

Sound Waves

Volume 27
Issue 11
November 2017



**TOBY WALKER
THE NATIONAL
CLUBS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

**An
Interview
with**

**FELIX
CAVALIERE**

Plus

**A Tribute
to**



**TOM
PETTY**

**A Southern New England
Entertainment & Dining Guide Since 1990**



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Ali Kaufman
Morning Mojo
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Event Specialist
Emcee
Freelance Writer

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Sound Waves

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Editor
David L. Pottie

Contributing Writers
Bill Harriman
Mark T. Gould
Rex Rutkosk
Don Sikorski
Nic Hall - Andrew Kerbs
Stephanie Shawn
Niles Wilson
Ali Kaufman
Sue Menhart
Tom Matthew
Ms Marci Chevan-Hooper
Jack Chaplin

Advertising Sales
Kathy Pollard
David Pottie
860-572-5738

Email
editor@swaves.com

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 Author K.E. Pottie

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Runnin' Down a Dream: Celebrating The Musical Life of Tom Petty



By Mark T. Gould

"We have no intention of turning into an oldies group. It's very lucrative, and everyone has a great time if you play hits for two hours, but I'm not done and I want people to know it." TP

It was the encore to end all encores. It was back in '82. They'd rocked the old Paramount Theatre in Portland, Oregon for over two hours, including, ironically for what was about to occur, a powerful set of encores.

Most of the sellout crowd of just 2,500 or so (it was, by far, the smallest venue on their tour) had already left the building, having cheered and stomped themselves into an exhausted frenzy.

But, about 200 of us remained, unwilling to accept the fact that the house-lights had come on, the stage lights had gone off, and the roadies were starting to break down the equipment.

Our little band of uber fans just kept clapping and cheering. We had been stunned by the performance, and just weren't ready to go home.

We kept it up for about 10 minutes. Then, miraculously, the houselights went back down, the stage lights came back up, and, cradling an acoustic guitar, he walked back on the stage and up to the microphone.

"We thank you so much," he said. "We've been on the road for a few months, and you're just about the best audience we've ever had. It's our last night of the tour, so we'd like to say 'thank you' with something special."

With that, Tom Petty, accompanied by only guitarist Mike Campbell and keyboardist Benmont Tench, launched into what turned out to be over half an hour of acoustic versions of his biggest songs, many of which he already burned down the joint with during his electrified show.

"American Girl." "Breakdown." "Here Comes My Girl." "The Waiting." "Even the Losers." "Listen to Her Heart." "Louisiana Rain." On, and on.

Then, with yet another simple thanks, he was gone.

"Back then it was almost like admitting that you were never going to make any money and realizing you probably were not going to have a professional life but saying, 'This is what I love, so I'll do this.'" TP

Over the years, I probably saw Tom Petty and his band, the Heartbreakers, more times than I saw Bruce Springsteen (honest). Adding it up, I probably saw them more times than any other live act, save Poco.

www.Swaves.com

Not once, in all those times, did he fail to deliver any less than a heart-stopping (or, maybe as it were, heartbreaking?) night of passionate rock 'n' roll that left all of us in the audience exhausted, yet satisfied.

It seems that was the standard set by Petty, who passed away last month at the age of 66, from his earliest days for every night he was out on the road.

"I'm glad people understand that we are Southern. I spent more than 20 years there. The music was formed there. I like it mainly 'cause there is so much music down there." TP

Petty was born and raised in Gainesville, Florida, the son of an insurance salesman. By most accounts, he had a rough childhood, with frequent beatings by his father. He did poorly in school, and turned to music, getting his first guitar, an acoustic, when he was 12. Soon, under the influence of the Beatles and the Byrds, he switched to electric, and joined his first band, the Sundowners, which played around Gainesville.

In 1970, he helped start the band Mudcrutch, which also included Campbell and Tench. The group built a large local following in Florida, got a recording contract with Shelter Records and moved to Los Angeles. But the label lost confidence in the band and dropped it, keeping only Petty under contract.

"It was 1976 when the band started, and Mike (Campbell) and Ben (Tench) and I had been knocking around since 1970. There weren't a lot of rock stars in their 50s or 60s -- or 70s -- then. I don't think there were that many even in their 40s. It wasn't that kind of job. You didn't look at it as a job you'd do your whole life. I remember thinking at one point, 'Boy, if this goes on for five years, that would be quite a run.' Then when we hit five years, I remember thinking, 'Man, if this goes on 10 years it'd be incredible.'" TP

Essentially a solo act, Petty tried recording with session musicians, but he preferred a steady band. He formed the Heartbreakers in late 1975, with Campbell, Tench and two other musicians from Gainesville, drummer Stan Lynch and bassist Ron Blair.

The band's self-titled 1976 debut album did little commercially, until a tour of England put the album on the British charts. Then the single, "Breakdown," made its way onto American radio.

"We made the best of not knowing what we were doing." TP

Amid bankruptcy and other legal action, the band's second album, "You're Gonna Get It!," including the singles "Listen to Her Heart" and "I Need to Know," was released two years later.

After the court wrangling cleared, Petty was able to release his third album, "Damn the Torpedoes." It was more than worth the hassles he had gone through. Propelled by the hit singles "Don't Do Me Like That" and "Refugee," the album sold more than three million copies, and jettisoned Petty and the Heartbreakers into superstar status.

But, still the legal tussles continued. He stood his ground when his record company wanted to increase the sales price of his next album, "Hard Promises," a battle he won.

If you're not careful, [the music industry] can convince you that this is a career opportunity, like being a professional person. That's not the reason I came into it. I'm a little concerned that the industry tries to convince ... all these kids who want to play rock 'n' roll for a living, they get into this big corporate nightmare. It's like entering law school. That bothers me. If you spend a lot of time thinking about your career, you don't have one." TP

Continues Page 7

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MUSIC NOTES



“You Could Call Him Al”

By Mark T. Gould

You see, there's a thing about us writers.

Truth be told, we'll tell you that we write for ourselves, pretty much whenever the inspiration strikes (and Jan Gould will tell you it can strike at the strangest of times).

But, to be honest, we write for others, not just for ourselves. I mean, like the proverbial tree falling in the forest, if I write something, it doesn't mean much

if there's no one there to read it, and, even more importantly, no one there to react to it.

That's why it's always special for me when I get feedback from friends, family, other writers, whomever, when I post something that I have written.

Good or bad, I like to hear the responses and the reactions.

Which brings me to probably my biggest fan as a writer, and one of the major inspirations who keeps me writing, my friend Al.

You have to understand about Al. He was about the strongest and toughest person I've ever met, having fought the terrible scourge of cancer for several years (He also happened to be married to one of our best friends, whom I honestly refer to as the second most beautiful woman in the world, but that's a story for a different day and a different column). A US Army vet, Al took on that horrible disease for over six years, displaying a dignity and bravery that I only hope I can muster if and when I need to one day.

He tragically lost that battle last month, but his spirit and friendship will always remain with me, particularly when I write something, and here's why.

