

Sound



Waves

Magazine

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Volume 28
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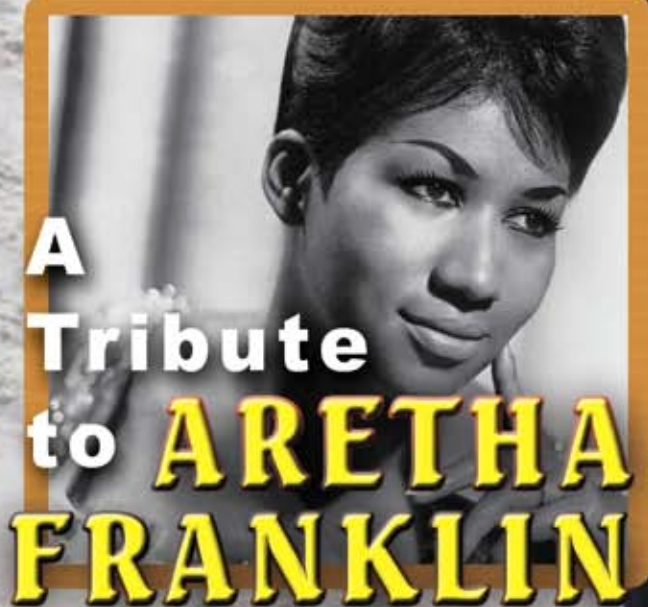
YES DARLING

MIKE ZITO

ANNA MAY

VICTOR WAINWRIGHT

**RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**



**A
Tribute
to ARETHA
FRANKLIN**

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

**An Interview
with
GREG
PICCOLO**



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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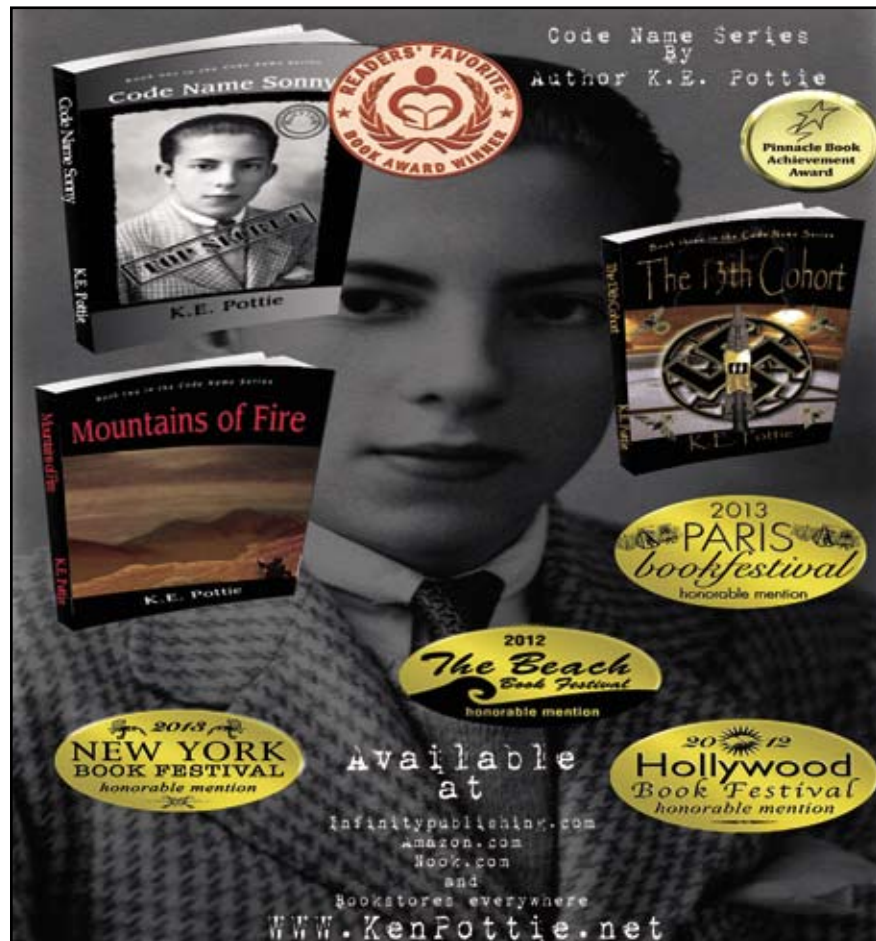
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FRIENDS
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FRIENDS
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AND
DRIVE

Aretha Franklin

The Legacy of “A Natural Woman”

An Appreciation

By Mark T. Gould

As usual, I had it backwards.

It was during my junior year in high school. I was listening to a new album, one that seemingly everyone had and everyone was listening to, Carole King’s “Tapestry.”

I had made it through the breathtaking beauty of “So Far Away,” “It’s Too Late,”

“You’ve Got a Friend,” and “Will You Love Me Tomorrow,” moved by the combined simplicity and the complexity of her words and music.

The final track, entitled “(You Make Me Feel Like) A Natural Woman,” started. Even after all of the amazing songs I had heard on the album, this one just grabbed me and wouldn’t let go.

Some friends of mine, also drama club actors, were milling around, listening to the album, as well.

One of them, who went on to a pretty good career as an actress and singer, mentioned the words I will never forget.

“You know,” she said. “Aretha originally did that song.”

Aretha, as in the one and only Aretha Franklin.

The Queen of Soul.

This, amazingly, I did not know.

I filed her comment away.

A few days later, I acted on it, running down to our local record store in Mystic. Ted, the owner, was in his usual spot behind the counter.

I asked him if he had “Natural Woman” by Aretha Franklin. He walked into what passed for the tiny store’s back room filled with its musical inventory, and he came

back out with a 45 with that distinctive Atlantic Records logo.

He asked me if I wanted to hear it before I bought it.

I nodded yes.

He queued it up, put the tone arm on the record, and, the rest is history.

The hair and goosebumps on my arms stood up as Aretha’s magnificent voice made that Carole King song her own.

Now, it’s almost half a century later, and, although the Queen passed away last month aged 76, the hair, and the corresponding goosebumps, on my arms are still standing up there.

That’s the effect that the indomitable Aretha Louise Franklin had on her songs, and, by extension, on her fans.

Aretha (it just doesn’t seem to do her justice to refer to her as “Franklin”) began her career singing gospel at New Bethel Baptist Church in Detroit, where her father C. L. Franklin was minister.

She embarked on a secular career in 1960 at age 18, recording for Columbia Records, but achieving only modest success there. Her commercial

break through, and popular and critical acclaim came after she signed with Atlantic Records in 1966. Her recording there led to such hits as “Respect,” “Chain of Fools,” “Think,” the aforementioned “(You Make Me Feel Like) A Natural Woman,” “I Never Loved a Man (The Way I Love You),” and “I Say a Little Prayer.”

By the end of the 1960s, she was being called “The Queen of Soul,” and there may never have been a more fitting sobriquet in the history of popular music.

Along the way, Aretha recorded acclaimed albums such as “I Never Loved a Man the Way I Love You,” “Lady Soul,” “Spirit in the Dark,” “Young, Gifted and Black,” , and “Amazing Grace,” before experiencing irreconcilable differences with her record company.

She left Atlantic in 1979, and signed with Arista Records, finding success

with the albums “Jump to It,” and “Who’s Zoomin’ Who?” and her star turn (as if she needed one by then) in the 1980 film “The Blues Brothers.”

She received international acclaim for singing the opera aria “Nessun Dorma” at the Grammy Awards of 1998, replacing Luciano Pavarotti at the last minute and bringing the house down with nary a rehearsal. Later that year, she scored her final Top 40 song with “A Rose Is Still a Rose.”

In the later years of her storied career, Aretha performed “The Star-Spangled Banner” with Aaron Neville and Dr. John for Super Bowl XL, held in her hometown of Detroit, in 2006. She later made international headlines for performing “My Country, ‘Tis of Thee” at President Barack Obama’s inaugural ceremony with her church hat becoming a popular topic online. In 2010, she accepted an honorary degree from Yale University. In 2011, under her own label, Aretha’s Records, she issued the album “Aretha: A Woman Falling Out of Love.”

In 2014, Aretha was signed under RCA Records, controller of the Arista catalog and a sister label to Columbia via Sony Music Entertainment, and was working with the legendary Clive Davis. An album was planned with producers Babyface and

Danger Mouse.

On September 29, 2014, Franklin performed to a standing ovation, with Cissy Houston as backup, a compilation of Adele’s “Rolling in the Deep” and the classic “Ain’t No Mountain High Enough” on the Late Show with David Letterman. Aretha’s cover of “Rolling in the Deep” was featured among nine other songs in her first RCA release, “Aretha Franklin Sings the Great Diva Classics,” released in October 2014.

With those hits, Aretha became the first woman to have 100 songs on Billboard’s Hot R&B/Hip-Hop Songs charts.

Aretha recorded 112 charted singles on Billboard, including 77 Hot 100 entries, 17 top-ten pop singles, 100 R&B entries, and 20 number-one R&B singles, becoming the most charted female artist in history.

Among her other well-known hits are “Rock Steady,” “Call Me,” “Ain’t No Way,” “Don’t Play That Song (You Lied),” “Spanish Harlem,” “Day Dreaming,” “Until You Come Back to Me (That’s What I’m Gonna Do),”

Continued Page 21

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6 <i>Country Night</i> Anna & Emma 6-10pm	7 Majestic Fuzz 6-10pm	8 TBA <i>Call for info</i>	9 Paul Lucier Band 4-8pm
13 <i>Country Night</i> Tony Marshall 4-8pm	14 Llama Tsunami 6-10pm	15 Azalea Drive 6-10pm	16 Ben Charles Band 4-8pm
20 <i>Country Night</i> Branded Unplugged 6-10pm	21 Tony Marshall 6-10pm	22 Meleana 7-11pm	23 Desiree 4-8pm
27 Guido 6-10pm	28 Tony Marshall 6-10pm		
		30 TBA <i>Call for info</i>	
			7 Paul Lucier Band 4-8pm

MUSIC NOTES

"Pic"

By Mark T. Gould

Over 2,000 CDs, 1,500 vinyl albums, countless cassettes and innumerable live concerts ago, I had an epiphany.

