

Sound

Waves

Volume 26
Issue 4
April 2016

An
Interview with

**ROSANNE
CASH**

**WEEDHAWKS
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Cover Photos by
Clay Patrick McBride



Ali Kaufman
Morning Mojo
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Event Specialist
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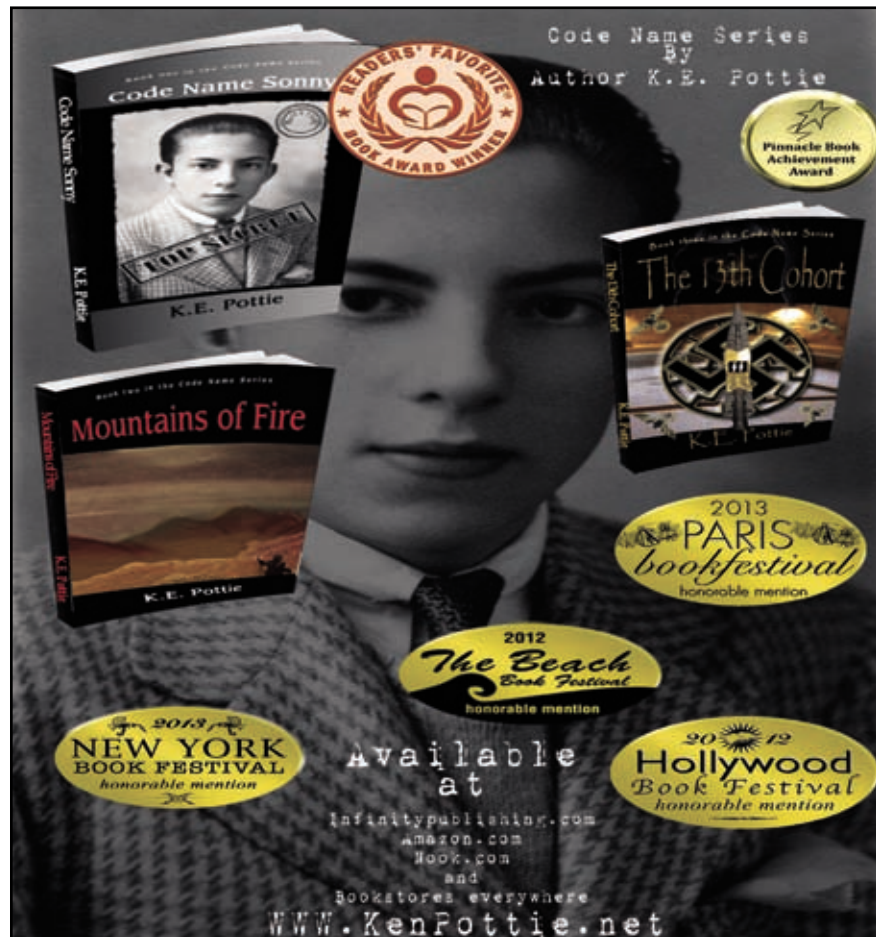
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MUSIC NOTES



“He Changed Their Sound and They Changed The World”

By Mark T. Gould

His first impression was that their music was “crap.” He pronounced their demo tape as “not very good, in fact it was awful.”

The year was 1962, and George Martin (the “Sir” designation would come later) was the head of Parlophone Records,

part of the EMI group of companies based in London. In that position, he had worked with a number of comedy stars of the day, including Peter Ustinov and the cast of The Goon Show.

Believe me, you’re not alone if they don’t sound familiar.

As much as a decade older than most of the popular acts of his day, Martin could see (and hear) that pop music was changing, and he knew he needed to find an act of his own that could produce good songs that would sell records.

His earliest attempts to find a pop artist who could enthrall the masses led to him producing The Temperance Seven, who scored a UK hit with “You’re Driving Me Crazy” in mid-1961. He had another hit with Matt Monro two months later.

Still not ringing a musical bell? Me, either. However, that would soon change, in a big way....

While Martin continued his search, he was approached by a fellow named Brian Epstein, a former record store employee who now managed a group that had already been rejected by Phillips, Decca and Pye, three of the biggest record companies in the city.

A bit reluctant, but still searching nonetheless, Martin agreed to listen to Epstein’s group.

Their name was The Beatles. We’ve heard of them....

While he may have thought initially that their music was indeed “crap” and “awful,” Martin, who passed away at age 90 last month, was taken by what he called “their charisma,” and agreed to take John Lennon, Paul McCartney, George Harrison and Ringo Starr into the studio.

It was there that the magic of George Martin merged with the talent of the Beatles, and thereby changed their music, which, then, arguably, changed the world.

His influence started with the very first song they worked on, “Please Please Me.”

His initial impression of the song was, once again, quite negative, describing it as “....a horrible dirge.” He suggested that the song might work if they doubled the speed.

The band went away, took his advice and brought back a faster version. Martin helped them work on the arrangement, and, as they completed the recording of the track, Martin famously opened up the talkback microphone into the studio, and stated, “Gentlemen, you’ve got your first Number One.”

Ya think?

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The revamped, rearranged and reconstituted “Please Please Me” was the start to a dizzying eight-year run, in which the Beatles, with Martin as their producer, co-arranger and steadfast, steadying studio hand, sold almost one billion (that is not a misprint) records, including 20 number one hit singles.

Part of Martin’s genius was in the techniques that he and the engineers he worked with developed, or otherwise borrowed. While early Beatles records were full of clever, striking touches — like the complex, ringing chord at the start of “A Hard Day’s Night” — in time the band’s records became increasingly experimental, making use of backward recordings, spliced collages, artificially doubled vocals and instruments speeded up or slowed down.

His influence shown over their entire career, but his greatest achievement may have been “Yesterday,” probably the most popular of all the Beatles’ classic songs, having been covered by literally hundreds of artists.

McCartney, the sole writer of the classic, reportedly played the song for Martin as early as January 1964. He and the other Beatles apparently considered it as a ballad that would get the full-band treatment.

But, when it came time to record it just over a year later, Martin suggested that McCartney accompany himself on an acoustic guitar, with a string quartet taking the place of the other Beatles. Martin even sat at a piano and played an arrangement for McCartney to consider, and then arranged the strings that made the song arguably one of the most beautiful, and moving, of all time.

“I’m so sad to hear the news of the passing of dear George Martin,” Sir Paul wrote in a statement posted on his web site after Martin’s death.” I have so many wonderful memories of this great man that will be with me forever. He was a true gentleman and like a second father to me.

“He guided the career of The Beatles with such skill and good humour that he became a true friend to me and my family. ...He was the most generous, intelligent and musical person I’ve ever had the pleasure to know. The world has lost a truly great man who left an indelible mark on my soul and the history of British music.”

A moving tribute from one Sir to another.

Martin brought his studio magic to a host of other Beatles’ songs that are now forever etched in our musical heritage. He brought strings in again, this time a double quartet, for “Eleanor Rigby.” He encouraged the Beatles to experiment with different keys and tempos, as well as textures and pioneering techniques such as playing recorded tapes backwards. His flourishes ranged from the baroque piano solo featured in “In My Life,” (Martin was himself a pianist and oboist, and played on other Beatles tracks) to the marching band in “Yellow Submarine,” to the trippy fadeout to “All You Need Is Love,” which draws from classical, folk and swing.

Working with the Beatles, Martin was the first producer to make the recording studio itself an instrument, an essential part of music-making, and as such, that pretty much put him on an even keel with Lennon, McCartney, Harrison and Starr.