We spent many a Christmas Eve holiday with Al. He literally blew my mind for the past few when, as weak and sick as he was, particularly from those dastardly chemotherapy treatments, he nonetheless remained the life and spirit of his own party, simultaneously keep multiple conversations going, refilling everyone's glass (endlessly, I mind add...I have him to thank for my love of Woodbridge wine...), helping prepare food and setting the table, yelling instructions to Mary Lou while at the same time receiving the same from her, and never once letting the smile of satisfaction of another holiday with friends and family leave his face.

But, for me personally, that wasn't the best, or, in a good way, the most embarrassing, part of each get together with Al.

No, that would be the way he would introduce me to his friends and family.

It was never just “I'd like you to meet our friend Mark.” No, it was “this is Mark. He writes for Sound Waves Magazine. He's a great writer [He said it, not me]. You won't believe how much he knows about music. Mark, tell them what you wrote about (fill in the blank with the previous month's column subject).”

Then, he'd laugh that Al laugh, and look at me and say, “how do you know about all the stuff you write?”

Man, if that didn't make my day.

Or, my holiday.

Or, my year.

Al wasn't really a computer guy, so it never read my stuff on line. After I wrote it, my wife would attach it to an e-mail to his wife each month, and she would download it and hard copy it for him, and he would read it in his study.

The reviews would come back soon enough, via the wife-to-wife e-mail. “Al really loved this one.” “Al wants to know what it is with Poco and you.” “Al wants to know how it is that Jan and you love music that much.”

It made the writing totally worthwhile.

In late September, I sent Al a text, congratulating him on his anniversary,

and, once again, telling him how much I admired and was staggered by his strength, toughness, and yes, his generosity and love.

Here's what he wrote back, the last time I heard from him: “Thank you, Mark. If it wasn't for Mary Lou, I wouldn't have been able to make it through this ordeal. Thanks again for your kind comments.”

Then, he added the kicker, the very last line I ever heard from him.

“Love your writing on the early music years.”

I know he's reading this one. I hope he likes it.



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All The World's a Stage



"Album Listening Party"

By Sue Menhart

Before the invention of the .MP3, those handy little files that allow people to listen to music on their computers, sitting around and listening to music with your friends used to be an activity, like riding bikes or

playing dodgeball. You would gather around a record player, carefully pull out a big black vinyl disc from its artfully designed packaging, place it onto the device, and lower a needle down. Magically, the music would start. Dissecting every note, harmony, guitar solo, vocal line and lyric was actually a thing.

Not so much no more.

Listening to music is more of a personal headphone-laden thing now as you can walk about your daily life and listen to anything you want. Whenever you want. Wherever you want.

But if you're in a band that writes and records original music, sitting around and listening to music is more like a necessity. When you go into the studio and lay some tracks down, you'll get a CD burned of the day's work and then everybody in the band sits down and listens, dissects, makes suggestions for improvement, etc. When you go back into the studio to add some more tracks, the process is repeated. This could go on for days, weeks, months or even years.

On a recent Saturday afternoon, with the leaves falling literally onto our faces by the fire pit, it was time for an honest to goodness sure-fire old-fashioned "Album Listening Party." Our album was actually finished. There was no going back. This particular album had been years in the making. Not because we picked it apart and agonized over every note, but life got in the way as it is want to do. There were some health issues, somebody quit and came back, that sort of thing. With the moment upon us, for a few short minutes we basked in the glory of an enormous sense of accomplishment until we inevitably had to ask the million dollar questions: "Will anybody listen to it? Will anybody buy it? How the heck are we going to duplicate these songs live?"

Before you get the answer to those questions though, there is lots of work to do, even after all the work you've done to get to this point. For example, much ado is made about which song should be first on the album, which should go last, and where the title track goes. Promo pictures of the band are meticulously inspected for the potential album cover, as well as pictures of just about anything representing the theme including drawings from scratch. Somewhere amidst the discussions a list of potential music reviewers is added to a spreadsheet to track who the album will be sent out for review with notes on if and when they responded so you don't keep bugging the same bloggers and writers. A list of potential music licensers will also be added to the spreadsheet for potential use on TV shows or movies. A list of radio stations and DJs is added for possible airplay. More questions like "Do we even make hard copies or keep it all digital? Do we

press the songs onto CDs, vinyl, cassettes (making a comeback) or even 8-tracks (you never know?) Do we make a video, which requires hiring actors, videographers, video designers and editors?" It goes on and on after our little listening party.

But there's even more to do. The more work includes copywriting the songs with the Copyright.gov site, assigning International Standard Recording Codes (ISRCs) for each song, registering the songs with Sound Exchange and BMI/ASCAP/SESAC for royalty tracking, designing the album artwork, thinking up creative words to describe the music, obtaining UPC barcodes for tracking sales so your songs can get onto music charts, and uploading the songs to iTunes, CD Baby, Amazon, and other digital outlets so people can buy the things. And none of this work is free.



In the coming weeks we'll do all the stuff we're supposed to do as we dream of #1 hits and huge royalty checks. When all is said and done, all we can really do is just put our stuff out there and see what happens. Then we move on to the next batch of songs we'll create in the basement and listen to multiple renditions of out by the fire pit and do it all over again.

The finished album is at its core something we created and nobody can take it away from us. (Unless somebody sues us for copyright infringement or plagiarism or something. There's only so many ways to rearrange do-re-mi-fa-so-la-ti-do.) It's like when you get that high school diploma or college degree. You worked for it, it's yours.

So the next time your favorite local band posts a song for sale for 99 cents, do the world a favor and just buy it. If bands like us stop creating music in the first place, "oldies" and "classic rock" radio stations and record store sections are all you're gonna get. Better yet, if a band invites you to their CD Release Party, for old times' sake, just go. They're good clean fun!

Peruse more cautionary tales, rants and raves over on my blog "Menhart Musings" at www.suemenhart.wordpress.com.



FROM FOLK TO FUNK...
FROM POLKA TO PUNK



Tom Petty Continued

Finally free of the courtrooms and able to concentrate fully on their music, Petty and the Heartbreakers maintained a steady cycle of recording and touring. Further hit singles included "You Got Lucky" and "Don't Come Around Here No More." Petty also had a hit duet with Stevie Nicks, "Stop Draggin' My Heart Around." Through the years, he and the Heartbreakers had million-selling albums like "Hard "Southern Accents," "Let Me Up (I've Had Enough)," and "Into the Great Wide Open."

Always a strong concert draw, Petty and Heartbreakers also backed Bob Dylan on two tours in 1986 and 1987. He also joined the Traveling Wilburys, a one-off band that included George Harrison, Jeff Lynne, Roy Orbison and Dylan. He and several band members later backed Johnny Cash on some of the latter's final studio projects.

"I don't see myself as the savior of anything. On one hand I'm flattered; that's why it's so hard to complain. What we're really striving for is to inspire someone. But it does seem in the last few years there's a certain great expectation of us and that can cause you a certain amount of pressure." TP

Perhaps slowed by some personal demons, Petty's productivity briefly slowed but never stopped. In 1999, he and the Heartbreakers released one of their starkest albums, "Echo," and later mocked the increasingly corporate-dominated music business with the album "The Last DJ." Three years ago, their album "Hypnotic Eye," a testimonial to fans' lingering loyalty in an era of diminished album sales, ironically made it to the top of the charts.

