) has to convince her co-workers to give up bonuses so she can keep her job. In French w/English subtitles.



THE IMITATION GAME
114 min PG-13
Friday, FEB 27
7:30 pm

Benedict Cumberbatch stars as Alan Turing, the genius British mathematician and cryptologist who led the charge to crack the code that helped the Allies win WWII.



INTERSTELLAR
169 min PG-13
Saturday, FEB 28
3 pm

Director Christopher Nolan's (Inception, The Dark Knight) critically-acclaimed tale of a team of explorers who travel beyond this galaxy to save mankind.



SELMA 128 min PG-13
Saturday, FEB 28 | 7:30 pm
Sunday, MARCH 1 | 3 pm

"Brilliantly acted and directed" (The New York Post), Selma chronicles Dr. King's campaign to secure equal voting rights via an epic march from Selma to Montgomery, Alabama.



THE GREEN PRINCE*
101 min PG-13
Tues., MARCH 3 | 7:30 pm

The son of a founding leader in the Palestinian organization, Hamas, becomes a spy for the Israelis in this "extraordinarily engrossing" (Variety) documentary. Presented by The International Jewish Film Festival & the Garde Cinema.



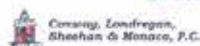
ABOVE AND BEYOND* 101 min PG-13
Wed., MARCH 25 | 7:30 pm

The first major feature-length documentary the heroic American volunteers who started the Israel Air Force. Presented by The International Jewish Film Festival & the Garde Cinema.

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Film titles, dates and times subject to change.

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