The Beatles are, by far, the most popular, influential, and yes, the best musical group of all time. Of that, there can be no argument.

Many people still argue, though, over who was the so-called “Fifth Beatle.” Some said it was disk jockey Murray the K (mostly him...). Others said it was keyboardist Billy Preston. Even a few, those with clearly the oddest senses of humor, said it was, at least toward the end, Yoko Ono.

Truly, there was only one Fifth Beatle.

Sir George Martin.



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All The World's a Stage



"Don't You Know Who I Am?"

By Sue Menhart

Spring is here! But life as a musician ain't all Easter bunnies and daffodils, I'm sorry to say. Musicianhood is fraught with self-doubt, heartache, disappointment, bloody fingers, late nights and worst of all – anonymity. There are so many of us fighting for the same gigs, marketing to an ever-

decreasing audience, trying to secure the best musicians and attempting to balance our rock-star delusions with day-to-day doldrums, we all tend to feel a bit lost in the shuffle. This year, there were two thousand bands at the music festival South By Southwest in Austin, TX who all traveled there from around the globe to play thirty minutes in a bar with its doors open right next to another bar with its doors open hosting another band who competed with thousands of other bands for the right to perform next to the other band. What are any musician's chances of ever standing out? Musicians and bands with name recognition get the best gigs, the most money, and all sorts of other things I know nothing about. But how are we "discovered" so things get just a tad easier?

The road to musical fame and fortune is different for everyone, as well as the definition of it. Some musicians are happy to play out only on the weekends and have their day jobs, kids, and lawns to mow. Others are happy to bang around in a van on tour half the year, come home to an apartment to write and record, and head back out. Some prefer to just record, sell the music, and never play out. Some people only want to sell their original songs to well-known acts via basement demos. Some musicians only work on television and movie scores with barely a line of credit at the end of the show. Some people end up somewhere they never even thought of.

One commonality among those who have "made it," made it to a point where millions of people knew who they were, is that they usually never saw it coming. Whether they were ready or not for the fame, it was thrust on them, and they had to deal with it. Some faltered, some thrived.

Bruce Springsteen played New Jersey clubs for seven years before he was referred to manager and producer Mike Appel in 1972. Appel got Bruce an audition with CBS Records' John Hammond, which led to Bruce's first record contract. Bruce worked with Appel on "Greetings from Asbury Park, N.J.," "The Wild, the Innocent & the E Street Shuffle", and the epic "Born to Run." Eventually, President Reagan thought his song "Born in the USA" was a great patriotic anthem and then he and the E Street Band played a Super Bowl half-time show televised to millions.

Blogger Justin Gage, who runs the Aquarium Drunkard blog, posted a song from an Alabama Shakes EP, and the Internet went nuts. The band then played at the CMJ Music Marathon, and somehow shortly after received some Grammy nominations and the following year, a Grammy.

Bonnie Raitt played solo at Boston coffee houses in between her college classes and soon met blues promoter Dick Waterman, and then, record executives at Warner Brothers. Then she won a ton of Grammys and was

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inducted into the Rock and Roll Hall of Fame.

Lady Gaga, who is really Stefani Joanne Angelina Germanotta, attended New York University's Tisch School of the Arts, quit, started performing in lower East side clubs, and collaborated with other bands. She got a job with Interscope Records as a songwriter for other artists on the label, including Britney Spears, New Kids on the Block, and The Pussycat Dolls. While performing at her own burlesque show, R&B singer Akon saw her, signed her, recorded with her, and then she eventually sang "The Sound of Music" at the Grammys and then pretended she was David Bowie at the Grammys.

Las Vegas area rock band Imagine Dragons were recording and playing out like everybody else when they were asked to step in for the band Train at the Bite of Las Vegas Festival because lead singer Pat Monahan was sick. Then a couple years later they won a Grammy for Best Rock Performance.

Aretha Franklin sang in church with her father, a Baptist preacher named Reverend Clarence La Vaughan Franklin, and performed on the road with his traveling revival show. She went to New York, was signed by Columbia Records, and is now the Rock-n-Roll Hall of Famer Queen of Soul.

Adele attended the BRIT School for Performing Arts & Technology, cut a three-track demo for a class project, and posted it on MySpace. Executives at XL Recordings heard the tracks, signed her to a record deal, and then she won a million Grammys and did carpool karaoke with James Corben.

Ed Sheeran left home for London at age 14 with a guitar on his back and worked himself into the local singer-songwriter scene. He recorded and posted his songs online, and one tune reached No. 2 on the iTunes chart. He was signed to Atlantic Records and then he was nominated for 109 awards and won 40.

Taylor Swift sang "The Star-Spangled Banner" at a Philadelphia 76ers game at age 11, and started writing her own songs and learning guitar at 12. She talked her parents into moving near to Nashville, Tennessee, she performed at The Bluebird Café, and was signed with Big Machine Records. Then she sold out football stadiums and picked fights and won them with the Apple Corporation and Kanye West. One time, my daughter and her friends were on their way to a Taylor Swift concert at Gillette Stadium, the home of the New England Patriots, and I was packing the car up for my own gig. I said, "Taylor Swift gets Gillette Stadium, and I get the Olde Mistick Village Gazebo." And they laughed and laughed. What else could they do?

The Beatles played Chuck Berry, Little Richard, Carl Perkins, and Buddy Holly covers in Hamburg, Germany bars, and then met Brian Epstein in Liverpool who made them wear Pierre Cardin suits and get haircuts. Then they became the best-selling and most influential band of all time.

Did they all have talent? Yes. Did they have determination and actually try to do something musically? Yes. But why were they the lucky ones? It's clearly like when Professor McGonagall finds the dead troll in the bathroom at Hogwarts and says to Harry Potter and Ron: "Not many first year students could take on a fully grown mountain troll and live to tell the tale. Five points will be awarded to each of you, for sheer dumb luck."

It's just sheer dumb luck. I'm thinkin'.

Those of us stuck in the "I want it so bad I can taste it" road to nowhere still can't stop trying though, no matter the ridiculous odds of notoriety or slim chance of quitting the day job.

And let's face it, being able to say, "Don't you know who I am?" when pulled over by a cop could be quite gratifying, and so could the million dollar paycheck for a two-hour set. But more importantly, what fame and fortune bring, if you choose to use your power for good rather than evil, is a voice. You gain the ability to impact change through your voice. You can "leave the world better than how you found it," which isn't such a bad gig. Good luck! Happy Spring!

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TIM AND THE LEW DOG
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BAR FLY JOURNALS



Hello My Sweet BarFlies, Oh, how I enjoy our times together! And now that I've rejoined the Facebook World? Holy Crapoli! The Drama! Unending! It's freaking' awesome! Who needs Real Housewives when you can just read the rants and threats of your friends and loved ones as they rip the sh*t outta each other? Woohoo! It's simply Fab!

Anyways, what a month! Birthday month that it was, I lived it to the limit! Hit up HILLTOP in Westerly with my Girls to Pre-game and saw all the usual suspects, including RANDY

FALLON and FRAN OLEAN enjoying their Friday night fish and chips, while I tortured JANSON at the bar! I had on the most amazing dress from RENT THE RUNWAY on, but did we get a pic? No! Wtf? Why o why do I try? Shudda worn a burlap bag.