It happened in the balcony of the old Stonington "Como," and, yes, I know what you're thinking, but it was about music.

Honest.

Starting around 1966, when I was 10, I was had my first exposure to the popular music of the day.

Some of it came from what was then called Top 40 AM radio; the Beat-



les, the Rolling Stones, the Beach Boys, the Dave Clark Five, and others, blaring out of our tiny, and tinny, transistor radios.

Some of it came from my parents' record collection, be it Herb Alpert, Frank Sinatra, Joan Baez, Nat King Cole, and the Ink Spots.

While that latter source was certainly eclectic enough, I remember getting this gnawing feeling that there had to be much more to it than that. I wanted to go deeper, farther, to learn about and to listen to the best, those who were the pioneers, who were there when our music was born, to understand where it was, and where it might be going.

I, like most of my friends, went to the Friday night dances at the old Como.

Most of them, along with pretty much everyone else who was there, headed for the dance floor.

Me?

I made a beeline for the balcony, which overhung the stage, and which, ultimately, would overhang my musical education, all brought to me by the one person, then and now, most responsible for my most personal of interests and hobbies, music.

Pic.

That would be Greg Piccolo, the enormously talented, charismatic, teenage leader of, at that time, "Greg & The Groupe," who was the house band for most of those Friday night gigs at the Como.

The fact that he went to my high school intrigued me, and, as such, I developed a relative, albeit distant, kinship with him.

Greg's Groupe was a cover band, playing songs written and performed by other artists, rather than their own original material.

But, what really stood out for me, the neophyte music junkie that I was, trying to learn what was really out there, hidden in the weeds, the juke joints and at the crossroads, was they didn't, thankfully, just play those Top 40 hits that were on the AM radio waves.

I probably sat in that balcony overlooked their bandstand dozens of times over a few years. Thanks to Greg's great ear, ingenuity and creativity, I was exposed to seminal bands like the Kinks, Traffic, Delaney & Bonnie, and the deeper album tracks of Top 40 bands like Beatles and the Rolling Stones (for example, I recall that the Groupe did a killer cover of "Ob La Di, Ob La Da," which led me to the Beatles' so-called "White Album").

I was off and running.

Led by Pic's unswerving signposts and directional signals, I literally scoured every local record shop, looking, again, far beyond the radio hits of the day.

6 SOUND WAVES

I also subscribed to Rolling Stone, the then-new American music Bible; Melody Maker, its English precursor and counterpart, and Down Beat, which blanketed the jazz scene.

Soon after, the Groupe broke up, but Greg then started "Friends," with local stalwarts Buzz Goodwin and Bob Goodman.

Time had passed, so "Friends" played their gigs at the new "Como," just down the street from the old one. The balcony was gone, but I found an empty chair in the corner, where I could watch, listen and learn more.

But, that wasn't it for my "Pic Learning Curve."

A few years later, he joined forces with Duke Robillard and formed the original Roomful of Blues, still, for my and many other people's money, the best band ever from New England, not to mention one of the best from anywhere.

Roomful was a different musical angle, though. If the Groupe and Friends had been my undergraduate education, this was definitely graduate school.

I managed to finagle myself backstage to many of their shows, and sat and listened quietly, taking mental notes, as Greg prompted Duke into conversations about their many swing, blues and jazz influences.

I also spent many a late Sunday night at the Knickerbocker Café in West-erly, where they were essentially the house band, pounding my Heineken bottles on the bar in time to their jump blues and R&B.

Because of those times, while my friends still had their AM transistor radios stuck to their ears, I got to seek out and hear Count Basie, Duke Ellington, Ray Charles, Aretha Franklin, Chuck Berry, Gene Ammons, Big Joe Turner, Muddy Waters, Jimmy Rushing, Freddy King, Cleanhead Vinson.....man, the list just went on and on.

You may be thinking "who?" when you just read that, but, for me, those were, and are, the artists who started it all, who were solely responsible-with their peers-for the explosion of American popular music in the second half of the last century.

Pic did that for me, one of the greatest gifts I've received from anyone. And, he keeps on doing it.

When I interviewed him recently about his new album, he mentioned the saxophonists Ben Webster and Illinois Jacquet.

Naturally, before I wrote this, I went and listened to some of their music. I knew their stuff, but hadn't heard it in a while.

It's still exquisite.

Pic, you did it again!!

So, a half a century later, I have my 2,000 CDs, 1,500 vinyl albums, numerous cassettes and the exquisite memories of many a concert night.

From them, I have a breadth, depth and education in music that I only dreamed of back in the day.

My friends have never heard of many of my favorite s, frequently giving me bemused, quizzical looks when I mention them, but that's all right.

To each his own.

And, believe me, this is my own.

Years ago, a mutual friend summarized what Pic continues to do for those of us who listen to his music.

"I don't think he has any idea how much influence he's had on music, and music fans," she said.

I do.

Thanks, Pic!!

Blow on, brother!!



ARETHA FRANKLIN A REMEMBRANCE

By Rex Rutkoski

Ease back and drink it in.

Listen, really listen, to the words.

Let the emotion, the power, sweep over you.

Feel it as it sends a chill down and then back up your spine again.

Go with it as it transports you for a moment to another place, a special place.

Look down. Notice that your foot has been tapping for several seconds without your realizing it.

You resist the temptation to shoot out of your seat and shout, "All right!" It's music, beautiful music. But it's more than that.

It's the soundtrack of a life and you're caught in its spell, the spell of Aretha Franklin.

All she ever wanted to be, she once insisted, was "just a housewife." What she became was no less than "The Queen of Soul."

THE STORY OF A LIFE

The story had its ups and downs, its successes and failures.

It began in Memphis where she was born, in the early 1940s, one of three daughters and two sons of her Baptist preacher father and a musically gifted mother who left the family when Aretha was six and died a few years later.

The family moved to Buffalo, then Detroit, where it settled. When Franklin was 8 or 9 she began to teach herself to play the piano while listening to Eddie Heywood records.

James Cleveland, then the nation's top-selling gospel singer-composer, came to live with the family. Soon his influence impacted Franklin. He helped her, her old sister and two other girls form a gospel group. Aretha's dad's prominence as an evangelist allowed her to come to know most of the leading gospel artists, including Mahalia Jackson.

ALL-STAR HOUSE GUESTS

Sam Cooke befriended her when he appeared at her father's church. B.B. King, Arthur Prysock and Dinah Washington were houseguests at the Franklins.

Aretha also said she was touched deeply by the artistry and the humanity of blind jazz pianist Art Tatum. But she credited her father with having the most significant artistic influence on her.

"Most of what I learned vocally came from him," she said. "He gave me a sense of timing in music and timing is important in everything."

In her late teens she was accompanied to New York City by her father to make her first commercial demo records. John Hammond – he of the magic touch, having brought Billie Holiday, Count Basie and Bob Dylan to Columbia Records – signed her to a multi-year contract.

Hammond, artist and repertoire (A&R) man for Columbia, said she was the best natural singer he had heard since Holiday. Franklin's break-through did not come, however, until she moved to Atlantic Records in 1967.

Atlantic's vice president, Jerry Wexler, said, "I'd say that she's a musical genius comparable to that other great musical genius, Ray Charles."

NO LIGHTWEIGHT PRAISE

It was not lightweight praise, coming from an executive who had made a specialty out of working with such artists as Wilson Pickett, Solomon Burke, Ruth Brown and Charles. Wexler saw many parallels between Franklin and Charles, noting that "both play a terrific gospel piano and since they have this broader talent, they can bring to a recording session a total conception of the music and thus contribute much more than an average artist."

Franklin's recordings developed from "head arrangements," according to Wexler, with Aretha setting the tone for the sessions. Then strings and other

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Continued Page 24



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October 14th

Oakdale

All The World's a Stage



“Back to School”

By Sue Menhart

You're never too old to learn something new, especially when it comes to music. Music is like this vast, unbridled, uncharted universal thing that never stops giving. Somebody's always finding new ones to make it. Third world countries make musical instruments out of the remnants of garbage; year 2018 music can sound

like it's 1960 and 2018 at the same time, that sort of thing. Sometimes I have to learn fancy new things on my guitar because my guitar player can't make a show – the tricky little beginning to Fleetwood Mac's “Rhiannon”; the snazzy fingering to “Can't Find My Way Home”; or the upper neck greatness of Led Zeppelin's “Ramble On.” I never stop learning.

As a new school year is beginning and as I patiently wait behind school busses on my morning and afternoon commutes, and there are school supplies everywhere even at gas stations, I am reminded of 9th grade.

For some unbeknownst reason, I received straight As in school - except for Science class, that is. I just didn't get most of that stuff. I paid zero attention in Science class and did not listen whatsoever. It may have had something to do with the fact that in ninth grade, Science class was first thing Monday morning, and the only thing on our minds at the time was Saturday Night Live from the weekend. SNL was everything to us. This was the Jane Curtin, Gilda Radner, John Belushi, Dan Akroyd, and Bill Murray days. These were the “Jane, you ignorant sl*t” and “Roseanne Rosannadanna” days. We sat in the back of class and instead of greeting each other, someone would pick a character's line from Saturday night's show, then somebody else would chime in with a response, and then somebody else would chime in, until somebody else moved onto another sketch. When it was time to pay attention, we would just whisper the parts to each other, completely dying of laughter and holding our stomachs, hiding behind our notebooks and unused science books. Nothing – no dead frogs or periodic tables or theories of evolution – could get in the way of our recaps of SNL.

We were the kids who would go to McDonald's and order a “cheeburger cheeburger.” The poor teenage boy behind the counter who had to work every Saturday night would say, “So that's three cheeseburgers?” and we would just laugh and laugh. We'd walk around saying things like, “I'm Sue Menhart and you're not” and somebody would fall over a table like Chevy Chase. We were all “wild and craaaazy guys” who wanted to visit Mr. Robinson's Neighborhood. We would roll our eyes at the insanity of everyday life and science labs and stupid studying and thought life should be just one big never-ending hilarious improv. We were laissez-faire I tell ya.