"I was talking with some kids the other night, and they said, 'How's it going, Tom? You makin' good money? You snortin' good blow?' That's really

not me. I'm really maniacally interested in music. That's only what I'm into now. I can't get enough of that." TP

Clearly, Tom Petty never forgot his fans, as about 200 of us in that Paramount audience can attest. It never seemed about the sales and the money to him, although he did well in both respects.

No, to Tom Petty, it was solely about the music, and honoring his fans.

"We've gotten used to not playing the same show night after night. I hope some of that feeling comes along with it, some of that freedom to explore. I've seen people that have been around a long time and they just fall into routine and self-parody. That's just not where we want to wind up. We really believe in this music, this rock 'n' roll music that we're playing. And we want to keep it fresh and avoid any sort of routine to it." TP

And, Tom Petty always did.



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SOUND WAVES 7

BAR FLY JOURNALS

By Stephanie Shawn

Hello My Sweet Bar Flies... another amazing ELKS HARLEY DAVIDSON RAFFLE! The whole town was there including the BAAAA-FAAATHA holding court on the wall with PAMTASTIC, and handsome JOE GERRISH, who spent 10 hardcore minutes berating me for my inability to be at important events in our community. So I am nominating you, JOE! New Bar Fly! Can i get a second? Whoot! You're in.

SUGAR rocked the house (back parking lot)!! Lotta dancing! CARL BROWN, BARBETTE and DAVE, JIMMY and JULI, AMY, TODD and TAMI, KENNY, ED ST. CLAIR (missed



u), NORM CLARK, JIM LUCY flipping burgers, ROX pulling the winning tickets. Got no clue who the heck the winner of the Harley was, but I do know that we had a fabulous time!!

Anyways, I digress. Because speaking of hardcore..MR. BOB BACKLUND came to the JEFF MILLER'S HANDLEBAR CAFE PIG FEAST! Look him up. It was freakin' awesome! What a spitfire! TIM PELLAND and LEW DOG arrived with the ALL AMERICAN BOY and he entertained the crowd with wrestling anecdotes, wrestling moves (cross face chicken wing) and sold copies of his book ALL AMERICAN BOY!

JEFF MILLER roasted a pig and the crew at the HANDLEBAR brought sides, BETS had hamburgs and hot dogs and patrons all brought canned goods to donate to the PAWCATUCK NEIGHBORHOOD CENTER! So, it



was a win/win. Thank you to everyone who showed their support, brought food or donations!

SAMANTHA STOREY'S ANNUAL HALLOWEEN BASH at ELMRIDGE was a Amazing! Ghosts, ghouls, undertakers, superheroes, zombies..o and two absolutely fabulous cops with a convict! That may have been me! Not the convict part..lol!!! MICHELLE BABCOCK, TAMI AL-



GIERE (as AILEEN WUORNOS) and MS. BAR FLY hit the town running! Starting at THE HANDLEBAR CAFE, where JULI KATHRINE rocked it as a doll, JANINE and SAM as CORINNE, and MARK VICTORIA as

JOEY DIRT, WAYNE and SAM, as WAYNE and SAM Bikers, JOANNE



JOJO HOLLY was there with friends and then we all headed up to ELM-RIDGE and SAMANTHA'S HALLOWEEN BASH!

Anyways, fantastic time, food, prizes and people! SAMANTHA looked beautiful, as usual, even for a creepy schoolgirl killer. Thank you for having us! The funny thing about a Halloween Party, and being almost blind, is that so many people were at SAM'S Party, but I couldn't tell who 90% of them were!!? Sorry guys!



From there, my DD (Also known as ms wuornos) brought this traveling mess to downtown where we hit PERKS AND CORKS and saw my new cute friend CHARLIE KELLOGG! Hi Charlie! (long story..FLIPSIDE, PLANES, ROCKPILE, PERKS)

ROMPER STOMPER TIME, BABY! I see LARRY WALSH, GINAROCCHETTI, GAYLE PELKEY, GEORGE WILD MARKHAM, KRISTEN ROBERTS, Inkmaster STEVE TEFFT, CHERYL COMEAU, MELISSA LATAWIEC, STEPHANIE HALL, T.MRAY TAYLOR, VASANA JOHNSON, PAUL FALCONE, JIM SPINNATO, KAREN JOSEPH WILSON, SEANNIE O'BRIEN, JJ JOHNSON, JOE CUFF, MARY ELIZABETH BASILICATO, DONNA FUSARO SHAWN, NIKKI CURIOSO, ANN MARSH, GUY PALAZZO, RICHARD DOUGLAS, SHAWN ALLEN, MELISSA DOTY MURRAY, MICHELLE PAYNE, ANDREW PLANTE, CATHERINE MARSHALL, DON HORNE, CHERYL BEAL, EVERETT PONTE, JANE SMITH SHAWN, KEITH BURGE, MARK VICTORIA, LISA DICK CYR, RHEA SPAULDING FUSARO, BILL THIBEAULT, ELIZABETH WOOD, LORELEI FRANTZ, LINDA GINGERELLA-BARBER, NANCY MENHART, DOREEN BLACKWOOD, DAN LUZZI, GAYLE K KIMBALL, KATHI MURPHY, SAMANTHA NICOLE, JAMES HARRIS, KELLY JAMES, JEFF MILLER, PHIL DIORIO, JOAN DEFANTI, FELICIA STEVENS, and my nephew DANN ROCHA! HAPPY BIRTHDAY!



Road Trip!! Seriously! VICKI WALBRIDGE is doing NAKED STAND UP COMEDY at PLATFORMS in Providence. The girl is a Rock Star!! Also, FESTIVAL OF LIGHTS on Dec. 8 in the OLDE MYSTIC VILLAGE, 5 YEARS OF BEER at BEER'D in the VELVET MILL, STONINGTON

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BAND DATES

ANDY & BETHANY

1 - Steak Loft, Mystic, CT 7-10
3,24 - Shipyard Tavern, Mystic, CT 7-10
5 - Ridge Vineyards, Preston, CT 12-3
14 - Angie's, Mystic, CT 5-8
17 - Maugle Sierra, Ledyard, CT 6-9
28 - Rathskeller, Charlestown, RI 8-11
30 - The Irons, Mystic, CT 5-8

ANDY CHANEY

2,16 - Friar Tucks, Mystic, CT 8pm
6 - Daniel Packer, Mystic, CT
25 - Friar Tucks, Mystic, CT 10pm
29 - Mystic Pizza 2, N. Stonington, CT 7:30pm

AZALEA DRIVE

4 - Harbour House, Mystic, CT 7-10
17 - On The Waterfront, New London, CT 7-10

BEBOBALOUBOB

18 - Toyo, Colchester, CT 8:30-11:30

THE CARTELLS

2,9,16,30 - Norwich Inn, Norwich, CT 6:30pm
3 - Community Dance, W. Hartford, CT 8pm
5,26 - Maugle Sierra, Ledyard, CT 3pm
8 - Knickerbocker, Westerly, RI 7:30pm
16 - Bill's Seafood, Westbrook, CT 7pm
17 - Tipping Chair, Southington, CT 8:30pm
18 - Pazzo, Rocky Hill, CT 7pm
23 - Wolf Den, Uncasville, CT 7pm
24 - Maugle Sierra, Ledyard, CT 6pm
25 - Casa Mia, Berlin, CT 8pm