From HILLTOP BETSY, TAMI, KIMMY, DOTTIE and I headed over to see DoorMan to the Stars JEAL BRECKINRIDGE at the KNICKER-BOCKER CAFE. ALBAN and TRACEE were waiting for us there, along with BARBARA, WENDY, BONNIE and KIM. Fan favorite local dance band SUGAR was playing and true to form they had us all dancing from the first song! Probably til the last, but always known for my disappearing act, I managed to slip out after Song#4. Friday nights are rough people! I have Saturday Morning customers and sometimes that has to take precedence (yes, even over a birthday celebration)!

Plus I knew I'd be RockStarring again the next night as BARBARA and GERI had a room at the OCEAN HOUSE. A room, you ask? Well, not really a room, more like a three floor penthouse!! Holy Mary Mother Of God! It was unbelievable and the sun setting just outside the window? Gorgeous! Thanks Ladies!



NANCY and the Gang at SNEEKERS and picked up MISS TAMI after her shift at the Boat!

And then it happened! AAHhhhhhhh! The Sun rose..or I guess it was really setting, but for our sake I'll say it rose and we Finally made it into DADDY JACK'S!! What a beautiful restaurant, fabulous staff, delicious

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food (we had the mussels) and of course JACK! What a sweetheart! He put up with my shenanigans, made us feel special and happily posed for pix! JACK also has an amazing number of YOUTUBE Videos that showcase so many absolutely mouthwatering recipes! Snap Snap, loved it!!

My favorite editor ever came through with tickets to MATT ANDERSEN & THE BONA FIDE at the GARDE. What an amazing show, voice and presence! I have a special spot in my heart for the GARDE having seen many shows in this beautiful, historic building and the staff is always so helpful fro the door to your seat. BOBBY the bartender is my new Bestie! call me! But back to the Show, LEE HARVEY OSMOND was on stage when I moseyed in and I must say I'm in love! A true storyteller as well as a musician, I could have listened to him all night! I ran into ALI KAUFMAN and Block Island Police Chief VIN and his wife KARIN! VIN is a true music aficionado and tried to educate me on the different guitars and styles of music that Amazing MATT was playing! What a night!!



Also our world became just a bit sadder last month after losing two warriors to Cancer. DORIAN MURRAY fought a heroic battle against the disease but touched so many hearts in his short lives that I think the world is blessed just for having him in it and we all smiled when seeing his infectious grin. And speaking of smiles, DONNY GALLANT was a friend to so many. We will miss you both terribly.

Romper Stomper Baby! Who's a Birthday Animal this month? I see

My Sister, CHRISTINE! I see JOYCE JONES and TERRY MURRAY! I see MAC ORDONIO JR, TIM BURRIDGE, ANDREA MAGLIERI, CHAPPY CHAPPELL, CHRIS LANPHEAR, SWEET JOANNA PAPINE-AU ALLEN, KRISTEN MITCHELL PREVITY, GINA LAVALLEY, GUY GENGARELLA, MIKE COVAL, TODD CENTER, DAVE FERRARO, ALEX HOLZINGER, STEVE RUSHFORD, JEFF PITCHELL, MIKE MAIN, TARA JOHNSON, CHRIS DIPAOLO, TODD OSFIELD, CASWELL COOKE, KYLE GADWAY, MARC DOUGLAS BERARDO, MARK TERMINI, PAUL SOLLENBERGER, RONNIE PRATT, MEGAN TAYLOR, SHELLEY HOUGHTALING, MAE HINDLE, OZZY OSWALD, MICHELE LAVENDER, RICHARD SOARES, DAN WATSON, DAVID POTTIE, REBECCA JOHNSON, GENE DELICATO, DAVE HOUSEMAN, NICK PIZZA, SANDY DAGGETT, JIMMY PONT, JOE TEXEIRA, CHERYL VARS, JIM HARTLEY, STEVE ANTOCH, ROB RIVERS, ANTHONY EDLEY, CATO ZANE, WILLIAM LIGHT and little JULI KATHERINE! Make a wish!

So much going on this April MATT SINER with SINER'S INC is playing at STASH'S, STYFF KITTY at the HARBOUR HOUSE, the KARL KELLY 4TH ANNUAL MEMORIAL SCHOLARSHIP CONCERT at the GREAT NECK COUNTRY CLUB on May 1 and don't forget to put the RIVER JAM FESTIVAL at the MYSTIC SHIPYARD on your calendars for the 24 and 25 of June! Also the UCONN DANCE COMPANY at the JORGENSEN CENTER FOR THE PERFORMING ARTS, KEN SERIO AND THE TEN DIRECTIONS BAND at CC O'BRIENS on the 16th

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and the lovely SUE MENHART and her BAND on the 29th at the MUSIC LADY CAFE!

Well, I have so enjoyed our time together, MI AMIGA is still searching for a Man (even though one letter I received had me rethinking my marriage and wanting to reach out to the possible dating candidate!!) but I digress. Keep the letters coming, Dave delivers them personally to me or message me on Facebook with ant and all info! Love you long time, my Sweet Flies!

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2 - Pizzetta, Mystic, CT
9,23 - Shipyard Tavern, Mystic, CT 7-10
14 - The Irons, Mystic, CT 5-8
19 - Angie's, Mystic, CT 5-8
28 - Breachway, Charlestown, RI 6:30-10

ANDY CHANEY

5 - Daniel Packer, Mystic, CT
21 - Pizzettz, Mystic, CT 7-10

AZALEA DRIVE

8 - Steak Loft, Mystic, CT 7pm
22 - Black Sheep, Niantic, CT

BEBOBALOUBOB

1 - Winchester Cafe, Portland, CT 8:30-11:30
2 - Brown Derby, Montville, CT
9 - Tavern on the Hill, W. Greenwich, RI
15 - Richoni's, Groton, CT 9-1
16 - Toyo, Colchester, CT 8:30-11:30

THE BEN CHARLES BAND

8 - Music Lady, Central Village, CT 7:30pm
22 - Burkes, Niantic, CT 8:30pm
30 - Stashes, New London, CT

THE CARTELLS

1,8,22 - Maugle Sierra, Ledyard, CT 6pm
2 - Pazzo Cafe, Rocky Hill, CT 7pm
6 - Steak Loft, Mystic, CT 7pm
10 - Maugle Sierra, Ledyard, CT 3pm
13 - Knickerbocker, Westerly, RI 7:30pm
15 - River Inn, Yantic, CT 7:30pm
16 - Bill's Seafood, Westbrook, CT 7:30pm
30 - Sun Ballroom, Uncasville, CT 7pm

DAN STEVENS

1 - Gypst Joynt, Great Barrington, MA
2 - Perks & Corks, Westerly, RI
5,12,19,26 - www.icrvradio.com 3pm
5,12,19,26 - Nightingale's, Old Lyme, CT 6pm
6 - Deepwells, St. James, NY
8 - Pine Loft, Berlin, CT
9 - 1st Cong. Church, Old Lyme, CT
10 - The Fez, Stamford, CT

10 SOUND WAVES

13 - Red Lion Inn, Stockbridge, MA
14 - Fire At The Ridge, Middlefield, CT
21 - Public House, Old Lyme, CT
22 - Daniel Packer, Mystic, CT
28 - Bullfrog Brewery, Williamsport, PA
29 - Big Spring Spirits, Bellefonte, PA