I had secretly hoped to one day be the musical guest on SNL who would also be the host, who would blow the entire world's mind (especially my former classmates'.) This hasn't happened yet, but I remain forever hopeful, especially since it hasn't been canceled yet! I recently devoured Tina Fey's “Bossypants” and Amy Poehler's “Yes Please” and while both are

8 SOUND WAVES

well-written, it pains me to no end that they got to do all that stuff on SNL that I was supposed to do. The difference is of course, they worked for it, planned for it, and are actual comedians. I'm just a singer in a band who likes SNL.

Most musical performances on SNL are epic – whether for their greatness or failure – Ashlee Simpson's lip syncing debacle to mind, but also Miley Cyrus's first performance changed my mind completely about her. Sometimes at my gigs, a guy from Science class will slither up to the stage and whisper, “Hi. I'm Fred Garvin. Male Prostitute” and I always pee my pants, and go on with my show in my little venue in my little town, with not the famous SNL band behind me, just me and the boys.

The point is, all teachers are saints for putting up with any of us and our aspirations and non-attention spans. And don't even get me started on music teachers – mega saints they are!

And don't pass school busses with their stop signs out – Jeez!



I wrote a book about this stuff! “They Made Me Play a Polka” is available here:

https://www.amazon.com/gp/product/1725534584/ref=dbs_a_def_rwt_bibl_vppi_i0

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



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4 - Pizzetta, Mystic, CT 7pm
6,20 - The Irons, Mystic, CT 5pm
11 - Daniel Packer, Mystic, CT
13 - Friar Tucks, Mystic, CT 8pm
30 - Ridge Vineyard, Preston, CT 12pm

ATLANTIC AVE BAND

3 - Andrea, Misquamicut, RI 1-5pm
22 - Atrium, Mashentucket, CT

AZALEA DRIVE

15 - Sunset Ribs, Waterford, CT 6-10
21 - Harbour House, Mystic, CT 7-10

BEBOBALOUBOB

8 - Angelico's, E. Hampton, CT 7-11pm
22 - Toyo, Colchester, CT 8:30-11:30pm

THE BEEKEEPERS

14 - All Souls, New London, CT

DARIK & THE FUNBAGS

3 - Topsy Bar, Fall River, MA 3pm
7 - MGM Springfield, MA 6:30pm
14 - Sheas, Manchester, CT
15 - Blu, E. Greenwich, RI 8pm
21 - Shamrock, Waterbury, CT
22 - MUM Fest, Bristol, CT 8:30pm
28 - Tipping Chair, Southington, CT

DESIREE

23 - Sunset Ribs, Waterford, CT 4-8pm
28 - Lionheart, Niantic, CT 8:30pm

DOUBLE THE DIAL

12 - Farmers Market, Ledyard, CT 5-7pm

THE FAKE EXPERIENCE

8 - Mystic Eats, Mystic, CT 4pm
22 - Outer Light, Groton, CT 4pm

FAKE EXPERIENCE DUO

20 - Pizzetta, Mystic, CT 7-10pm

FRANKENPHIL

6 - Nick A Nees, Providence, RI

10 SOUND WAVES

7,8,15 - Bistro Mediterranean, Westbrook, CT 7pm
13 - Uncle D's, Norwich, CT 5:30pm
14 - McBrides Pub, Providence, RI 7pm
21 - Ridge Vineyard, Preston, CT 5:30pm
22 - Penny Lane, Old Saybrook, CT 7:30pm
23 - Steak Loft, Mystic, CT 6pm
28 - Bistro Mediterranean, E. Haven, CT 7pm
29 - Bidwell Tavern, Coventry, CT 8:30pm

GREEN TEA LIGHT

9 - Mystic Eats, Mystic, CT 11am-5pm

HOPE ROAD

29 - Knickerbocker, Westerly, RI

JEFF PITCHELL & FRIENDS

27 - Woodwinds, Branford, CT

KEN SERIO JAZZ TRIO

21 - Tapped Apple, Westerly, RI

KEVIN MANZELLA

14,28 - Shipyard Tavern, Mystic, CT 7-10

KEVIN MANZELLA & HEATHER LEPAGE

7 - Harbour House, Mystic, CT 7-10
25 - Pizzetta, Mystic, CT 7-10
29 - Friar Tuck's, Mystic, CT 10-1

KEVIN MANZELLA & NANCY MENHART

21 - The Haversham, Westerly, RI 9-12

Ms. MARCI

& THE LOVESICK HOUNDS

21 - Brick & Basil, Norwich, CT 5:30-8:30pm

THE PIRANHA BROTHERS

15 - Rusty Nail, Torrington, CT
22 - Diamond, Glastonbury, CT 8-11
29 - Carmines, E. Hartford, CT 8:30-12:30

PIRATES FOR PEACE

7 - Ledyard Fair, Ledyard, CT
14 - Tamarack Lodge, Voluntown, CT
15 - Par 4, Groton, CT
21 - Sneakers, Groton, CT
29 - The Irons, Mystic, CT

POSITIVE NRG

3 - Fairgrounds, Woodstock, CT 3:30pm
21 - Black Dog, Putnam, CT
28 - River Inn, Yantic, CT 7:30pm

RAMBLEWOOD

21 - Malted Barley, Westerly, RI

RAMBLIN' DAN STEVENS

4,11,18,25 - Nightingale's, Old Lyme, CT 6pm
7 - Gritty McDuff's, Freeport, ME 8pm

8 - Bigelow Brewing, Skowhegan, ME
9 - Schooner Wharf, Damariscotta, ME
12 - Kinsmen Brewing Co., Milldale, CT 6pm
14 - Daniel Packer, Mystic, CT
15 - Perks & Corks, Westerly, RI 8pm
16 - Infinity Hall, Norfolk, CT 6pm
19 - Steak Loft, Mystic, CT 7pm
21 - Still Hill Brewery, Rocky Hill, CT 4:30pm
22 - Tapped Apple, Westerly, RI 8pm
28 - Smokin' With Chris, Southington, CT 6:30pm
29 - Fair Grounds, Chester, CT 12pm
30 - Bee & Thistle Inn, Old Lyme, CT 5pm

RYAN PICCOLO SAX LIVE

23 - Tapped Apple, Westerly, RI 2-4pm

SNEEK-A-PEEK

8 - Taste Of Italy, Norwich, CT
15 - Sneakers, Groton, CT

SUNDAY GRAVY

15 - Wood River Inn, Richmond, RI
20 - Steak Loft, Mystic, CT 7pm
22 - Dan's Place, W. Greenwich, RI
27 - Engine Room, Mystic, CT

TRIAGE

8 - Calabrese Club, Westerly, RI
22 - C.C. O'Brien's, Pawcatuck, CT
29 - Boneyard BBQ, Ashaway, RI

VINCE THOMPSON & THE NEXT FUN THING

6 - Bill's Seafood, Westbrook, CT 6:30-9:30pm
29 - The Burren, Somerville, MA 7:30-11pm

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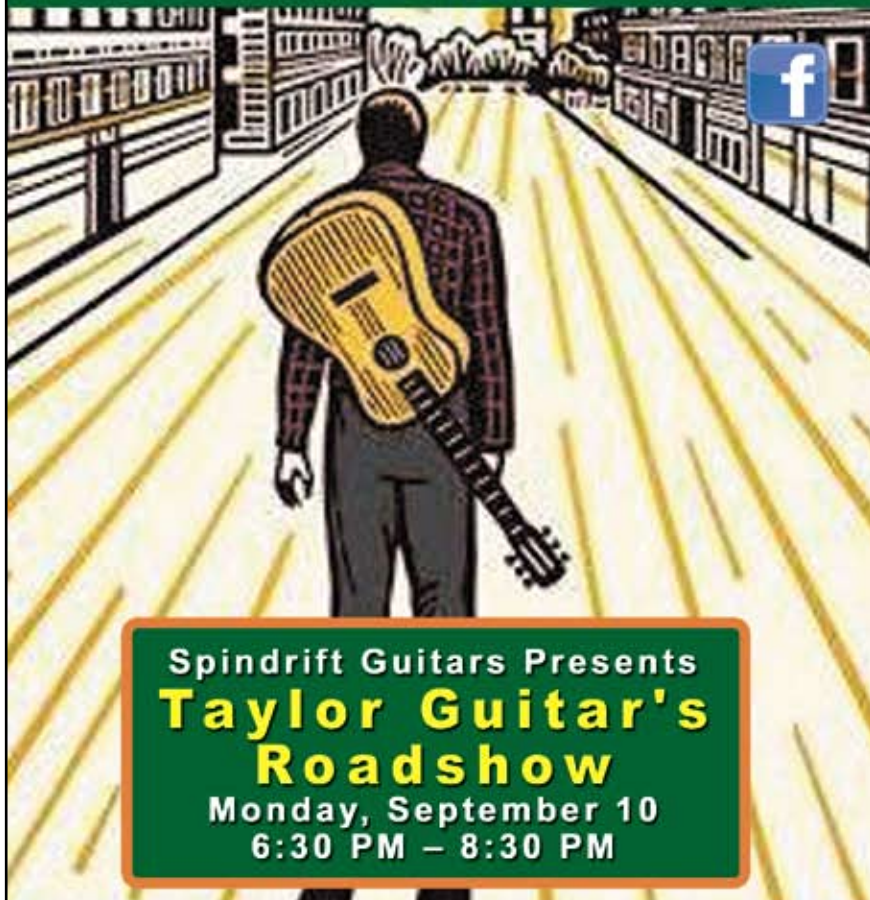
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CONCERT DATES

Adam Ezra Group

14 - India Pt. Park, Providence, RI

Alison Krauss

7 - Foxwoods, Mashentucket, CT

Ana Popovic

14 - Infinity Hall, Norfolk, CT

Aztec Two-Step

15 - Mitchell Farm, Salem, CT

Bettye LaVette

22 - Infinity Hall, Norfolk, CT

Blink-182

20 - Mohegan Sun, Uncasville, CT

Elton John

19 - XL Center, Hartford, CT

Harper & The Midwest Kind

13 - Hygienic Park, New London, CT

Ian Anderson

12 - Oakdale Theatre, Wallingford, CT

Keith Urban

7,8,9 - Mohegan Sun, Uncasville, CT

LeAnn Rimes

23 - Infinity Hall, Hartford, CT

Melissa Etheridge

28 - Fairgrounds, Durham, CT

Pat Metheny

27 - Playhouse, Ridgefield, CT

Ringo Starr

& His All Starr Band

15 - Oakdale Theatre, Wallingford, CT

Rita Coolidge

13 - Infinity Hall, Hartford, CT

Tony Orlando

8 - Town Green, E. Haven, CT

Willie Nelson

22 - Xfinity Theatre, Hartford, CT

Ziggy Marley

15 - College St., New Haven, CT



BAR FLY JOURNALS

By Stephanie Shawn



Hello My Sweet Bar Flies.. I am visibly upset at this moment, not only because I've been watching the ceremony for JOHN MCCAIN but because I spent the last hour searching my emails for my column to no avail, so now I;m doing a rewrite. (insert steam coming out of my ears emoji).