CRAZY ANTS

24 - Tequila's, Old Saybrook, CT

DAN STEVENS

1 - Lenny's, Westbrook, ME 7pm
2 - Gritty McDuff's, Auburn, ME 7pm
3 - Bigelow Brewing, Skowhegan, ME 5pm
4 - State Theatre, State College, PA 8pm
6 - Bullfrog Brewery, Williamsport, PA 8pm
7,14,21,28 - www.icvradio.com 4pm
7,14,21,28 - Nightingale's, Old Lyme, CT 6pm
8 - Steak Loft, Mystic, CT 7pm

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9 - Owl Wine Bar, New Preston, CT 5:30pm
10 - Canal, Worcester, MA 7pm
11 - Powder Ridge, Middlefield, CT 7pm
12 - Bill's Seafood, Westbrook, CT 3:30pm
15 - Divine Wine, Niantic, CT 7pm
16,17,18 - Manhattan Pizza, Burlington, VT
18 - Nectars, Burlington, VT 7pm
19 - Bee and Thistle, Old Lyme, CT 5pm
24 - Still Hill, Rocky Hill, CT 4:30pm
25 - Venice, Westerly, RI 8pm
30 - Smokin' W/ Chris, Southington, CT 6:30pm

DAN WATSON

2,5,16,26,30 - Ancient Mariner, Mystic, CT
4,14,24,28 - Daniel Packer, Mystic, CT
7,22 - Friar Tucks, Mystic, CT
8 - Tipping Chair, Southington, CT
10 - Dog Watch, Stonington, CT
11 - Breachway Grill, Charlestown, RI
12 - The Pub, Matunuck, RI
15 - Mystic Pizza II, Stonington, CT
17 - Mariner Grill, Narragansett, RI
21 - Cleats, Westerly, RI
25 - Angie's, Mystic, CT

DARIK & THE FUNBAGS

3 - Shamrock, Waterbury, CT
4 - Nanola, Malta, NY
11 - Newport Blues, Newport, RI
18 - American Pie, Seymour, CT
22 - Chicago Sams, Cromwell, CT
24 - Double Play, Wallingford, CT

F & BLUES BAND

4 - Daddy Jack's, New London, CT 8:30
18 - Sneekers, Groton, CT

FRANKENPHIL

2 - Dans Place, W. Greenwich, RI 7:30pm
3,25 - Sons Of Liberty, Wakefield, RI 5:30pm
10 - McBrides, Providence, RI 7pm
13 - Rathskeller, Charlestown, RI 7:30pm
16 - Murphys, Providence, RI 5:30pm
18 - Penny Lane, Old Saybrook, CT 7:30pm
22 - Steak Loft, Mystic, CT 7pm
24 - Harbour House, Mystic, CT 7pm
29 - Lionheart Tavern, Niantic, CT 7pm

GREEN TEA

10 - Strange Brew, Norwich, CT
18 - Daniel Packer, Mystic, CT
25 - Wood River Inn, Richmond, RI

HIT PLAY

25 - Atrium, Mashantucket, CT

JAMES HARRIS

1,8,11,15,22,25 - Daniel Packer, Mystic, CT
2 - Iron's, Mystic, CT 5pm
3 - Venice, Westerly, RI 7pm
4 - Friar Tuck's, Mystic, CT 10pm
7,14,21,28 - Harp & Hound, Mystic, CT 8pm
9 - Perks & Corks, Westerly, RI
10 - Maugle Sierra, Ledyard, CT 6pm

10,24 - Pizzetta, Mystic, CT

JUNKYARD HEARTSTRINGS

3 - Grill 37, Pomfret, CT 7-10pm
10 - The Irons, Mystic, CT 8-11pm
11 - The Crossings, Putnam, CT 8-11pm
18 - Winter Market, Lebanon, CT 9:30-11:45am

KEN SERIO JAZZ TRIO

4 - Integrity Music, Wethersfield, CT
26 - Perks & Corks, Westerly, RI

KEVIN MANZELLA & HEATHER LEPAGE

3 - Pizzetta, Mystic, CT
9 - Steak Loft, Mystic, CT 7-10
11 - Friar Tucks, Mystic, CT
25 - Shipyard Tavern, Mystic, CT 7-10

LOCOMOTION

4 - Maple Tree, Simsbury, CT 8pm
17 - Friends Café, Southington, CT

THE LOCOMOTIVES

3 - Adams Mill, Manchester, CT
11 - The Stand, Branford, CT
17 - Winchester Cafe, Portland, CT
22 - Angelicos, E. Hampton, CT
25 - Lavita Gustosa, E. Haddam, CT

LUCY KAPLANSKY

4 - Meeting House, Newtown, CT
17 - All Souls, New London, CT

MATT n DEAN

9 - Hardrock, Foxwoods, CT

NAKED SUNDAY

18 - The Cannery, Southbridge, MA

NICK BOSSE

29,16,30 - Harbour House, Mystic, CT 5:30-8:30pm
11 - The Irons, Mystic, CT 8-11pm
17 - Tamarack Lodge, Voluntown, CT 7:30-10:30pm
18 - Mystic Pizza II, N. Stonington, CT 8-11pm

PIRATES FOR PEACE

11 - Turning Tides, New London, CT
17 - Sneekers, Groton, CT
22 - Crossings, Putnam, CT

RAMBLEWOOD

25 - Art Center, Mystic, CT 6pm

STYFF KITTY

4 - CC O'Brien's, Pawcatuck, CT
10 - Tavern On The Hill, W. Greenwich, RI
18 - Turning Tide, New London, CT

SUE MENHART BAND

24 - Turnpike Cafe, Montville, CT 6pm
SUGAR
4 - Newport Blues, Newport, RI 10pm
22 - Knickerbocker, Westerly, RI

SUNDAY GRAVY

3 - John's Café, Mystic, CT
4 - Sneeker's, Groton, CT
11 - Dan's Place, W. Greenwich, RI
17 - Steak Loft, Mystic, CT 7pm

VINCE THOMPSON & THE NEXT FUN THING

16 - Painted Pony, Bethlehem, CT 7-10pm
24 - The Parlour, Providence, RI 6-9pm
26 - Donahue's, Madison, CT 4:30-8pm
30 - Sneekers, Groton, CT 7-10:30pm