DAN WATSON

1,12,26 - Daniel Packer, Mystic, CT
2 - Harp n Hound, Mystic, CT
6 - Mystic Pizza II, N. Stonington, CT
3,7,14,24 - Ancient Mariner, Mystic, CT
13,27 - Tipping Chair, Southington, CT
15 - Dog Watch, Stonington, CT
16 - Black Sheep, Niantic, CT
17 - Tara's Pub, Matunuck, RI
22 - Breachway Grill, Charlestown, RI
23 - Pizzetta, Mystic, CT
28 - Voodoo Grill, Mystic, CT
29 - Comix, Uncasville, CT

DARIK & THE FUNBAGS

1 - Hardrock, Ledyard, CT
2 - Maria Vs, Shelton, CT
9 - Nanola, Saratoga Springs, NY
15 - Molly Darcys, Danbury, CT
16 - Shamrock, Waterbury, CT
23 - Hennesseys, Boston, MA
29 - Blackstone, Southington, CT
30 - Club Meadows, E. Longmeadow, MA

DAVID ALLEN HAMMOND & JEANIE PUTNAM

15 - All Souls, New London, CT

THE DRAWBRIDGE BAND

9 - The Grill, Mashentucket, CT 5-8pm

EIGHT TO THE BAR

1 - Town Hall, W. Hartford, CT 8:30-11:30
7 - Log Cabin, Holyoke, MA 2-3:15
15 - Chicago Sam's, Cromwell, CT
16 - Bond Ballroom, Hartford, CT 5:30-10:30

FRANKENPHIL

5 - Twisted Vine, Westerly, RI 6pm
8 - McBrides, Providence, RI 7pm
9 - Penny Lane, Old Saybrook, CT 7:30pm
15,29 - Stash's, New London, CT 5:30pm

GOPHERBROKE

28 - Bill's Seafood, Westbrook, CT 6:30-9
30 - McKinnon's, Hartford, CT

HART STRINGS DUO

5 - Angie's Pizza, Mystic, CT 5-8
14 - Public House, Old Lyme, CT 6-9
25 - Rathskeller, RI, 8-11
29 - Latitude 41, Mystic, CT 7-10

HOPE VALLEY VOLUNTEERS

17 - Wood River Inn, Hope Valley, RI 6-10

IZZY MALEK

14 - Pizzetta, Mystic 7pm
15 - Amigos, Westerly, RI 7:30pm
19 - Daniel Packer, Mystic, CT
22 - Dogwatch, Stonington, CT
29 - Amigos, Westerly, RI 7:30pm

JACK NAZZARO

1 - Buon Appetito, N. Stonington, CT 8pm
8 - Amigos, Westerly, RI 7:30pm
15 - Johns Cafe, Mystic, CT 8pm
17 - Velvet Mill, Stonington, CT 1pm
23 - Haversham, Westerly, RI

JAMES HARRIS

1,8,15,22,30 - Pizzetta, Mystic, CT
2,29 - Venice, Westerly, RI 7pm
3,17 - MaugleSierra, Ledyard CT 3pm
5,12,19,26 - Harp&Hound, Mystic, CT
6,9,13,20,23,27 - Daniel Packer, Mystic, CT
16 - Latitude 41, Mystic, CT 7pm
21 - Irons, Mystic, CT 4:30pm
28 - Perk & Corks, Westerly, RI

KEEP IT ROLLING BAND

8 - Bleachers, Bristol, CT
23 - Airport Rd Cafe, Hartford, CT

KEN SERIO & TEN DIRECTIONS

14 - CC Obriens, Pawcatuck, CT

KEVIN MANZELLA & HEATHER LEPAGE

8,30 - Shipyard Tavern, Mystic, CT 7-10
15 - Angie's Pier 27, Mystic, CT
29 - Pizzetta, Mystic, CT

THE LOCOMOTIVES

2 - Town Tavern, E. Haddam, CT
8 - Adams Mill, Manchester, CT
15 - La Vita Gustosa, E. Haddam, CT
30 - Toyos, Colchester, CT

MATT n DEAN

14 - Hardrock Cafe, Foxwoods, CT

Ms. MARCI & THE LOVESICK HOUNDS

7 - Knickerbocker, Westerly, RI 8pm
30 - Elks Club, Groton, CT 1pm

MUDFOOT

29 - Dog Watch, Stonington, CT

PIRATES FOR PEACE

29 - Sneekers, Groton, CT
30 - Music Lady, Central Village, CT

RED LIGHT

2 - Music Lady, Central Village, CT 10pm
8 - Mardi Gras, Cranston, RI

23 - Music Lady, Central Village, CT 7pm
30 - Brown Derby, Montville, CT 10pm

RIPTIDE Jr.

15 - Backtracks, Westerly, RI

RYAN HARTT & THE BLUE HEARTS

2 - Cady's, Chepachet, RI
3 - Cady's, Chepachet, RI 3-7pm
9 - Harbour House, Mystic, CT
10 - Black Eyed Sally's, Hartford, CT 1-4pm

SAM E. JAMES

16 - Billy Hills, Wyoming, RI

STYFF KITTY

2 - Octane, New London, CT
22 - Harbour House, Mystic, CT

SUE MENHART BAND

1 - Sneekers Cafe, Groton, CT
8 - Sun Cabaret, Uncasville, CT 8:30pm
14 - Steak Loft, Mystic, CT 7pm
16 - Daddy Jacks, New London, CT
29 - Music Lady, Moosup, CT 8pm

SUGAR

9 - Windjammer, Westerly, RI 8pm
16 - Blues Cafe, Newport, RI 10pm

2 CAT ZOO

8 - Voodoo Grill, Mystic, CT
30 - The Irons, Mystic, CT

VAN HALEY

16 - Hot Rods, New London, CT
23 - CC O'briens, Pawcatuck, CT
30 - Daddy Jacks, New London, CT

VINCE THOMPSON & THE NEXT FUN THING

9 - Old Orchard Farm, E. Lyme, CT 7-11

WOOLY MAMMOTH

3 - Half Marathon, Middletown, CT 7am
11,29 - Daniel Packer, Mystic, CT
17 - Marathon, W. Hartford, CT 7am

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14 - Perf. Arts Ctr., Providence, RI

Doobie Brothers

15 - Grand Theater, Mashantucket, CT

Esperanza Spalding

17 - College St., New Haven, CT

Gordon Lightfoot

17 - The VETS, Providence, RI

Infamous Stringdusters

10 - Infinity Hall, Hartford, CT

Jason Aldean

29,30 - Mohegan Sun, Uncasville, CT

John Mellencamp

19 - Bushnell, Hartford, CT

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2 - Infinity Hall, Hartford, CT

Peter Wolf

29 - Infinity Hall, Hartford, CT

Robert Randolph & The Family Band

14 - Infinity Hall, Hartford, CT

Rosanne Cash

8 - Infinity Hall, Hartford, CT
10 - First Works, Providence, RI

Santana

15 - Mohegan Sun, Uncasville, CT

Slaughter

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28 - Infinity Hall, Hartford, CT



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Rosanne Cash

By Bill Harriman

Some things never change. For example, Rosanne Cash always has been and always will be the firstborn child to Johnny and Vivian Cash. It's all she's ever known. Her brother John Carter Cash once said of her "She is strong and has been guided by her sense of morality and independent spirit throughout her life. Her music is her own and her artistry, unequalled."

This is quite the compliment when you consider that Rosanne Cash is the daughter of one of the most famous and iconic musicians of the 20th century. She has certainly forged her own path creating a remarkable body of work as a musician, songwriter, author, and philanthropist.

She has three daughters from her first marriage to country music artist Rodney Crowell and a son from her husband of over twenty years, the producer, musician, recording engineer, musical partner, and life partner John Leventhall.