Anyhow, RHYTHM AND ROOTS will be starting tomorrow, so I will let you know how that goes . Update! ..just got news, TAJ MAHAL, was absolutely amazing and fans were lining up to meet the

GROOVALOTOS!! More coming!, but I just received and email from Editor DAVE POTTIE with some info on Musician JEFF PITCHELL, whose latest album AMERICAN GIRL with J GEILS will be playing in our neck of the woods soon. Playing with TYRONE VAUGHAN, CLAUDETTE KING and MICHAEL ALLMAN, the blues legend will be playing at the MGM/MASS MUTUAL CENTER in Springfield and the WOODWINDS in BRANFORD, CT.

Speaking of Editor DAVE POTTIE, I received a message from him on what we were doing for his Birthday because apparently some IDIOT (me) had written in some column or other that we were having a Party?!

Well, because I love him and with the help of the amazing SUE MENHART (and my new secret crush KEVIN CLARK) we pulled off a pretty amazing party if I do say so myself. And obviously I do. We managed to rally BILL HARRIMAN and BOBBY DEMING, AL DROUIN,



ANN BUONOCORE, JEN BERNES, CHRIS and wife CHRIS MARINELLI, HOLLY MCCORD, ROD ACKLEY, FUZZY!!, Author KEN POTTIE, to the deck on the WINDJAMMER. My first drink order was a FROZEN PAIN IN THE ASS. Hmmm. How fitting?? Anyhow, the sun was setting on another beautiful summer evening, RICKY flew over in STAN'S helicopter for our own private air show,



SUE and I sang a heartfelt rendition of MARILYN MONROE'S Happy Birthday Mr Editor. Cake, balloons, helicopters, hot girls dancing on sea walls...what more could anyone ask for?? It was a wonderful party and I thank all of you for making the party so special for our very own Editor of SOUNDWAVES MAGAZINE and Editor to the Stars DAVE POTTIE!

I was on the Island doing one of many, many wedding ceremonies this season and just happened to hit CHRISTMAS ON CHAMPLIN'S DOCK! Hung out with SANTA, viewed the beautifully decorated boats, sang some Xmas Carols with my Grog and ended the night under the Christmas Tree

12 SOUND WAVES

with several unnamed Elves. Beat feet outta there before sun up, because New Year's Eve was the next day and my liver couldn't handle that one!!

Breakfast at the new AMANDA'S PANTRY on Beach Street in Westerly went well..had the soupy, cheddar and banana pepper omelet! Yummy! Mom had



some difficulty getting into BETSY'S ranch truck so we gracefully shoved her in. ETHAN joined us and had the chocolate chip pancakes in the smiley face shape!! Loved it!

TAMI and AMY AZZINARO had their 17th?? annual Pool Party and all the usual suspects were on hand. TRINA PETTINI, NICOLE CHIARADIO NOISEUX (O I married her and Tim, and will be at their reception with it's 70's theme, wearing my plaid leisure suit at the CALABRESE on the 23rd)TINA RIZZO, HEATHER SOARES, MICHELLE PAGE, LORI GILLUSCIO, JUVIE SHERMAN, SUE HAIK, MICHELLE AZZINARO, ANGELA SERRA, JUDY MCCANN, MELISSA STOHERR, and a bunch of other crazy girls!

Romper Stomper Baby! Happy Birthday to mom!! DAWN MERSHON my oldest friend BRUCE MEARNES, MICHAEL SHORTMAN, STEVE SCOTT, DON CRAWFORD, MARGARET WARFIELD, RYAN YON, HEATHER SOARES, DAWN MARRIOTT, MARK BUSSOLOTTI, JEN-

NIFER O'BRIEN, ABIGAIL SMITH, DEBRA CROTEAU, KELLY RILEY, RICH CHRISTINA, CHARLIE LATHROP, SAMUEL JAMES, SANDY ALLEN, STEVE TRELLI, MATT COOK, JASON THORNTON, STEVE MARQUARDT, TONY CRUZ, JIM CHILSON, ED GENCARELLI, JASON JARVIS, TOM RETANO, NIC FARRAUTO, BRIAN HOLDREDGE, GREG CHAPMAN, DAVE PACHECO, MIKE O'MEARA, MAXINE NICOLE, NORM CLARK, JOE KOWALSKI, LAUREN LINDA, NIKKI PRUSICK, BRUNO TROMBINO, RITA PELLIGRINO, ANN GAVITT SERVICE, DENNY COX, BILL DAYON, LORI ROSE, LEE SMITH, JOHN J GONZALEZ, BRYAN BRENNAN, JOCKO LIMA, GUY WILLIAMS, GORDON SCOTT, AMBER GARAFOLA, ANGELA THOMAN, DANA LEE, BIL GROTH, KATIE MADEIRA, JENN SELVIDIO, MICHAEL FIDRYCH, DEANNA PALAZZOLA, BILL BONO, TROY GOODING, KIMBERLY BARUTI, BRANNON OZARK, BILL BONO, and always beautiful BONNIE PIZZA! Happy Birthday to all!



Heading to Virginia next week with Birthday Girl MICHELLE BABCOCK and hopefully Bestie TAMI ALGIERE, so that oughta be amazing! Hitting up SAMURAI NOODLE in Mystic to see what the story is there. Beautiful JEN PRINSSSEN came in for a highlight and told me about this intriguing new eatery, so I'll take one for the team and for BONNIE'S Birthday Lunch and check it out for all of you! BENTLEY'S is also happening this month so if you have plans on going hit up ROSE from CLYDESDALE'S. TOP GUN HANGAR PARTY at DOONEY AVIATION on Sep. 14 with SUGAR to benefit JONNYCAKE in Westerly.

And new best friends, SUE MENHART and KEVIN CLARK are opening an amazing new shop in GROTON for consignments of musical instruments. I'm trying to get the name of it, but she's refusing to answer me (insert steam coming out my ears emoji) so I guess I will mention that Miss

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SUE has just become a Legit Author with her new book "THEY MADE ME PLAY A POLKA"! Get your copy now!

Another beautiful month..weather is cooperating. HOPE ROAD at the KNICK on Sep 29, NEVER ENUFF at the WINDJAMMER on the 14th. DUNN'S CORNERS FIRE DEPT. is celebrating 75 years of serving the community with GREG PICCOLO & HEAVY JUICE on Sep 22. WOODEN

HORSE CSNY and AMERICA tribute at STRANGE BREW on the 14th (popular day!!) 2018 HARVEST FESTIVAL at STONINGTON VINEYARDS on the 15th. TASTE OF BLOCK ISLAND on the 15th, PISTOL PETE'S TATTOO PARTY with JOHN FISH on the 8th, as well as RED LIGHT at DAVID'S CAFE and the 3rd ANNUAL DSTRONG MOTORCYCLE RUN to the LAST RESORT on the 23rd. Anyone who would like to donate a Raffle Prize get a hold of WAYNE or SAM BYZDLO and Thank



You in advance for your generosity to a worthy cause!

Oh, SUE'S back..It's called SMB MUSIC CONSIGNMENTS and it's going to be amazing! If I am not travelling the world I will be there to cheer her on for the Grand opening on the 15th!! DANNY BELL finally contacted me. Anyone remember my fave the BAAFAATHA? Well, it's time for a luncheon. And of course, JEFF MILLER'S 2nd ANNUAL PIG ROAST at the HANDLEBAR CAFE on Oct. 6. Oh, what an Epic Event that will be!! Another month another article! 13 years or more?? Get out, see a band, shop local!

Ciao for now, my sweet, sweet flies! Love you long time.

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28 Sands of Time	29 Bike Run Male Review
5 Peace Makers	6 The Sons

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LOCAL BEAT



“Rocking Rhode Island With Foo and Blues Fests”

By Andrew Kerbs

It was a swell year for both Foo Fest and the Rhode Island Blues Festival this past August. Both events featured such acts as Marcia Ball, Selwyn Birchwood, Rextrix and Youth ZuCrew. Paul Borelli did a good job of producing the blues event in rural Cranston where a crowd gathered to

hear some great bands play. The hipster crows was also alive and well in Providence so that a good time was had by all.

First to take the stage at the RI Blues Fest was Marcia Ball and her southern take on the blues as she sang familiar cover songs about troubled lives on the road. Marcia sang such classic covers as “When a Man Loves a Woman,” with the guitarist jangling his hand all the way up the neck of the guitar as Mike jammed on a boogie woogie piano solo. Furthermore, Marcia sounded suspiciously like Tina Turner, another great plus to listeners enthralled by the sounds of old R&B.

ERB (or extraordinary rendition band) was up next consisting of a standup brass marching band from Providence and a flighty belly dancer that shook her midriff to the beat of the music as she danced around the lawn. ERB performed such great instrumentals as “Saints Go Marching In,” “Killing Me Softly,” and “Everybody Needs Somebody.” It was refreshing to hear the tuba player honk the bass parts to a blues song, just like the Texas country swing bands of the 1920s (before standup bass became hip).