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Albert Cummings

17 - Kate Center, Old Saybrook, CT

The Chris Robinson Brotherhood

4 - Infinity Hall, Hartford, CT

The Cowsills

19 - Wolf Den, Uncasville, CT

Culture Club

16 - Mohegan Sun, Uncasville, CT

Dead & Company

22 - XL Center, Hartford, CT

Deer Tick

24 - Columbus Theater, Providence, RI

25,26 - Met Cafe, Providence, RI

29 - Toad's, New Haven, CT

Ian Anderson

4 - Grand Theater, Mashentucket, CT

Joe Walsh

3 - Mohegan Sun, Uncasville, CT

John McLaughlin

5 - Park Theatre, Cranston, RI

Lady Gaga

9,11 - Mohegan Sun, Uncasville, CT

Leftover Salmon

11 - Infinity Hall, Hartford, CT

Lita Ford

18 - Mohegan Sun, Uncasville, CT

A Perfect Circle

5 - Mohegan Sun, Uncasville, CT

Skid Row

10 - Wolf Den, Uncasville, CT

Trans-Siberian Orchestra

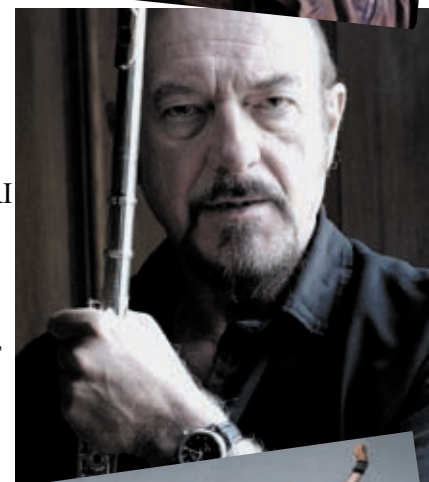
26 - Mohegan Sun, Uncasville, CT

The Wood Brothers

4 - Columbus Theater, Providence, RI

Zach Deputy

9 - Toad's, New Haven, CT



SOUND WAVES 11

LOCAL BEAT



“Jazzy Jams and British Rock & Roll Hits Festival in Rural Massachusetts”

By Andrew Krebs

There were several great bands to see at a little festival in Douglass, Mass this past October on a nice day filled with fun festivities and food. The Matt Frazer band was the first to set stage. Their favorite performances included covers and

original tunes about anarchy, women and relationships. The band hailed from Peacedale, RI and consisted of various unlisted artists on rhythm section as well as Frazer himself on guitar and vocals. Although this lineup was new and signed to “75 or Less” label, Frazer has been playing guitar since he was 6 years old.

Matt’s original songs consisted of anarchic themes like “Libertine” in which the band’s guitar sounded like a synthesizer: “I said I was a libertine from the start . . . whatever it is you want do it” sang Matt. Strange and hypocritical that a band that sings of anarchy would claim sponsorship by a bank, but the tunes were fun nonetheless. Other originals included the Nirvana-soundalike “Black Mark” and several great blues tunes. For instance, there was a bluesy funk tune called “Moving Day” featuring tasty guitar leads. There was also a dissonant blues song about heroin addiction when one’s drawer becomes their best friend upon waking up every morning. Lastly there were relationship songs like “Deep” about a devoted couple pulling curtains aside to have words with each other and share the world together. Lastly, there was an erotic song about a watermelon refreshing a dehydrated person on the beach: “I can’t wait to get some . . . drinking juice makes your muscle loose. . . dripping down your chest . . . heavy in your hands as you squeeze . . . sweet like honey, bright and sunny.” Matt also enjoyed playing covers by Lou Reed and The Rolling Stones. Elliot Smith’s “2:45 AM” and the late Tom Petty’s “I Won’t Back Down” were notable numbers. Matt Frazer’s musical plans for the future include fleshing out a new lineup and writing and recording new songs to play around Massachusetts.

In addition to Matt Frazer, there was also the Brain James Quartet, featuring Mike Jacob on drums, Jeff Dilorio on bass, Seth Hajian on guitar and Brian Brouillard on saxophone and vocals. The band enthusiastically played instrumental jams as they announced the release of their upcoming album “Max Reverb.” The band was bass driven, with Dilorio out front and guitar solos and echoey sax in the background. The band’s musical influences were wide-ranging, and seemed to include smooth jazz influences Lee Ritenour as well as grittier Stax-era funk music . . . There were even hints of surf rock in the piece “Something More Than You,” featuring rippling, tubular guitar riffs (circa 1960). Brian Brouillard, cheeks red and puffy, spat forth sax notes at the speed of light like a Dizzy G. Not since Level 42’s Krys Mach could band have played white funk so deftly. The king of Austria Hungary once told Mozart there were too many notes

12 SOUND WAVES

in his music, but there were never too many notes for Brian to puff. The title track “Max Reverb” was a slow jam with pipsqueak guitar riff like late 70s musack jazz. There were also dissonant tremelo jazz chords and a swingier, groovier sax emerged as the song evolved. . only to be sealed by a rock guitar solo.

Matt Frazer and Brian James were not all the day’s festival had to offer, as there was also a British Invasion tribute band that did lots of cool covers of songs by the Beatles, Yardbirds (and even Jimmy Buffet). The suit-and-tie band played such Beatles songs as “You Can’t Do That,” covered the Yardbird’s “For Your Love” (originally featuring Eric Clapton on guitar). Lastly, there was Jimmy Buffet’s Spanish-tinged “Magaritaville:” the ultimate crowd-pleaser. Fans of jazz and classic rock and roll should enjoy these bands. Check out your local RI music store or local bar to hear them play.



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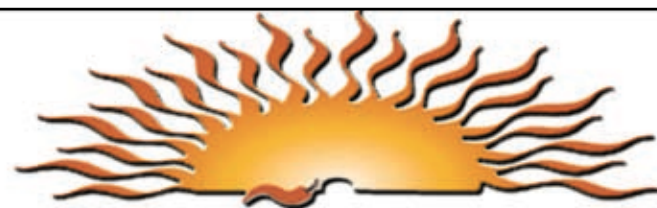
By Jack Chaplin

This is the month of my favorite holiday, Thanksgiving! Can't believe how fast yet another year is flying by. I heard the Farmers Almanac and The National Weather Bureau are both in agreement that we are in for a hellacious winter, especially cold with heavy snowfall. I've also heard a few arm chair QB's that are saying we are going to have a mild winter? I guess anyone has a 50/50 shot at getting it right. When we were coming up on the year 2000 I had read a few books about the grid shutting down, that computers weren't set up to handle the changeover and such. Yes, I went out and bought a generator, food stuff to last a while and a few

extra boxes of bullets to protect my supplies. I didn't feel like a fool when it all went smooth, I called it being a good scout and always being prepared. I call it "Take Care Of The Downside, The Upside Takes Care Of Itself." After living in Texas for 18 years I said when I move back east I would never complain about any weather under 100 degrees. I do love the 4 seasons but I love Spring and Fall the most. I have to admit that I am mildly sick of winter towards late Feb or early March but I wouldn't trade it for all the tea at Muddy Waters. Time to dust off the crock pot and this year I'm going to spring for a new Showtime Rotisserie! I'm also going to spring for a big bird again this year, a 20 lb plus Goggie turkey that my future Son-In-law, Wes orders up for me. As far as winter weather, I am ready and bring it on! Badder the Better, the plus is a few extra snow days! By the way, come Thanksgiving try the low and slow method. I may have written before but my Mother use to put the turkey in at midnight and let the bird cook at 225 degrees all night. We'd wake up to the wondrous smell wafting throughout the house and that succulent gobbler would be ready to carve by 2:00 pm. Perfect every time.