The highlights of Rosanne's musical journey are amazing. In 1980 she released an album called "Seven Year Ache" which produced three number one country hits including the title track, "Blue Moon with Heartache," and "My Baby Thinks He's a Train."

She soon followed that up with "Rhythm and Romance" which gave her two more number one country hits with "Never Be You," and her classic song "I Don't Know Why You Don't Want Me," which won her a Grammy Award in 1985 for Best Female Country Vocal Performance.

Not one to rest on her laurels, she soon after released "King's Record Shop" which churned out four more number one songs including "Run-away Train," "The Way we Make a Broken Heart," "If You Change Your Mind," and a cover of her dad's song "Tennessee Flat Top Box."

She even had number one hits with a cover of the Beatles song "I Don't Want to Spoil the Party" from the record "Hits 1979-1989" and "It's Such a Small World," a duet with Rodney Crowell from his album "Diamonds & Dirt." The eighties were good to Rosanne Cash!

The nineties were a less prolific time but she was still able to release three more well received albums including the autobiographical "Interiors," the critically acclaimed "The Wheel," and a collection of home recordings called "10 Song Demo."

Throughout the new century Rosanne's musical style shifted more towards folk and Americana. "Rules of Travel," released in 2003, was nominated for a Grammy in the Best Contemporary Folk Album category. This was followed by a poignant recording called "Black Cadillac," which Rosanne and John Leventhall wrote together after the loss of Rosanne's stepmom June Carter, her dad, and her stepsister Rosey, all within a six month period in 2003.

When Rosanne was just a teenager, her father gave her a list of what he considered to be 100 essential country songs. It was a list that she saved throughout the years and in 2009 she finally made a record based on that list. She picked out twelve songs and invited guest vocalists like Bruce Springsteen, Elvis Costello, and Jeff Tweedy. The wildly popular record was simply called "The List."

All of this brings us up to this decade and the incredible success that has come her way these last few years. In 2010 she released a memoir called "Composed." It's a beautifully written and brutally honest story about her family and her music. It also may have been written a few years too soon because in 2014 she released the best record of her career, a masterpiece called "The River & The Thread." With her beautiful voice and John's incredible instrumentation, this sublime and timeless recording tell the story of Rosanne reconnecting with her southern roots. At the 2015 Grammy Awards "The River & The Thread" won for Best Americana Album, Best American Roots Song with John Leventhall, and Best American Roots Performance for the opening track called "A Feather is not a Bird."

Rosanne and John are still touring this record and the pair will be in Hartford on Friday April 8th when they take the stage at Infinity Hall. This

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phone interview took place on the morning of March 1st. It was Super Tuesday.

BH – Congratulations on the success of “The River and The Thread.”

RC - “I thought the work was really good. Of course you never know if it’s going to be recognized because there’s a lot of noise now. There’s a lot of noise to get above. So I felt really, really good about what we had done. The acknowledgement it got was a huge added plus. It was thrilling and a little surprising because you just don’t expect that anymore.”

BH – I loved all the guest musicians. I was especially surprised to see Derek Trucks playing on the song “World of Strange Design.” How did that come about?

RC - “John and Derek had just worked together like a few months before we asked him to do that. They had been writing songs together. John had gone down to Florida a couple of times to work with him and Susan. And it just occurred to John that Derek would be great on that and John is a great producer. He knows how to ask someone and get what he wants and envies for a particular song.”

BH – I love the songs “Tell Heaven” and “Night School.”

RC - “Yeah, those were special to me too. I think ‘Tell Heaven’ is like a gospel song for agnostics. I always say that in concert! With ‘Night School,’ John and I both stepped outside of our normal comfort zone to write something really different and that was very satisfying. It’s very beautiful. The first time some people at our label heard it a couple of them actually cried.”

BH – I just read that you recently became a member of the Nashville Songwriters Hall of Fame. With this honor along with the Grammy wins and the publication of your memoir “Composed,” have you allowed yourself to enjoy some measure of success or a sense of accomplishment?

RC - “Definitely, and also I had residencies at the Country Music Hall of Fame and I was a perspective artist for Carnegie Hall for this season as well. So both of those plus the Songwriters Hall of Fame plus the Grammy’s, it’s been a phenomenal year for us. I’m not one who usually sits around thinking about how I did this or I did that, I’m always excited about what’s next. But I made myself stop and really take all of this in. I thought, you know, this kind of year only happens once in your life and I’m going to really take it in and enjoy it and appreciate what’s happened. And I did and I still do. I think about this last year and I just feel so lucky. There are a lot of people more talented than me. A lot of people who have been working longer and I just feel really lucky that this work got noticed. I mean I am very persistent! I have shown up regularly for thirty-seven years! There’s that!”

BH – In “Composed” you wrote about how at the heart of all country music lies family. I thought you really brought that point home when you talked about your own family legacy especially when writing about “The List.”

RC - “Yeah I did until mid-life but that’s usually what people want to know about their own family legacy and their own ancestry. And you start appreciating what your parents left you once you’re gone. And as far as family and roots music, those were always huge themes in roots music – mother, death, loss, moving away from home, all those things that are really central to family.”

BH – I like your comparison of old country to new country and how old country was a much more tragic genre compared to new country which is mostly about relationships.

RC - “I think I mentioned too that Bruce Springsteen was one of the
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writers that still wrote about family and family relationships. What home means and loss and longing and not just hook ups and break ups.”

BH – With “The List” you wrote about being nervous about recording the Patsy Cline song “He Got You.”

But recently singers like LeAnn Rimes, Alison Krauss, and Rhiannon Giddens have all covered that tune. I look at it as bringing a classic into the 21st century.

RC - “Ultimately I start thinking about how a great song deserves a lot of interpretation. And that you do bring yourself to it. That’s all you can do. I couldn’t copy Patsy’s version and neither could Alison or Rhiannon. You have to bring yourself to it and that bringing your fullest self to it is the best you can hope.”

BH – The CD “The List” contained a dozen of the 100 songs that your dad gave to you. Have you considered another volume?

RC - “Well yeah everybody asked me that after “The List.” ‘Are you doing Volume Two of The List next?’ And it would have been the easiest thing to do, but it was the thing I most didn’t want to do because I consider myself a songwriter first and I couldn’t see doing another album of covers right after an album of covers. In some ways as much as I love “The List” and as proud as I am of it, in many ways it’s a departure from who I am. Do you know what I mean? You know, at some point in the future it might be nice to revisit that again but not yet.”

BH – How did you like Rodney Crowell’s memoir “Chinaberry Side-walks?”

RC – “I loved it! I thought that was a phenomenal memoir. And I was just happy Rodney did it. He had a real story to tell and it was great that he got it out there.”

BH – Another book that came out recently was “Outlaw: Waylon, Willie, Kris and the Renegades of Nashville” by Michael Streissguth. What did you think of that book?

RC – “I loved that one too. I was hoping that that would get developed into some kind of miniseries or documentary, because that was also a really important part of musical history that people should know about.”

BH – How is Kris Kristofferson doing?

RC - “You know he has really severe memory problems, but the last time I saw him just a few months ago he was doing really well. He looks great. He’s still traveling and working. I’m going to see him in a couple of weeks. I’m part of a tribute concert to him in Nashville. You know, he’s tireless and I adore him. “

BH – Let’s change the subject a bit. Today is Super Tuesday. Do you have any thoughts about the presidential campaigns?