Furthermore, Jack Broadbent played the stage. Jack not only played the famous Montreux jazz festival, but has toured with Leonard Skynard in the UK. His rendition of Canned Heat’s “On the Road Again” showed his hands deftly hitting the exact frets for a descending blues progression directly on the guitar at the table in front of him. No sooner did Broadbent leave the stage then the ERB band again showed up and surprised everyone by blaring more covers and belly dancing disguised from behind the crowd who spun around in surprise.

Finally, the preacher-like Selwyn Birchwood ascended the stage looking like Jimi Hendrix surrounded by players with blue Hawaiian shirts and pork pie hats. His guitar work was funky and slid and chimed in time to rubbery bass pops. His band worked their way up to a blues crescendo then suddenly quieted down so Birch could noodle a subtle, clean and tasty electric blues solo. His guitar got faster and rougher around the edges later in the set as he sang “I feel so good I feel like falling down!” Catchy numbers included “Nuclear Poison” with its flourish of an ending.

And that wasn’t all. Foo Fest was happening in Providence that same night so there was a variety of food and entertainment at AS220 bar gallery as well (thanks to communications director David). Youth ZuCrew hit the stage with astronomically smooth, funky R&B and fast choppy jazz played to the backdrop of video effects: “Y’all say Fest when I say Foo” shouted the singer! Horn playing complimented the guitars and there were long slurs of slow sax as trumpets chirped good harmonies. Although the band did not name all of their songs, their next number did have a firm

bass foundation as their reggae singer rapped over muted ska chords with sultry sax sounding somewhere between Smooth Operator and Man eater. Then the band launched into a Bo Diddley beat with Spanish guitar hammer-ons marked by sultry singing. They ended with more of a feel good song called “Bring It On Home” (not to be confused with Led Zepelin). Finally, there were tattoo parlours for semi-nude bendovers as well as face-painting, hanging gardens and mysterious “financial escape rooms” manned by Brian the manipulator. All of this took place at ASS220 next door to Muldowney Pub a local Providence dive shared by everyone from bohemian kids to rough and ready blue collar workers.

Rextrix took the stage next with the drone of cranking sounds like industrial machinery and scratching by a sweet voiced girl doing bizarre performance art. Low synthesizer lines buzzed like the shield wall from the movie Dune and lighting eerily lit the performers faces against the background. Finally, Boo City pranced on stage with their slow solo electric jazz guitar punctuated by soft metronome drum and a saxman in waiting like soft gospel to great fanfare.

The RI Blues fest and Foo Fest were a great way to spend the late summer. Be sure to catch them next year if you missed this year.



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**“Towers of New London – The Bands of the
El “N” Gee - In Concert”**

THE RETURN OF NEW JOHNNY 5
One OF CT’s Most Influential Bands of The 80s Heads
Up Gala Reunion
By Richard Douglas

On Saturday evening September 22nd, the Hygienic Art Park in New London will undoubtedly be packed with its largest audience since the Memorial Concert for Steve Kaika, Steve of course, was the adored Bassist and sometimes singer for the now legendary Reducers. This charismatic and very talented band of local musicians had blown open the doors of New London’s music scene, paving the way for an entire flock of local 80s Punk and New Music bands which followed them. The Reducers popularity was growing with their powerful and tight live performances, the rapid-fire production of their great original music and the bonus of their amazing execution of the most well-chosen & best performed covers ever. The Reducers has already outlasted most of their followers by the end of the that decade. They continued on performing and recording, though less frequently in New London.

After Steve’s untimely passing in June of 2012 however, they decided to permanently stop performing as a band. Like so many of their devoted fans, while I respected their decision to call it quits, I experienced the Reducers signing off with the truly painful realization that one of the most sustained chapters of musical joy and excitement during my life was ending. Peter Detmold, Hugh Birdsall, Tom Trombley and the late Steve Kaika were the Reducers. Thankfully we had the honor of working with them so often. This has provided me with so many vivid and enduring memories of every cool gig we ever presented together. It all comes flashing back, every time I listen to one of their many superb albums, and for obvious reasons, especially “Cruise to Nowhere.”

The emotions that Reducers music still evokes in so many of us, serves as a reminder of what we’ve missed during the passing years without them to directly inspire others and provide high powered nostalgia for us older music fans. I guess this is the stuff that legends are made of.

Unlike the Reducers, most of the other popular 80s bands who had performed using the New London clubs and bars as their home base, were no longer together by the time that decade had ended. It was not however, the last time that some of these extremely talented musicians and songwriters would be heard from.

Bill Dumas, the drummer and singer in the local 80’s bands The Whales and Blonde Furniture, captured and chronicled the power of the New London Pub Rock Scene while it was still evolving. He created its first vinyl compilation project. This time capsule like album, eventually grew into a series of 3 LPs, entitled “Towers of New London – The Bands of The El “N” Gee.”

Two of the young bands captured on the Towers Compilation had already gone on to achieve some widespread recognition, with vinyl releases of their own, great media support and exciting gigs. Several others would follow later. With widespread popularity and increased and expanding touring in their schedules, both the Reducers and a local modern music band called New Johnny 5, were building names for themselves beyond the local scene. They did so on the strength of their awesome live shows, excellent recorded work and the power and intensity of their live performances. For most of the other very talented local bands in this wave, their gigs at the EL “N” Gee and their appearances on the Towers LPs, now represent 2 very formative artistic milestones of their musical lives.

The vinyl itself will always be a very cool way to revisit and experience

the ultra-cool cross-section of music by dynamic, fresh Bands like these, and feel the power, honesty and artistry of a very creative period of rebellion through music and art

Decades later, most of the musicians from these bands that I’ve been interviewing about their glory days during New London’s Punk and New Music explosion, look back on the period as one of the greatest times in their lives. They love sharing their favorite, often hysterical and outrageous stories on such topics as their favorite and most bizarre gigs, the very eccentric club owners and managers of that period, and of course the very wild and adoring female fans.

When Bill Dumas recently decided that he’d like to explore presenting a reunion concert featuring as many of the original El “N” Gee bands as possible, he realized from the outset that this was going to be extremely difficult to pull off. To begin with, so much time had gone by. Most of the bands had not been together or even heard from in at least 30 years. Some of the better known, most dynamic and popular musicians from the period, like Mike Mugavero aka “Magoo” of The Cartoons, were sadly no longer with us, while some of the others had disappeared or been literally scattered to the 4 winds, and were not even living in this hemisphere any longer.

Bill wisely reached out to Chris MacKay to enlist his excellent and continuous help in exploring whether the project was realistic or just an exercise in what Ray Davies calls “living in a Rock and Roll Fantasy.” Chris brought me in to help work on the promotion plan, marketing and announcing for a few bands at the event, and together with Ken Atkins, they got New Johnny 5 rehearsing regularly again.

Most New England music fans today, know Chris as the lead singer, lyricist & percussionist for his very popular band Chris MacKay & the Tone Shifters. During the early 80’s however, he was the last musician to join New Johnny 5, on percussion and backing vocals in 1982. Chris had been a fan of theirs for some time, and was a very friendly, cool and warm person to be around. He was also becoming a serious percussionist

As the manager, producer, booking agent, advisor and big brother for NJ5 during those years, I was overjoyed when Chris joined the band. As I viewed the emerging New London scene back then, it became very clear to me that two local bands already possessed enough songwriting ability, vocal strength musicianship and stage presence to go a lot further than New London. It was just a question of whether they A) had the ambition, work ethic and desire to do so B) were able to stay together long enough without disbanding C) were well managed, guided and assisted in making good career and booking choices and finally D) were very lucky, as some things just seem to be fate.

The Reducers struck me as an excellent evolving progression of the music by bands like The Who, The Kinks, Ramones, Clash, and perhaps Rockpile and the Flamin’ Groovies. I love them all!

New Johnny 5 on the other side of the coin, was an exponent of the other kind of live music that we sadly thought we’d lost and left behind when my wife Karen and I moved to Mystic from NYC. The music we were becoming obsessed with seeing live back home at clubs like CBGBs, The Bottom Line & definitely Max’s Kansas City. The Art Rock music we loved, from emerging cutting edge talents like Television, Talking Heads, Patti Smith and bigger names like David Bowie, Lou Reed, Blondie, Brian Eno and Bryan Ferry performed or hung out there regularly.

The lyrics of Ken Atkins in New Johnny 5 often had political undertones and told stories which frequently conveyed deep emotion. Whether it was a song about a fragile world on the brink of disaster on many fronts during the Reagan years, a tale of one man’s alienation, isolation and the haunting memories which held him prisoner, or the pure joy of losing control and going animal, the music of Ken Atkins and the 5 other very talented and creative musicians in New Johnny 5 was stunning, infectious and unlike

Continued Page 24

SOUND WAVES 15



After Four Inspired Decades, He's Still Doing It With 'Who Did This?'

By Mark T. Gould

For more than 40 years, the legendary Greg Piccolo has regaled and inspired audiences and fans with his prodigious musical talent.

Whether it's from his earliest days with Greg & the Groupe at the old Stonington Community Center (nee' "Como"), the relatively short-lived Friends (with mainstays Buzz Goodwin and Bob Goodman) or the world-renowned original Roomful Blues, Piccolo's chops, soul and exquisite ear for great music has endured and grown.

Now, as he holds two live local residencies in Mystic and Misquamicut, while still getting the call for session work and gigs around the world, he has returned to his instrumental roots, the tenor saxophone, from his salad days listening to and learning from the masters of the instrument from the 40s and 50s as he developed those seminal bands.

The most-recent result of that is the emotional and poignant "Who Did This?," his new sax-based album, scheduled for release this month.

"'Who Did This?' represents the sax ballad side of my playing," the 67-year-old Piccolo told me in a recent interview. "I have focused more on the sax over the past few years, and this is the result."

Recorded live at the Knickerbocker Café, in Westerly last January, it will be released on Piccolo's own label, Swank Tone, and will be available for purchase or download on his web site, gregpiccolo.com.

Accompanied by long-time band mate Shinichi Otsu on organ and keyboard bass, and Bobby Ruggiero on drums, "Did This" is a brilliant showcase of the deep, soulful "Pic" sound on the tenor, and, as such, is a true testament to his own musical inspirations over the years.