A few weeks ago we checked out Thor Jensen and Sara L'Abriola at my new favorite bar, The Tap Room, at the Knick in Westerly. The room has a hip vibe to it, dark and minimally lit. The first cool thing is they spin vinyl. Music selection and volume is a key part of ambiance and I feel too many establishments overlook this important factor. They have some interesting drink specials which I don't usually go for as well a good selection of local beers of tap, hence the name. They have a great food menu with early bird discounts, at one time it was 50% off before 7. We've worked our way through the whole menu, the fresh cut fries are the real deal, fish and chips amazing. I don't think you can miss! Food and drink are important factors but at The Tap the music is huge. Whoever is booking the talent has a keen ear. Thor has played there in the past but for whatever reason we hadn't been able to catch his show but this time it worked and what a show it was. Thor has been studying Gypsy guitar for a long while and started playing and touring with Stephane Wrembel for the past year or so. Thor played

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at Daddy Jack's a few years back with Ben LaRose in a Blues Trio that had us all mesmerized! Well, it was the same this night listening to Thor and Sara, hard to believe that they could make those two instruments put out that level of music. It was watching genius at work! Sara is 19 and a student of Stephane and handles herself amazingly well trading leads with Thor. Don't miss the opportunity to catch them if they are in the area, it will blow your hair back!

Stopped in at The Grass and Bone in Mystic on a rainy day a few weeks back and called Mr. Dave Pottie himself to join us. We ordered a Pastrami Rueben, a French Dip, and a Sausage Sandwich to split. It's a nice room with a butcher cutting meat in sight and a glass fronted refrigerator displaying some heavy aged meat. I eat a fair amount of red meat but this was bordering of gross right in the dining room, but I guess it's part of their decor and theme. You order at the counter, pay and they bring you the food, a modified service but there was a tip bucket. The sandwiches came out on a tray with butcher paper with a few slices of homemade pickles. The Dip came with a nice Au Jus but the focaccia like bread was over toasted and burnt. I had seen when ordering that the grill was black and smoking hot. Damn, turn that bad boy down! I took it back up to the window and the manager tried to play it off as that's how it's supposed to be, but no not for me. The meat was nicely roasted probably a bottom or top round and the Jus was salty but loaded with natural flavor. The Rueben was tasty but light on the meat, the bread was slightly greasy. The sausage in the Hot Italian had a weird texture, almost like they cooked the pork before grinding and casing. They have a real nice rotisserie that was loaded with birds. I think they sell quite a few so they have a lot of chicken fat which I think is why the breads on the sandwiches are greasy. I think they ladle it on the grill instead of brushing it on the bread before grilling. I think the call is to order the half or whole chicken for the best value for the buck, 1/2 \$10,

Continues Page 17

SOUND WAVES 13



By Bill Harriman

The phrase “Blue-Eyed Soul” generally refers to rhythm and blues music performed and sung by white musicians. The term was coined in the mid-sixties by a Philadelphia disc jockey named George Woods who used those words to describe the Righteous Brothers who at the time had two huge hits that are now timeless classics with “You’ve lost that Loving Feeling,” and “Unchained Melody.” The phrase caught on and was soon used to describe a handful of other artists from that era such as Steve Winwood, Dusty Springfield, Eric Burdon, and Van Morrison. But the one act that really came to define the term was a band formed by four guys from the New York/New Jersey area called the Young Rascals who were led by an incredibly soulful vocalist and Hammond organist extraordinaire named Felix Cavaliere.

Felix laughs when he remembers Otis Redding stopping by a studio once when they were recording and saying, “My God, you guys really are white!” The band, which also included Gene Cornish on guitar, Dino Danelli on drums, and Eddie Brigadi on vocals, had their first hit single in the fall of 1965 with an explosive tune called “I Ain’t Gonna Eat out My Heart Anymore.” However, they really exploded on to the music scene the following spring with the release of their first album and the song “Good Lovin’,” which rose to the top of the charts faster than you can say “One, Two, Three!” As Steve Van Zandt said decades later when he inducted them into the Rock & Roll Hall of Fame, “to sound that black you had to be Italian.”

As the decade progressed, the band, now simply called The Rascals, would go on to sell millions of records with hit singles such as “I’ve Been Lonely too Long,” “Groovin’,” “How Can I be Sure,” “A Girl Like You,” “A Beautiful Morning,” and “People Got to be Free.” To this day they continue to get airplay with other hit songs such as “Come on Up,” “You Better Run,” “Love is a Beautiful Thing,” “It’s Wonderful,” and their version of the Wilson Pickett classic “Mustang Sally.” It made be cliché, but their music really did help to define their generation.

The Rascals disbanded in the early seventies as Felix Cavaliere began his solo career. To date he has released seven albums on his own, some of which will be talked about in this interview. His 1979 release called “Castles in the Air,” included the hit single “Only a Lonely Heart Sees.” He has also released a holiday record called “Christmas Joy,” and a recently recorded live disc called “Felix Cavaliere’s Rascals.”

Throughout the years there has always been the hope that the four original members would reunite one day. That finally happened in December 2012 with a trio of shows at the Capitol Theater in Port Chester, NY. These shows, called “Once upon a Dream,” were a combination concert and theatrical event that was produced and directed by the aforementioned Steve Van Zandt. The three shows all sold out, giving their legions of fans hope of a real tour. It has yet to happen but hey, you never know.

These days it is Felix Cavaliere who keeps the music alive with an active touring schedule with his band Felix Cavaliere’s Rascals. He’ll be playing throughout the northeast this fall with a stop at the Hartford Infinity Hall on Friday December 8th. This phone interview took place on Tuesday morning September 26th.

BH - I heard that you used to live in Connecticut at one time.

FC - “I used to live up there. I lived in Danbury for many years.”

BH – So this show on December 8th at Infinity Hall will be a bit of a homecoming for you?

FC - “Absolutely, I’m down in Tennessee now. I live down in Nashville. I’ve been here for a while but, you know, home is home. I always enjoyed it up there.”

BH – What’s it like living in one of America’s great music cities?

FC - “Well that’s why I came here. I came down here actually to write and to be involved as much as I could in the music business because Connecticut is really not a place for that. So, I moved down here, and it’s been pretty interesting I’ll tell you because there’s a great, great group of folks down here who are into music.”

BH – OK Felix lets jump right into it. Why do you think the music of the Rascals still resonates all these years later?

FC - “Oh man that’s a really interesting question. First of all, we come from that era when music was just ridiculously fantastic. Between the Beatles, the Stones, the Beach Boys and all the things that were going on, the Loving Spoonful, the Byrds. That music is still around. And to me it was kind of like, that was the renaissance of American music, at least up to date. And quite frankly since then it’s more of a commercial entity than an artistic endeavor. They make a lot of money and make a lot of crap. And the bottom line is if that survives I’ll be very surprised. But we were part of an era that is still alive and kicking which is kind of hard to believe. So, I think that has a lot to do with it, the fact that we were part of that sixties movement.”

BH – A lot of Rascal songs have been covered by other artists. Pat Benatar had a big hit with “You Better Run,” Dusty Springfield with “How Can I Be Sure,” Dionne Warwick and the 5th Dimension both covered “People got to be Free,” and the Grateful Dead made “Good Lovin’” a standard in their playlist. Do you have a favorite cover of a Rascals song?