RC - “I’m a Democrat since day one. I’d say I am a little left of center. I’m troubled by the level of discourse in this election season. You know, it seems like there’s a lot of playground bullying going on and disrespect and name calling. It’s just shocking to me that politics have descended to this level, like a reality TV show brawl. It’s just embarrassing. I have to say that the debates between Clinton and Sanders have been policy debates between adults and that it’s been impressive. And that the Republican debates have not been and it’s troubling.”

BH – Also Rosanne, a gun law was recently passed in Iowa allowing kids under 14 to use a pistol with adult supervision. Those in favor of the bill say the alternative would be turning 18 with no pistol experience. What are your thoughts on that?

16 SOUND WAVES

RC - “Oh my God! You know who I was really proud of is the university professor who quit rather than teach in a classroom where students were allowed to have concealed weapons. Finally somebody said how just insane this is. What are we supposed to do arm kindergarteners?”

BH – I saw a bumper sticker you would have liked. It said, ‘Let’s put a teacher in every gun store.’

RC - “Well yeah, or how about you put potential gun owners through the same kind of checks that you put women wanting to have an abortion. Make them watch a video. Make them walk through a protest line.”

BH – Getting back to music. What is next for you and John?

RC - “Oh of course, I mean I’m already into what’s next. What’s next is that John and I are writing the music and lyrics for a play that we hope goes to Broadway. We’re working with a very experienced award winning Broadway musical team, and we’re going to start work shopping this hopefully in May. And it’s super exciting and super challenging and that’s what’s on the horizon right now. Of course I’m going to make another record. It happens that John and I are writing with Elton John tomorrow. So we’re experimenting with some new things.”

BH – What kind of show will you be bringing to Infinity Hall on April 8th?

RC - “It’s a duo show. I love the show that John and I do together. It’s really intimate and a really fun show. John is like a band himself on guitar, so I think people will like it.”

The professor that Rosanne was alluding to is Frederick Steiner who was the Dean of Architecture at the University of Texas. Rosanne has been a longtime board member of The Center to Prevent Youth Violence. This organization is dedicated to preventing gun violence among children. Her reaction to that new Iowa gun bill is certainly understandable.

In “Composed” she wrote about how someone once told her to perform to the six percent of the audience who are poets. She also acknowledged that there are those in the audience who try to look through her to see her dad. When she and John take the stage at Infinity Hall on April 8th, let’s all be poets.



LOCAL BEAT



Singer-Songwriter Guno Leeftang Reflects On His Part In New London's Chill Reggae Scene

By Andrew Kerbs

Of all reggae musicians in the Southeastern CT area, few are as diverse and persistent as singer-guitarist Guno Leeftang.

Having jammed for years at Mystic's "41 Degrees North" and at open-mics up and down State and Bank streets, the man is now at a point where he can reflect on his travels which have paralleled his grown as a musician.

Guno was born and raised in Suriname, South America where he grew up imitating soul singers Jean Chandler (who sang "Duke of Earl") and Clarence Carter's "I Cant See Myself Crying About You." He sang those songs in his first R&B cover band back in high school. He and his pals also played hard rock songs like Hendrix's "Hey Joe" and Troggs' "Wild Thing," although his most significant influence was the reggae-vibe he picked up just as he was moving to Montreal as a young man. He lived in the same building as a woman whose guitarist boyfriend invited him to be in his band to play Marley covers. "It was a revelation that people also wanted to play songs that I wrote" said Guno, who eventually took up rhythm guitar to play in folk-influenced bands "Kumanti" and "Gransula." He even backed up stars the "McGarrigle Sisters" and sang backup in soul band "Sensitree" (which included hits "Sensibility" and "Black Sheep").

However, Guno's most impressive set of songs have evolved since his move to New London in the late 90s under the wing of promoters who managed him once he arrived. Restaurant 41 Degrees North of Mystic (now the Ancient Mariner) hosted reggae nights during the week where Guno's bands "Shantytown" and "The Abolitionists" played great reggae originals and covers. Those bands featured such fine musicians as Lawrence Ryan, Johnny Harris and Ted Wells who packed in clubs to capacity with their sharp British guest-lead-guitarist and reggae act "Dub Squad."

Since the early 2000s, Guno's has continued gigging as a singer-songwriter, with each of his tunes carrying special significance: "My sounds come first . . then the melody . . then the words" said Guno, who played a recent crowd-packed gig at Two Wives restaurant in uptown New London. This place was packed with what seemed to be a lot of out-of-towners hungry for a liquor-tasting event. Guno was dressed sharply as he strummed the electric guitar to showcase his most notable jangle-reggae numbers and signature vocal croon. These great songs included the "Cat Song" (about a relationship with an ex) or the ska-infused "Good Love." "Jangoseena," complete with Surinamese vocals, commemorated Guno's mother who made him feel special qualities. The same thing can be said of "Konna Bussi" (Come to the Jungle) which he translated into the English "Come to Boise" as the song evolved. "Boise" comprised one of Guno's most danceable songs, as did the hooky, Latin-flavored "Aya." "It's the melody that

matters most, not the meaning of the words. Even I don't understand what the words mean" Guno laughed.

Guno spent the remainder of his gig playing such songs as "Jamais" about a stalker in pursuit of an imaginary LA actress he wants to marry. His lyrics "jamais no ring on your finger" suggests she's faithful when she's with him but a player who takes the ring off when she wants to party. Equally remarkable was "Good For Her" with its Casper-like chorus of ghostly "whoooooos" and inspiration from his late friend Kristy who helped co-write the keyb-hook to "Alejandro." Guno Leeftang also sang a sweet rendition of Otis Redding's "Try a Little Tenderness" with its highs and low inflections, tension-building-bridge section, and classic modulation (where the entire chorus shifts upward in pitch at the end). For fans of reggae and mellow guitar songs with tuneful vocals, check out (or look out for) Guno Leeftang on the night scene in downtown New London for a nice chill night out with friends.



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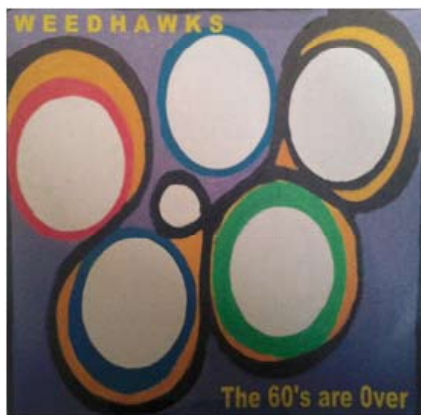
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HEARING AID



Weedhawks

"The 60s Are Over"

Independent

The Weedhawks describe themselves as PsychBillie/Outlaw Country. With a homemade CD in my hand whose title is written with a sharpie, I would describe them as super talented traveling troubadours, set out on a journey to make you laugh your butt off. Ruby Jean, otherwise known as the "Fiddle Queen," and Bobby Lane (sometimes referred to as Bob Butler) on guitar and harmonica are a husband and wife team whose home is sometimes Morgantown, West Virginia, other times Texas, Key West, the Ozarks, somewhere in the Midwest, Appalachia, the UK, Ireland, their van, or more recently, New London, Connecticut. They recently breezed through our area with shows at 33 Golden and Stash's in New London, Burkes in Niantic, and Sneekers in Groton. I caught them at the Turnpike Café in Montville. It takes just a quick glance at the song titles from their latest CD "The 60s Are Over" to understand what I'm in for. "Stoned on The Reefer Again," "When I start Boozin'," "All the Hippies Are Droppin' Like Flies," "Leave Willie Nelson Alone," and "Weed for My Dad" sum up the subject matter and the storytelling technique I'm about to indulge in. It's a backyard, or front porch, or dirt road party. That's what it is.