"I'm influenced by, and love, all the great, big-toned melodic sax players from the 40s, and 50s, just like always," he said.

"Sax was first for me," he added. "I always loved the sound of the tenor sax. 50s music almost always had a tenor solo with a gritty tone."

"I didn't know any of the names then, but I knew what sound I liked. I mostly sang as a teenager and when I was 19, I joined Roomful as a sax player where I was exposed to the great players. My favorites are Ben Webster, Illinois Jacquet and Gene Ammons, but there are dozens more I love from the same period," he said.

Along the way, Piccolo also picked up the guitar.

"Guitar came in handy on my original tunes, because I couldn't play sax and sing at the same time," he said. "My style on guitar is a cruder version of my sax style, as sparse as possible. I like all styles of music, so long as something about it moves me."

"I always wanted to do songs that nobody had ever heard, because they were cool, and of course, I wanted to be cool," he said, laughing, talking about his early influences and bands.

"That was pretty much my own way of making my own statement, looking for and playing things that I thought nobody else knew about, and doing them the way that I wanted to do them."

"What I do now, in the genre that I am in, is a lot like what I did then," he said. "I wouldn't be happy if I weren't playing the horn, if I weren't writing songs, I'd think that I would be neglecting a piece of me. I am just what I am, for better or for worse."

Sharing the stage with players that he is comfortable with also helps, he said.

"Shinichi has been with me for 19 years. He knows what I like, and he is versatile enough to jump through the stylistic hoops I throw in front of him," Piccolo said. "He also is sensitive to space in a song and knows when NOT to play! He is great for me."

Not only was the new album recorded at the Knickerbocker, but the renowned venue will host a release party for it on September 14, which, as

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long-time fans of Piccolo's music know, completes a musical circle of sorts for him.

It was the "Knick," as it's commonly known locally, where the incredible Roomful of Blues, with Piccolo on tenor as part of a three-man sax section with Rich Lataille and Doug James, teamed with guitarist/singer Duke Robillard, pianist Al Copley, and drummer John Rossi to create arguably the most famous, and best, of all of the Rhode Island-based bands that made the area a blues mecca.

And, Piccolo told me he is quite sure why.

"Easy," he said. "Duke Robillard."

"It was all Duke, without Duke, there certainly would not have been a Roomful of Blues," Piccolo said. "There would not have been any of what happened here without Duke. He was the one that was driven to do this. He dragged us along with him, because, I mean, Duke was the best. He was always as good as he is now. His execution on the guitar was always perfect."



"I didn't even care what I played in Roomful, I just wanted to be in that band." He said. "I never expected anything, businesswise, out of Roomful of Blues, because what we were doing, at that point, there was no market for it, period."

"I told myself when I joined Roomful that I was not doing it for money," he said, "I was doing it because I really enjoyed and liked the music. Whenever I got discouraged with Roomful of Blues, I always went back to that original reason, for 'why did I do this in the first place?'"

"But," he added, "none of it (the success) surprised me, because I thought we were the best. There was no doubt in my mind that when we got on the stage, we knew we were the best. We were going to do what we did, and screw it if people didn't like us."

"I've always loved this area (southern New England)," Piccolo added. "I think the times were conducive to new ideas everywhere, and bands had places to develop more so than today. So, not the where but when I came up seems more relevant to me."

The original Roomful still occasionally plays together, many times for benefits at the Knick.

"It's like automatic pilot when the old guys get back together," he said. "Everyone falls back into the groove of playing together and it's fun! We also have made a CD that should be out soon."

If he doesn't sound busy enough, Piccolo also plays two local weekly residencies with his current band "Heavy Juice," Misquamicut's Ocean House for Sunday brunch, and the Steak Loft in Mystic on Monday nights, but, characteristically, he's not stopping there.

"My Monday Steak Loft gig and my Sunday Ocean House brunch gig help me to stay in shape, and I'm grateful to have both of them on a weekly basis," he said. "I consider (owners) Jon Kodama and Chuck Royce as my benefactors. They are true supporters of the arts. I am going to Switzerland in November for a few shows, and if I don't go to Texas in October, I will go there in the spring."

"All of my sax recordings (like "Did This") have been as a solo artist," Piccolo added. "Heavy Juice" is the combined elements of my music, sax, guitar, vocals and original songs."

No matter if it's Heavy Juice, Greg & The Groupe, Friends, or Roomful of Blues, or his own solo recordings, Greg Piccolo's music keeps growing.

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Anna May “Premature Sunburn” Stable Sounds

East Lyme folk artist Anna May is a songwriter, multi-instrumentalist, dancer and author. Her upcoming EP “Premature Sunburn” is an eclectic collection of highly original, insightful and soothing songs. Her music is mythical, relaxing and at times haunting. I can hear these particular tunes in a movie soundtrack as they are perfect for scenarios calling for quiet reflection, poetry, and comfort. The EP was recorded by Steve Rizzo at Stable Sounds in Portsmouth, RI and features superb production sound, bare boned with just guitar and vocals, with an emphasis on melody rather than chord structure.

Anna’s angelic vocals are reminiscent of Suzanne Vega, Dido and Florence Welch and she has an innate ability to make the listener believe what she is singing. Her courage and simultaneous vulnerability somehow soothe you.

Insightful lyrics and spiritual melodies abound on the tunes “Poet,” “We Lose,” “September” and “Acadia” while “J’Attendrai,” French for “I Will Wait,” is perhaps a metaphor for her musical success to come. My favorite track is “Where is Your Love?” where she’s added a tremolo effect on the guitar giving it a southwestern feel. As witnessed by her gig schedule (see upcoming dates below) Anna’s music is highly in demand at live performance venues.

I highly recommend checking out this new, local talent.

Links:

<http://annamay.bandcamp.com>

<http://annamaymusic.com>

Upcoming Shows:

Sept. 5, Bee and Thistle Inn, Old Lyme, CT
Sept. 8, Parmalee Artisan Market, Killingworth, CT

Sept. 15, Higher Grounds Coffee Gallery, East Haddam, CT

Sept. 20, Port City Blue, Portland, ME

Sept. 25, Light Club Lamp Shop, Burlington, VT

Sept. 30, Washington Street Coffee House, New London, CT

- Sue Menhart



Victor Wainwright “Victor Wainwright and the Train” Ruf Records

If there were no photos of Victor Wainwright on his latest album cover, one could still tell pretty much how he looks just by the way he sounds: a large voice with southern twang, a piano played with delicate strength and thundering speed. Wainwright is, it has been said and bears repeating, a young Dr. John, playing keyboards and delivering songs with an energy that is clearly driven by a spirit immersed in music.

Moving with ease between boogie-woogie and the blues, Wainwright has been playing professionally for a decade now. Only thirty-seven years old, his music has a depth which suggests more years at this work. On this new album, his regular band mates of drummer Billy Dean, bass player Terrence Grayson, and the young guitarist Pat

Harrington are joined by a list of musicians and vocalists. The result is an enhancement of the core group balanced with good production qualities.

The songs themselves, written by Victor Wainwright, open with Healing, moving between fast and slow piano, and into a plaintive guitar solo. Wiltshire Grave features a range of percussion with muted horn, a slow funk piece about “Peggy,” a one woman band, of whom the singer says the townspeople “scrutinized her, You should all be ashamed.” Thank You Lucille, written shortly after the passing of BB King, is a tribute to the great bluesman’s guitar: “To BB’s guitar and lifelong companion, how thankful we all are for taking care” of BB through all his years. The beat from King’s The Thrill Is Gone is accented by a guitar sounding like BB himself had laid down the track. Further on, a self-deprecating number, I’ll Start Tomorrow, opens with “Doctor chasing me around telling me ‘Victor lose the weight’. I’ll Start Tomorrow” he replies, “it’s too late to start today.”

Fans of energetic and passionate piano and keyboard music, soulful blues and boogie-woogie should definitely give a listen to this album. More information is to be found at www.victorwainwright.com.

- Jon Persson



Mike Zito “First Class Life” Ruf Records

Twenty years and fourteen albums in to a blues man’s career, Texas-based Mike Zito finds himself with “a second chance at living a First Class Life,” as he testifies in the title track of his latest album. The light of his early playing years was almost extinguished by the darkness of addiction: today, he lives with the riches of sobriety, family, and his music.

With this latest album, Zito has re-

turned to the blues, following the intense rock of his last album, Make Blues, Not War. His voice is well suited to singing the blues, strong, seasoned, a bit rough. This is accented with his guitar playing, which achieves the not so common feat of adding the appropriate sound to the song in play, slow and lingering when needed, fast and intense when called for. It is an ability to be celebrated, and an example for upcoming guitarists.

Mike Zito also brings a social consciousness to his blues, with songs he has written or co-written. “The World We Live In,” with slow, lingering blues guitar, contrasts a world with “some sleepin’ in a mansion, some sleepin’ where they lay,” touching on homelessness and later, bullying. Old Black Graveyard, about a site near his home, speaks in ominous tones to ongoing racism with “all the stones are turned on their side,” and “the dearly departed, they never rest.” On a lighter note is Mama Don’t Like No Wa Wa”, about a co-writer’s experience with a blues band where distortion was not permitted by guitar players: a guitar solo, complete with either distortion or extreme skill, highlights the song.

First Class Life is a first class blues album, well worth a listen for serious blues fans. More information may be found at www.mikezito.com, or on Facebook at Mike Zito Music.

- Jon Persson



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Yes Darling

Combines Music, Theater, and Romance

By Jon Persson



The duo that makes up Yes Darling have been exploring the salient corners of relationships with their self titled album and stage show. As with all good theater, their lines and lyrics touch on aspects of a subject familiar to almost everyone, whether anyone will admit to this or not. Hayley Jane and Ryan Montbleau, who both lead successful touring and recording bands and perform solo as well, have with this freshly minted endeavor added a whole new layer of

performances to their schedules, as they tour the northeast and beyond.