FC - “The Pat Benatar one I like and both Aretha and Booker T & the MG’s did ‘Groovin.’ We’ve had a number of them that are really good. It’s all interesting how they do it. Even some rap people have used samples of our songs in the past. So, they’re all very interesting to me, somebody else’s treatment of your song.”

BH – 1968 was such a tumultuous year in American history. “Hey Jude” may have been the biggest hit of that year but “People got to be Free” was arguably the most healing song.

FC – “Well that’s interesting too because I was working up in the Boston area within the last two months and this lady, she’s kind of like a psychologist for people who have emotional disorders. She plays our music to calm them down. And I found that to be interesting because that was never really the intent. But evidently there is something in there that calms people down, that makes them feel happy, that makes them feel secure. So, I’m really happy about that and proud about that.”

BH – In the early seventies, after you went solo, you made a self-titled record at the Bearsville studio in Woodstock, NY. A lot was going on up there at that time. What do you remember about those sessions?

FC - “It was a very different situation from working at Atlantic Records. I don’t know how to describe this but Atlantic was just a magic place to record. The entire company was on one floor of a building over there on the west side of Manhattan. Everybody from the secretaries to the top of the line execs was interested in what you were doing. And as soon as I left Atlantic, that kind of disappeared. I went to Columbia after that and then to the Bearsville people, but it just wasn’t the same. OK, we’re making an album and we got a great place to do it, a great studio, but that, how do you say it in French ‘joie de vivre,’ it wasn’t there. They don’t really get involved today like they got involved at Atlantic, which is another reason why the music survived. Everybody was really, really into the music there. Yeah, they were into making money, don’t get me wrong. But they also had a level of enthusiasm that just permeated the entire building. That’s what I missed when I went elsewhere. It wasn’t there you know.”

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BH – Within the past decade you’ve made two records, “Nudge it up a Notch,” and “Midnight Flyer,” with Steve Cropper. How did that collaboration come about?

FC - “Here’s the thing about Nashville. That stuff happens all the time down here. I’ve known Steve since those days we were just talking about at Atlantic and Stax. We live in Nashville. We live in this area so basically, a fellow from New York moves down here. He’s a records guy named Jon Tiven and he happens to know us both and suggests that we get together and write. And why not? So, we go over to his home, we start writing. Of course, when you start writing you make demos, you start recording. He says ‘man this stuff sounds pretty good. Why don’t we shop it?’ You know we never had the slightest thought of making a record album. We were writing for whatever, other people, whatever the deal was because writing is like a healing process for all of us. It brings you into that part of you that really nurtures the fact that you’re a musician and not a juke box. You can play the same songs over and over and over, you’re really not a creative musician. You’re just a juke box. But when you start writing new things and new ideas, it really brings back that spark that made you want to do this in the first place. So, what do you know, a company, Concord/Stax, was interested. That’s how it happened. It was really an amazing thing.”

BH – I thought your voice was every bit as strong on those records as it was on the Bearsville record 35 years earlier.

FC - “That’s just a bit of luck let me tell you. And of course, really just taking care of yourself. I see a lot of people from the old days and they’re not in such good shape. I feel very blessed and very lucky to have that because it happens, man. It very easily can happen.”

BH – You’ve reached an age where the honors are pouring in. You’re a member of the Rock & Roll Hall of Fame, the Grammy Hall of Fame, the Songwriters Hall of Fame, and the Vocal Group Hall of Fame. How does that feel?

FC - “Oh yeah, that’s really nice. It’s something you really don’t think about. It’s just something like I say, if you’re lucky enough to do something that you really enjoy, I feel that rubs off on people you know?”

BH – You’re also a part of the inaugural class of the Hammond organ Hall of Fame. When it comes to that instrument, who was some of your early influences?

FC - “Well first of all I had the good fortune of growing up night outside of New York City. I grew up in Westchester County. And I also had the good fortune of having Alan Freed bring rock and roll to New York from Cleveland. When I turned on the radio I was at the very beginning, the onset of what became American modern music so to speak. I heard it from the very beginning. So, I heard Fats Domino, Jerry Lee Lewis, Smokey Robinson, Marvin Gaye, the Platters, the Drifters, Ben E. King. I heard the best of the best. As a young kid I was a classical musician. But classical music didn’t let me create. If you have creative abilities, that’s not the place to be unless you’re going to compose in that format. So, I started listening to all of these giants. These guys were freaking amazing! They sunk into my subconscious. And as far as the organ was concerned, I happened to live near a town called New Rochelle and a friend of mine invited me to a club up there in the black neighborhood and I heard and saw an organ trio. I couldn’t believe it! What this guy was doing with one instrument, he was playing bass, he was singing, he was playing lead, he was playing rhythm! And he was filling up all the cracks where the vocals should be with harmony, but they only had three people. I said I got to learn that. So, I started listening to Jimmy Smith. I started listening to all these monsters of the organ. And I jumped into like a jazz world. And then I said well you know, let’s start a group. I’m simplifying it of course but I just thought it was a

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great instrument to create more of an orchestra with two moving pieces.”

BH – Another inaugural member of the Hammond organ Hall of Fame was Gregg Allman who recently passed away. Did you know him?

FC - “I knew his brother. We were on the same label family. He was part of Capricorn which was part of Atlantic. So, I worked with his brother with an album that I did for Laura Nyro. It’s kind of like the guys that I used to know from the Beach Boys. They were wild guys’ man! They pushed the equation all the way, maybe a little bit too much. They were also guys you really respected and appreciated their musical abilities because as I work with people from the past, such as Gregg Allman and those guys, there’s a kind of common bond there. And that common bond is that they really loved playing. It’s not just going out and making a living. These guys, man, you got to tear them off the stage. And that’s the one thing that I always remember about all those guys is that they really enjoyed what they were doing.”

BH – Is there anyone out there you haven’t worked with that you would like to work with some day?

FC - “I’ve worked with so many people. I’ve worked with Billy Joel. I’ve worked with Ringo. Unfortunately, there are people I’d like to work with that are no longer on the planet, you know what I’m saying? Michael Jackson was somebody that I think was one of the most talented human beings I’ve ever seen. Prince is gone. I worked with Jimi Hendrix. So, I’ve worked with some really good folks over the years. I haven’t sat down with Carlos Santana yet. We’ve known each other for a long time, I wouldn’t mind doing that.”

BH – Do you still keep in touch with Dino, Gene, and Eddie?

FC - “It’s interesting you should ask that. I just had a meeting with them last week (mid-September). I did two shows out in Hawaii in January. I’ll try to make this as short as I possibly can, but we were like what they call ohana (family) out there. The Rascals in the Hawaiian Islands were like married in the sixties. They love us and of course we haven’t been there for a while because we haven’t been anywhere for a while except when we did the reunion. So, I was welcome so much out there by people who are now adults. They weren’t around back then. Man, they just said you guys got to come back and play, do an aloha tour, which would be like a farewell tour, but we’ll call it the aloha tour which is a very potent Hawaiian word because it means hello, it means goodbye; it means I love you and I’ll see you soon. So, I’ve been in touch with the guys. Three of us are meeting. It’s in the works. Let’s put it that way.”