With influences including Johnny Cash, Steve Albini, Hank Williams, Bob Dylan and The Kinks, the Weedhawks blend harmonies, social commentary, political statements, great tunes and light-heartedness. It's hard to tell how many albums they've put out. Giggling, **18 SOUND WAVES**

recording and traveling are all they do, it appears. They've amassed a loyal fan base, but there are some rules. For example, instead of hanging up a banner with their name on it, they may hang up a poster that reads, "If caught looking at ur phone, u will be killed."

The CD is well-made, crisp and clear, and there are some special guests adding drums, steel guitar, and fun whistles; their names yelled out before their solos.

Ruby-Jean's sexy, sweet vocals will suck you in on "Let's Raise the Minimum Wage" while the instrumental "Nadia" shows off her fiddling prowess with its haunting and beautiful minor key construction. As a guy in the bar said the night I saw them, "There's something about a woman with a fiddle. It's just sexy."

Bobby/Bob employs a talk-singing style, sometimes with super foul language, similar to Johnny Cash, Lou Reed, and the Velvet Underground. The final track, "Get Your Kids High," will crack you up while they sing some seriously good harmonies with some nice-n-happy hand clapping in the background.

In the middle of the show, the audience was informed there is actually a newer CD, but I can't print the title here. They performed the title track though to raucous hootin' and hollerin'. They asked the audience for a volunteer to pass the tip jar around, so I obliged. In return, I was given three more CDs – "Damn, That Girl Can Sing!," "Hillbillies Workin' on the House," and "Texas Toast." I can't wait to listen.

It looks like they're hanging around the New London area for a while longer and I recommend you try to catch them. Bring your sense of humor!

Upcoming shows:

Apr 4 - Burkes Tavern, Niantic

Apr 29 - Brown Derby, Montville

A short tour of Pennsylvania, Ohio and West Virginia is also planned for Apr 5-15.

Their web site is here: <http://weedhawks.org/>

- Sue Menhart



Kung Fu

"Joyride"

Dojo Music

Spring is in the air, and what better way to kick it off than with something high-energy and fun. Kung Fu's new album "Joyride" is exactly as described – a very fun trip. It's a funkified journey to some kind of 70's jazz-fusion time warp, with lots of danceable rhythms and wicked exhibitions of skill and style by this incredibly talented group of players.

First of all, I must say that the drums are absolutely sick. Adrian Tramontano is a monster behind the kit. His extremely fast chops are executed super cleanly and with flair. He's got some real nice rips in this one, and does it tastefully without completely dominating the sonic landscape. He definitely drives the tempo hard and it sounds so good.

Tim Palmieri on guitar is well known for his blistering solos and his dynamic versatility. He continues to shine on this album, bending minds with emotive leads and a constantly shifting color of sound. Lots of jazz feel, wah-wah and funk chords really mash up the 70's sound with a modern creative style.

This is the first album with Beau Sasser replacing Todd Stoops on keys. Beau is a legend around the Northampton music scene for his amazing chops and his big smile. Tim and Beau are also members of The Z3, a Frank Zappa tribute that does a great job recreating a similar feel. In fact, I feel like I can hear some of that Zappa flavor in a couple of different motifs on "Joyride".

Robert Somerville is featured prominently with his sax throughout the album, and shows off some very fun vocals on a handful of tunes. Chris DeAngelis on the bass lays down a real groovy bottom end completing that 70's crime-drama feel that so many of these tracks have.

The album kicks off hard with "Daddy

D", and never lets off the throttle. It's just one funk-jazz fusion tune after another, and keeps on moving. There are only 9 songs on the album, but they're all long, jamming out for a good seven or eight minutes per track. It makes a great party album. Everyone knows people want to dance at the show, and this will keep everybody on their feet.

One of my favorite tracks on this is the finale, "Samurai". It's got some real blistering riffs, a fast tempo, and ends the album with a bang. There are some wild rhythm changes and a great thematic element streaming throughout.

Another great track is "Speed Bump of Your Love". Somerville's vocals have a great hook and the song just has that magic quality bound to keep you coming back to it. The whole album is a showcase of artistic virtuosity, all done with lots of fun and attitude. It's definitely great energy for launching your spring into overdrive.

- Tom Matthew
Two Ton Music



Mark Nomad

"#9"

Blue Star 730 Records

Although Nomad is known for playing the blues since the 1960's, this Easthampton, MA resident shows us he's not just another "blues guitarist" on his recent release, "#9." Nomad is backed by a solid rhythm section...each member supporting Nomad, knowing their job and performing it to its full capacity! This disc is, in fact, his ninth CD and if I were asked to describe it in one word, I would say it is "eclectic!" The first cut on this recording sets the pace for that definition with a Steve Miller-ish rock song called "Shrine." Aggressive guitar riffs, a rockin' rhythm section and stereo effects on the vocals make this a dance inducing party tune! The second cut, "It's Time" opens with

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an acoustic resonator slide guitar, but then develops into an electricity powered blues that grows straight up from the roots. Nomad's haunting harmonica adds a certain mystique of this tune. The lyrics have an altruistic air, claiming, "When we rise above, it's all about love!" On track three, Nomad expresses his desire in "Give Your Love 2 Me!" His voice has a softer, folk rock quality in this number. It might be the mix, but, what one would expect to be the lead vocal seems to be overpowered by the harmony, even in the passages where the guitar "sings" the melody. Then again, it might just be the effect he was looking for!

Track four is an instrumental. "DAD-GAD" has a droning quality due to, I believe, an open tuning; perhaps open D. The lyrics have center stage in track five, "What's A Man To Do!" This blues shuffle doesn't follow the standard 1-4-5, twelve bar format but, make no mistake about it...this song is the blues! The body of this tune vamps on one chord, giving the story in this song all the room it needs. Nomad presents a scene in a night club where he sees the object of his affection. The picture he paints with lyrics is colorful; "Amongst all the priors, you stand out like a rose...stokin' the fire I'm makin' under these clothes!" Pretty hot stuff! The addition of a horn section is the icing, and they support both the verses and the bridge in this number. Can you tell that this number is a favorite? The sixth cut, "Look Over Yonder's Wall" is the only cover tune on this recording. This song is respectfully traditional blues and played close the roots, complete with some well executed slide guitar. The final guitar solo begins with a quote of "Baby Please Don't Go" and continuing on a slide guitar solo of his own styling.

The seventh cut, "My Clouds have Denim Linings" leans to more of a folk blues attitude. Nomad's voice takes on a different tone...almost unrecognizable as his. The melody and guitar work in tandem. The finishing touch on this number is the harmonic notes on the acoustic guitar. Track eight, "Valley Of Tears" starts with an energetic riff reminiscent of Led Zeppelin's "Rock and Roll." The music oscillates between sweet mellifluous melody and distortion laden guitar.

The ninth and final track, "We Gotta Live Together" is a rock tune that calls for social consciousness. Nomad sings of teaching the children how "live together" and not judging others by their

appearance; "Burka or skull cap, that's your choice, with the love in your heart and then rejoice, we gotta live together...we gotta rise above!" This song ends with a fading note, sweetly drifting off.