As the duo, fittingly dressed for a night out, moves into the twisting realm of relationships laid bare on stage, they move with ease between an apparently ad lib dialogue and carefully crafted songs. At times they stand with backs to each other, speaking into extra microphones to unseen, sympathetic ears. All is of course heard by, and intended for, the audience, who see pieces of their own lives winding through the song and stage crafts of Yes Darling. The musical aspects of the pair is a combination of Ryan's guitar and smooth vocals with the strength of Hayley Jane's voice, worthy of any musical production and delivering the finale to many exchanges. This simple arrangement works by way of the strength of material and the delivery of the artists.

Yes Darling emerged from a years-long association within the Boston area music scene, beginning in 2012 or 13. Hayley Jane was performing in a folk duo, while Ryan had his band and solo act: the two began collaborating a few years later. But the real impetus towards working together came when the two discovered they had, coincidentally, moved to Burlington, Vermont. This, explains Hayley Jane, presented an opportunity to do some productive work during breaks from their touring schedules. With no set plan, they wrote a new song, titled So Wrong, about the doubts and trepidations at the beginnings of a new relationship; the wondering if this new person is in fact the right one, or wrong, So Wrong. It was an auspicious, appropriate start to their work together, which has grown to include many aspects of romance in the real world. The studio version of this song is set to strings and piano, a lush, romantic piece setting up the comedy to follow.

Testing this growing collection of duets began with an audience in Fairfield, Connecticut, before there was even a name for the duo. As writing progressed an idea for combining theatrics, acting, dialogue, and a connecting theme solidified and took shape. Finally, an album of twelve original songs was recorded, highly produced with back-up instruments across a range of styles. Yes Darling, the album, was released on Valentine's Day this year, with tour dates scheduled and announced. The songs, including Call Your Mother ("Just don't tell her everything you do") with a New Orleans style horn back-up, Misplaced Anger (with the faith-saving "I already paid the rent"), and The Things You Could Be ("All the things you are to me, aren't half as good as The Things You Could Be") carry the theme of a couple in the midst of romance in a state of flux and accommodation.

Meanwhile, Hayley Jane and Ryan continue to tour with their own bands, she with Hayley Jane and the Primates and he with The Ryan Montbleau Band, plus Ryan's solo work. At times one of the bands will appear

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at the same festival or event as Yes Darling; once all three appeared, which was "hectic," recalls Hayley Jane. The bands will be, mostly separately, touring the west, mid-west, Florida, and the northeast.

Hayley Jane and Ryan Montbleau have each followed a course which has brought them to their present success. Ryan became serious about his guitar playing while in college, along with writing poetry; he began singing sometime after graduating with an English degree. For fifteen years now he has earned his living through his music. Hayley Jane meanwhile started performing in musical theater at age nine, in her home State of California. She continued with this line of performance, at age seventeen appearing in Disney musical productions. In 2005 she moved to Boston, did a semester at the Berklee School of Music, where she met most of her band mates, and sang back-up with a number of bands. After touring the US and UK in that role, she took the plunge and, five years ago, began performing full time, and is today earning a living through her music as well.

Hayley Jane's theatrical experience livens up the Yes Darling stage show, working well with Ryan's less overt style as the duo play off each



other's lines like a fine tuned musical comedy. This is, they agree, an "end game" they would like to see, a written production of their carefully crafted show that extends beyond their performances to be embraced by future talent. Meanwhile, a full schedule of shows are underway, offering many chances to see the duo in action: and, the album is available at the usual online sites, with samples of the songs within. Further information, plus videos of live performances, may be found at the Yes Darling Facebook page (Yes Darling Music) and website (www.yesdarlingmusic.com).



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RAH – C is RAW – T; For Talent

By: CD Roswell

Christian Rossi, AKA Rah-C, performed at the Bowery Electric in NYC's Lower East Side this past August. "I'm just a kid from a small, middle of nowhere town in Upstate New York", Rah-C told the crowd of fans



and followers as he sang/rapped about a dozen songs in celebration of his upcoming album that is set to release before the end of the summer. This latest project was performed in full, in a little over an hour on a steamy Friday night. Rah-C may have grown up in rural NY, but he raps the lyrics he creates with a style like he grew up in an inner city like those known to produce great rap artists.

So maybe it was the quiet of being stuck in the middle of nowhere that helped spark his ingenious creativity? I wouldn't buy into

that idea so fast because there are plenty of distractions available to young people that can squash natural talent and creativity. Ironically, Rah-C grew up playing sports and video games just like every other kid his age. So where does all this talent and inspiration for his music and lyrics come from? Clearly talent and creativity on this level cannot be contained, and the genius, not the genie, had to be let out of the bottle somehow, and this kid is no smoke and mirrors.

When I walked into the Bowery Electric on Friday August 10th, I'd only seen a short video clip of Rah-C on Facebook, and as a family friend I went out of curiosity, and to show my support for the up and coming artist. Wearing a NY Yankees baseball cap and a Beatles t-shirt, Rah-C's lyrics were so full of messages that are meaningful to anyone who has seen the wrong side of things, or who has felt the value of redemption. But that's just the tip of the ice, slap those lyrics together with Rah-C's captivating and relevant music, with its 'mad-dope' beat, and you've got the makings of a true artist in his own right. I walked into the place a friend, and walked out a fan.

When I got home I started listening to some of his stuff on Spotify, like his album, "Grown As I'll Ever Be", and an awesome single titled, "Only One", where Rah-C's voice is cool and clear as he sings, "I know this beat is different, that's because I am too; I do everything in life while haters just pretend to". In another single "Be Like Me", Rah-C revels how he'll, "Stay true to the roots where I grew, worry less about me and more about you".

Ironically Rah-C actually has roots in NYC. He was born in Queens, NY, and his father was a talented guitarist whose band played at the legendary Tribeca nightclub, The Wetlands Preserve. Although they barely had the chance to connect musically before fate would intervene, Rah-C's musical talent could come from his family tree. But whether his talent is inherited, inspired, or a little of both, Rah-C has written and produced an array of rap songs that is impressive to say the least.

Towards the end of the night the song that truly turned me into a fan was "Il Padrino". The words and music blew me away, and when I found the official YouTube video for Il Padrino, I was hooked. The video is set to a restaurant scene from The Godfather. So do yourself a favor and watch that video on YouTube and check out a few of his songs on Spotify, but whatever you do don't just "feel cool riding shotgun", go catch this kid live and in your face, you follow?



Aretha Franklin Continued

"Something He Can Feel," "Jump to It," "Freeway of Love," and "I Knew You Were Waiting (For Me)."

Aretha won 18 Grammy Awards, including the first eight awards given for Best Female R&B Vocal Performance from 1968 through to 1975, and she is one of the best-selling musical artists of all time, having sold more than 75 million records worldwide.

Aretha received numerous honors throughout her career, including a 1987 induction into the Rock and Roll Hall of Fame as the first female performer, the National Medal of Arts, and the Presidential Medal of Freedom. She was inducted to the UK Music Hall of Fame in 2005 and to the Gospel Music Hall of Fame in 2012.

She is listed in two all-time lists by Rolling Stone magazine, including the 100 Greatest Artists of All Time and the 100 Greatest Singers of All Time. In 2008, she was ranked by Rolling Stone as the greatest singer of all time.

In December 2015, Aretha gave what many of her fans feel was the penultimate performance of "(You Make Me Feel Like) A Natural Woman" at the Kennedy Center Honors for honoree Carole King.

As the Queen of Soul once again belted out those timely lyrics, as she only could, Carole King stood, swaying, beaming and passionately singing along, barely holding back her tears of joy.

And, if you looked closely, I absolutely guarantee you that you can see the hair and goosebumps rising on her arms, just like a young, impressionable fan hearing her sing in a small-town music store many years ago.

Aretha, the Queen of Soul, had that effect on people.



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COOKING WITH THE BLUES

By Jack Chaplin



I am on a mission for this areas "Best Lobster Roll" and the "Best Ear Of Sweet Corn". My Sister Pam first started the mission a few years back and I will consult with her and hit up a few spots to make sure we cover the surrounding area. A few weeks back my family was down and we decided to go to Captain Scott's in New London at 7:00 on a Sunday Night. You'd think the crowd would have waned by then but just the opposite! The line snaked way back, over an hour just to order! I would have passed, I don't do lines except at Disney! Once the order was in the food came up very fast. I had eaten already and just ordered the chowder which was thick with clams and

fresh cut potatoes. The broth was tasty and well seasoned and thinned with cream. My sisters Pam and Star ordered the lobster rolls and were gracious to break off a nice couple of bites for me to try. Not too much filler like onions and celery, the mayo was used sparingly and the lobster plentiful with nice chunks of claw and tail meat, the bun, cut sided, buttered and toasted. This was going to be hard to beat, good value @ \$18.95. Next on the hit list, Abbott's Lobster in Noank. I had heard of Abbott's for years and it is a true tourist destination. It is one of those places that you always hear about but have never gotten around to go. I have an insider there that told me they did 575 separate tickets a few weeks back on a Saturday. I ordered the Cold Peel and Eat Shrimp, chilled and they had that fresh snap that you look for. Uber Tasty! I ordered the Shrimp and Corn Chowder, fairly good, hardly any shrimp but loaded with potatoes and corn. Then the piece de resistance, what I had been waiting years to try...What A Disappointment! What I got was a well toasted roll with the smallest lobster claws I've ever seen and not loaded by any means. I hate the rubberlike tips on the claws which was abundant! We use to have lobster back in Vernon growing up, I would trade with my sister Heidi half of my tail and the rubber tips for her claws. A few years back I tried a lobster roll at McDonalds as a goof, \$9.95, not bad and let me tell you, Abbott's Lobster Roll @ \$18.95, not a whole lot better! Now out of deference I do see that they have 3 different sizes, I should have super sized it! I decided I would make my own open faced lobster sandwich, the best that I could make. LaKisha bought 3 #1.25 babies from Shop Rite on sale for \$5.99 a pound and had them steamed. They were supposed to be soft shells but ended up being hard shells and full of meat. Soft shells are very light on meat but usually very tender. We scored big time. I picked out the warm lobster meat and I toasted up some of my favorite bread, Vermont Soft White. I melted butter and tossed the lobster in two (I split the tails in half and left the claws whole) just to heat it a little more and then put it over the toast, a little salt and pepper and it was go time. It was a little extreme how much meat was on one sandwich but I have to say it was one of life's great indulgences! I served it with some

22 SOUND WAVES

garden ripe tomatoes, all for under \$20.00! As a side note, save the bodies, a little meat and make some Lobster Bisque. You can find my recipe on Youtube; chaplinsrestaurant page.