BH – By any chance are you working on an autobiography?

FC - “Yes, I’ve been doing it about a year now. I ran into this fellow who does biographies and he approached me and asked if I’d like to do this and I said ‘yeah, let’s give it a shot.’ We’ve been working on it. We’re almost done. I would say we’re just about done. We’re trying to make sure that all the facts are as precise as possible. We all have a side of the story. This is my story. This is my side of the story. As I look back it’s been quite a trip let me tell you. It’s been quite a journey.”

BH – Finally Felix, can you tell us about the band that you’ll be bringing to Infinity Hall?

FC - “I got a bunch of younger guys who grew up on our music and they’re all from different places. They live here in Nashville, but they came from Texas, Alabama, Washington DC, and South Carolina. Because there is work here, we get a great level of musicians and I’ve been with these guys for ten years. I got a guitar; I got an extra keyboard, a bass, a drum,

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and myself. We do it with five people on stage. Again, I repeat myself, there's that joy of playing. These guys, they love to play and fortunately they love my music. And I kind of let them go a little bit so that we have a little bit more freedom than just playing what I call juke box music. So, what I try to do is to involve the audience as much as I can in singing. I really enjoy looking at their faces out there when they realize they know that song. And that's why I put some other things in there from time to time from other artists. I get a little criticism for that because my manager and other people say, 'what are you doing that for?' I say we're doing that because we have a ball and so do they. I try to make it an evening of fun for them and for us. I got a really good group and I'm really, really proud of it."



Despite the fact that he is rock and roll royalty, Felix Cavaliere is not one to rest on his laurels. He's obviously a man who still enjoys what he is doing. It's been over a half a century since he burst on the music scene, and here he is still entertaining audiences, still banging away on his keyboards, still singing, and still groovin'.

Cooking with The Blues Continued

Whole \$15. The pickles need a bit of tweaking, maybe more salt and vinegar, and I think the sandwiches should come with a small side salad for the prices they charge. LaKisha gave it a 6 out of 10, Dave a C- and I gave it a 5. We will go back out of fairness and I'll report back. I think with a few small changes they are on to something. Where else can you get a good hot sandwich of roasted meats?

You know me, I'm always looking for a meal deal and I'll pass on a few. Tuesdays at the Brown Derby, are Two Taco's for \$2.00, such a deal. I went last week and paired them with a Foot Long Hummel Hot Dog, total, \$5.00 and change. Kick ass and I hear from Chef Metal that the hand cut fries are the Bomb as are the wings. Let You Know!

Well, Happy Thanksgiving, Eat too much, enjoy those that you are with, call a few that you love and can't be with, and give thanks for all that life has given You!

Peace and Love, Jack



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HEARING AID



The National “Sleep Well Beast” 4AD

What is indie rock? This is a question repeated time and time again as newcomers to the genre struggle to identify what indie rock is all about. After all, the generic label covers everything from the raw garage band sound of The Strokes to the off-kilter electronic squeals of MGMT, from psychedelic powerhouses like Tame Impala to the subtle and slow tear-jerkers from Sufjan Stevens.

If you were to go on an internet forum and ask the question “What is indie rock?” you would find a common denominator in many of the responses: listen to The National. They are one of the staples of the genre, and many find their music to be an accessible middle-of-the-road entry into a scene that consistently defies description.

One of the main features of The National is the stellar songwriting by lyricist and lead singer Matt Berninger. He has said in interviews that he tends to put words and phrases into a hat and pull them out and random until he has something to work with. His writing tends to be surreal, leaving lots of room for your imagination to take over, and his deep baritone voice draws frequent comparisons to Nick Cave.

Their new release “Sleep Well Beast” is their 9th album. Each LP seems to move in a different direction and this one is no exception. Already a somewhat mellow kind of band, this new album takes an even more easy paced, hypnotic approach. It kicks off with “Nobody Else Will Be There”, a pen-

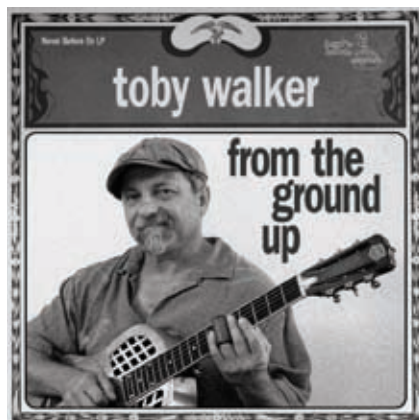
sive number with quiet vocals and a spacious rhythm section.

The next track “Day I Die” picks up the pace and features some nice drumming from Bryan Devendorf as well as their characteristic guitar work from twin brothers Aaron and Bryce Dessner. Devendorf also has a brother in the band, bassist Scott Devendorf.

I like “The System Only Dreams in Total Darkness”. It has some contrasting musical elements, with some boisterous guitar riffs overlaying the mellow background. Berninger’s usually deep voice comes up in a higher register when singing the chorus, “I can’t explain it / any other way” before one of the brothers rips into a distorted guitar solo.

Overall, “Sleep Well Beast” has not sunk its hooks into me like many of their past albums, but it’s still a good listen. If you’re new to The National, you can check out some of their other catalog too, such as their epic 2007 album “Alligator”, 2013’s critically acclaimed “Trouble Will Find Me”, or the iconically dark “High Violet”. They have a lot of talent and creativity, and are an easy gateway into the modern world of indie rock.

- Tom Matthew
Two Ton Music



Toby Walker “From the Ground Up” Buggypie Records/ LittleTobyWalker.com

You want a history of the blues, to learn and understand why the blues are an essential part of our musical heritage, and how they should be respected and

lovingly played, pick up and listen to this spectacular new release, “From the Ground Up,” from blues master Toby Walker. It is an indispensable history of one of America’s traditional formative and inspiring musical histories from a bluesman who has the combined care, respect and chops to pull it off.

Of course, this is not Walker’s first blues rodeo. Equal parts guitar teacher, historian and seasoned performer, “Ground Up” continues his conduit to the original country blues performers that have long been the foundation of Walker’s career.

The authenticity of this project would bring a warm smile from the progenitors of its sounds. Walker recorded each of the 24 songs, all of which have long been favorites of his, over one microphone, remaining true to their genesis.

The spectrum of the selections is as strong and pure as Walker’s innate ability to bring these classics to life. From Robert Johnson’s “Terraplane Blues” and “Dust My Broom,” to Son House’s “My Black Mama” and “Dry Spell Blues,” to Mississippi Fred McDowell’s “You Got to Move,” to Charley Patton’s “34 Blues,” and “Green River Blues,” to Mississippi John Hurt’s “Avalon Blues,” to Blind Lemon Jef-

erson’s “Black Snake Moan,” to Furry Lewis’ “Kassie Jones,” to the Reverend Gary Davis’ “Soldier’s March,” and on, these classics are given a new life in the hands and voice of a truly modern blues genius.

If you love the blues, you must get “From the Ground Up.”

- Mark T. Gould



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