- Ms Marci



Christian Lawrence "Opus Unplugged" Mindsnap Music

There's something exciting and unbridled about heavy rock-n-roll – done on acoustic guitars. Even in heavy metal, I'm pretty sure everything starts with a simple song. Behind the shadow of the stadium lights, the reverberation, and the grit, there are thinking, feeling people. Metal fans know this already – it's all right there in the lyrics. Crystal clear vocals and meaningful words are right out front in the new acoustic recording from Christian Lawrence, who also happens to be the drummer for heavy metal band "Dead by Wednesday," and it's brilliant. You can focus on the lyrics and the musicality with no fear of being swept away and overcome by distortion and kick-ass bass amps.

Christian Lawrence from Guilford, CT is a full-time professional national touring musician and goes by the nickname "Opus." This is his second full-length solo project. "Opus Unplugged" is an 11-song acoustic CD with all songs written by Lawrence, except his cover of "Can't You See" by the Marshall Tucker Band. Support is provided by guest guitar soloist and background vocalist Jeffery Vaccino and Lara Morton on background vocals. It was recorded in East River Studios in Madison, CT and Ugly Duck Recording Studios in Boston, MA.

Lawrence isn't afraid to emulate vulnerability in the songs "Alone" and "Holding On" while "Good Things" tells the story of missing someone with cool percussion (he is a drummer after all), good songwriting, and an impres-

sive yet reserved electric guitar solo.

"Far Away" is reminiscent of yesteryear's progressive bands YES and ELO, without the over-production. It's simple, pure, pleasing and powerful. "Defeat Again" features great harmonies and some very cool guitar work. He pours his out heart on "All the Way" with the vocals right out front. He lets it all loose on the final track "The Suffering" which also includes some fancy guitar work.

This CD is a gem.

More of Lawrence's solo "stuff" can

be found at opusmusicstuff.bandcamp.com.

- Sue Menhart



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COOKING WITH THE BLUES



By Luci & Jack Chaplin

So spring has sprung as far as I'm concerned as I write this article in the middle of March, a few days before the official start of Spring. It's not because it's on my calendar but it's because asparagus is now in season, the start of everything fresh! I've decided that I'm going to eat what's the in crop, as locally as I can source it and also to serve in My restaurant. I always kick myself if I had missed a season of picking fresh blueberries or strawberries, what's better than to spend a day with friends and loved ones on a nice afternoon! The bonus is you can eat your weight if you want before you hit the scales. I'll be making shortcakes and jams with a pre-meditated concerted effort! Fresh tomatoes I can't ever get enough of, I'm already looking forward to my first real BLT of the season using a tomato, warm right out of the garden. A BLT may have been one of the first things that I ever made for myself. I cooked the bacon and had it draining on a paper towel, iceberg ready, Hellman's mayonnaise opened. I dropped two slices of Wonder Bread into the toaster, raced out to the garden and picked the biggest and ripest Big Boy, rinsed it off under the outside faucet, back into the kitchen just as the toast popped, sliced her up, assembled my masterpiece loaded with extra bacon, Nirvana!! I would repeat this until I ran out of bread or bacon, even then what's better than a cucumber and tomato sandwich, A BLT!!

The only downside to the huge garden that My Mother planted every year was the weeding that we had to do as chores or as punishment, don't ever say you were bored! "Go Weed Two Rows" Or "Go Clip The Stone Walls For An Hour"! My Mother grew and canned everything; rhubarb, corn, string beans, tomatoes, carrots, pickles, relishes, jams, jellies, She even made and jarred up homemade Root Beer! This all went into the root cellar and we ate this all winter long. We didn't know how good we had it, we just knew the hard work that went into it!!

These days meals are an afterthought, we are so busy and by the time we get home it's after five or later, only then do we think "what do we want for dinner"? It's too late to shop and cook, by the time dinner is over and cleaned up it's time for bed already! So what do we do, we call for delivery or take out or grab something at a fast food joint to tame the hunger beast. When I grew up My Mother would plan out the whole weeks meals and shop once a week. We knew everyday what was going to be on the table

20 SOUND WAVES

for dinner. When we came home from school we didn't load up on junk because we didn't want to ruin our appetite for dinner, although my sister Heidi and I would often make egg noodles or rice and Franco American Gravy. Like clock work we'd have Spaghetti once a week, lamb chops with baked beans and a salad one night, and always a roast on Sundays after church. I am as guilty as anyone but lately I am trying to eat consciously and to stay away from eating out on the regular. I heard someone on the radio talk about dieting and health, She said 'If Your Want To Get Healthy Start Cooking At Home', it all makes sense! You buy healthier food compared to what you'd get eating out for the most part. I use to shop for the cheapest priced chicken, Tyson or a Stop and Shop natural brand. One time I bought a White Gem brand chicken on sale and when I cooked it it tasted like bleach! Disgusting!! I use to look at organic chickens and think how expensive they were, but lately I've been buying the Smart Chicken at Fiddleheads. What an amazing flavor, I now roast one every week. I had forgotten how real chicken tasted!! I highly suggest You pick one up, I season it up real good and roast it at 400 degrees for about 80 minutes plus or minus, trust me it will make a believer out of You! I know Fiddlehead's prices are high but you can definitely taste the difference, eat a regular carrot from Shop Rite and then taste an organic carrot from Fiddleheads and you'll see what I mean. Now I'm in the restaurant business and don't want to discourage anyones business but eating out is expensive even at a fast food restaurant. I look at what I spend just on the tax and tip and think I could have cooked a home cooked meal for that and had leftovers! I guess what I'm trying to convey is that when it comes down to eating well be frugal but buy the best quality groceries that you can afford! I plan to hit up local farmers markets and to frequent Huntsbrook Farm on a weekly basis, the most beautiful produce freshly picked right in our own back yards!

I have a bunch of cooking videos up on Youtube (Chaplin's Restaurant) and I get some great feedback from people all over the country and sometimes from around the globe. Joey, from Virginia, called me a while back and thanked Me. He told me that his family were grown and even though they all lived locally he rarely saw them until he started cooking Sunday dinners using my recipes. He said it brought his family back to the table together and that they call him early in the week asking what's on the menu for the upcoming Sunday! It meant the world to me to hear that! Life has gotten too busy, we all need to sit down and eat together, put the phones and electronics down and enjoy and reconnect with our loved ones, it puts meaning into our lives. As My friend Mike Madigan would say, "That's The Soul Food Of Life!!

We've been having some great music at Daddy Jack's these last few months, The Great Franklin Brothers, Brandt Taylor Band, The Rivergods, Andre and Eddie, Sidewinders featuring Raynor Roberts, and Brother Big Eye to name a few. We are blessed to have such great talent locally, come out, support musicians and establishments that support live music, it will make You feel good! Happy Spring, Plant Some Seeds!! Jack and Luci

P.S. Late News Flash!!! New London has hired Dan Giusti, A Chef from Denmark who's restaurant is rated the best in the world. He is being brought in to revamp the NL school's food programs and to put more nutritious food into our schools. I love the ideas behind this but the real challenge is to change kids eating habits and like I've said earlier in this article, it begins at home, eating well takes planning, forethought, and the need to get off our asses, to shop and prepare the meals that we eat!! This will benefit our health, our connections with our friends and family, our household finances, and the quality of our food we consume. In closing I just came home after eating out for breakfast, \$32.00 plus a \$6.00 dollar tip, How many dozen eggs, pounds of bacon, loaves of bread, pounds of coffee can we buy with \$38.00? Peace and Good Health!!

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