On to the search for the best sweet corn, here in New England we are known to have the best in the world! When I was a youngster my Dad would send me a mile down the street on my bike to Smitty's Vegetable stand down by Cumberland Farms in Vernon. I would buy a dozen ears of Bread and Butter corn for a dollar and Smitty would always throw in an extra ear to make it a true Bakers dozen. My Dad would eat 8 or so ears himself, it reminded me of a typewriter when he ate the corn. One row in rapid fire then back to start a new row. We'd roll the corn in a quarter stick of Land O' Lakes salted butter and it was on. The only trouble was making toast the next morning, you'd have corn silk melted into the butter to deal with. Time and time again I would burn the roof of my mouth eating the fresh corn because I didn't let it cool enough before digging in. With 5 kids you had to eat quick if there was any hope of seconds! I finally figured out as I got older that food does taste better when you let it cool a bit and now I don't have that pressure to wolf it down so fast! The first fresh corn of the season is usually from Florida and then New Jersey in late June and early July. I bought some of the first local corn from Whittle's stand in Groton but they said it was from Preston where they started it early in a greenhouse. It was very good and picked that morning which makes a huge difference before the sugar starts to drop out. Last week, during one of many heat waves, I rode my bike over to Whittle's Farm on Noank/Ledyard Rd. I got 6 heavy ears just picked. The lady said she gave me an extra ear because the heat had affected the silk which turned brown. Maybe looks weren't right but the taste was amazing. Whittle's had won awards for their corn here in New England, so I figure since we are known to have the best this may be the best in the world, it sure has my vote. One of my favorite summertime dishes is steamers (clams), corn cut into two inch thick wheels, hot sausage (raw), all steamed together with garlic and some whole butter. I only use a small amount of water to concentrate the flavor. Serve it with some warm crusty bread and butter. Make You Slap Your Mama Good! The only quandary is to buy Silver Queen or Bread and Butter Corn. I say buy both and decide for yourself. I just saw today a dozen ears at Shop Rite for \$1.99, a real good deal considering inflation!

My Friend Bob Bouchard from Arctec Services brought me some Apple Smoked Bacon/Sweet Corn Chowder that was some of the best soup that I have ever tasted! I had 3 bowls and went back for more at the end of the night and it was gone! He boiled the corn and then thickened the broth, he then added the bacon, corn cut off the cob, some fresh thyme and flat leaf parsley. He would have cooked the cobs in the soup for a bit as well but was under a time constraint. Bob does all my restaurant refrigerant and kitchen equipment repair but he is also one of the best home cooks I know! He

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makes his own jams and cans fruits and vegetables throughout the summer. Like I always say, some of the best cooks with the most passion about food aren't professional chefs but home cooks!

Good Bye Summer, Hello Fall, My Favorite Time Of The Year Is Here, Cool Nights and Days In the 60's! Football is Back and The Little Darlings Are Back To School!! Happy Belated Birthday To Our Peerless Leader Dave Pottie and Any One Else That Has Had A Recent Birthday Or Is Having One Soon! Live It Up!!

Pet Peeve #1 For This Month: When Someone Is Riding Up On Your Bumper On The Highway, You Move Over and Then They Either Pull In Front Of You and Slow Down Or Cut In Front Of You To Take The Next Exit! #2 When You Call To Pay A Bill Online and They Ask For Your 18 Digit Acct. Number, Then You Wait A While For The Next Available Person and The First Thing They Ask You For Is Your 18 Digit Acct. Number!

Aretha, We Love You, Thank You For Leaving Us With So Much Great Music and Your Spirit Lives On Forever, Rest In Peace! Hug Someone That You Know Needs A Hug and Tell Them It Will Be All Right.

God Bless, Jack

P.S. E-Mail me @ cookingwiththeblues@yahoo.com if you have a favorite Lobster Roll Place or Who Has The Best Sweet Corn.

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Aretha Remembered Continued

instrumentation were built around what she had done as a singer and pianist.

It was not initially well known that on most of her first Atlantic hits she backed herself, along with her two sisters, by vocal overdubbing.

Aretha's first gold record was the 1967 single, "I Never Loved a Man (The Way I Love You)," the title track of what became her first gold album. Her trademark song and her first of numerous international successes followed in "Respect."

Franklin's call for a little "Respect" was about more than just a song.

NEW NATIONAL ANTHEM

Phyl Garland, author of the book "The Sound of Soul," recalled, " 'Black power' was all the rage (then), and a great many blacks had begun to tire of things as they were after 350 years of waiting...Newspapers, periodicals, and television commentators pondered the question of 'Why?' as Aretha Franklin spelled it all out in one word, 'R-E-S-P-E-C-T!' Blacks adopted the song as their new 'national anthem.' "

Hit followed hit "Baby I Love You," "Chain of Fools," "Natural Woman," "Think," "(Sweet, Sweet Baby), Since You've Been Gone," "The House That Jack Built" and "I Say a Little Prayer" among them. And that was just the beginning.

Critical success was ongoing.

"She is the consolidated Bessie Smith-Billie Holiday-Dinah Washington of the day," said author Garland. "She manages to sound exactly like herself and nobody else. That's genius. To hear her is not (just) to be entertained; it is to undergo a baptism of emotion that leaves one weak and yet fulfilled."

AN AMAZING NATURAL FORCE

Just listen to British writer Nik Cohn, author of "Rock: From the Beginning," describe her: "She's some amazing natural force, not stoppable and she rips through brick walls like candy floss, destroys skyscrapers, tramples the city underfoot. But when she's finished, she only smiles slightly and doesn't sweat, doesn't even perspire."

Is it any wonder the State of Michigan proclaimed her one of its natural resources?

Is it any wonder she was the first woman inducted into the Rock and Roll Hall of Fame?

But, in the end, when she breathed her last breath Aug. 16, she was simply Aretha, with all the power, all the legacy, all the artistry that one name implies.

As writer Cohn expressed it long ago, "She is a talent that's hardly possible, and she exists to be wondered at."

And, thanks to the gift of music, that wonder will live on, to be experienced by all generations until the end of time.

May sweet Aretha Rest in Peace in that knowledge.



New Johnny 5 Continued

anything that was happening in CT at that time. The line up in addition to Atkins was Ken Nash – Lead guitar, guitar synth. & backing vocals, Preston Frantz – Synthesizers & backing vocals, Tim Zeppieri – Drums, Scott Alexander – Bass & backing vocals and last but not least Chris MacKay - Percussion and backing vocals. One of the most unique things about their sound was that although they had sophisticated layering of synthesizer tracks which could always be duplicated live, they were primarily a guitar driven band with Ken Nash, the guitar mechanic putting out the most beautiful original sounding solos. Another Nash trademark was the unique variety of tones, squeals and sounds he created and controlled from his Stratocaster, with it's built in Arp Avatar synthesizer, which would even make Adrian Belew blush. Preston Frantz on synthesizers and backing vocals had a great stage presence and used the percussion and bass solos to dance around the stage in a dirge and help work the audience into a frenzy.

The band's rhythm section, was such a brilliant, tight and entertaining team with Scott Alexander, Tim Zeppieri and Chris MacKay never failing to get people up and dancing in every crowd from clubs to ferry cruises, and from colleges gymnasiums eventually to some arenas

Very fortunately, when it came to organizing this reunion concert all 6 of the original band members in New Johnny 5 were still active and have remained friends. All of them remained in the music business in various ways, as have I since our original association with each other straight through to the present time. Chris MacKay has helped maintain a loyal fan base over the years on the internet.

NJ5 will headline this gala concert event on Saturday September 22nd at the Hygienic Art Park." Towers of New London- The Bands of the El "N" Gee."

The full line up will include the bands New Johnny 5, The Cartoons, The Whales, Live Nude Girls D.O.T. and returning all the way from Croatia to perform with Vacant Lot, John DiNardis

Working together on this project with Bill Dumas, Chris Mackay (who has done so much to get the bands together and ready) Ken Atkins, Ed Bird and the great Stephanie Mickle for video promotion has been a real pleasure for me.

Tickets will sell out for this event. The Bands are prepared and ready. Are You?



10th Annual MITCH FEST

At The Knickerbocker Café
2 DAYS!!
Saturday, September 8
Sunday, September 9

In Loving Memory of
James "MITCH" Christina

All proceeds to benefit
Hope Hospice and Palliative Care
of Rhode Island

Hosted by The Christina Family

Show: **Sat 9/8 at 5pm**
Sun 9/9 at 2pm

Doors: 1 hour before show times

Saturday, September 8:

5:00-5:45pm — **Middle Ground**

6:00-6:45pm — **The Tyler Gatch Band**

7:00-7:45pm — **Lisa Marie and Johnny Juxo**

8:00-9:00pm — **Toni Lynn Washington Band**

with Cheryl Arena on harmonica,
Bruce Bears on keyboard, Tommy Reed on bass,
Fran and Bob Christina on drums

9:30-10:30pm — **The Joe Moss Band**

with Rick Harrington, Tom Ferraro,
Dickie Reed and Dave Howard

Raffle tix sold both
days with drawings
on Sunday.

(No need to be
present to win)



Tickets:

\$20/day -or- \$30/two days

Sunday, September 9:

2-3pm — **Brothers of Harmony**
featuring Brian Templeton

3:30-4:30pm — **Johnny and
The East Coast Rockers**

5:00-6:00pm — **The Chris Leigh
Band**

with Mr. Nick and Phil Diiorio

6:30-7:30pm — **Tribute to
Matt Guitar Murphy**
with Nick Adams, Doug James
and many other special guests

DJ Dave Christina
between sets

Donation at the door or tickets available online at Theknickerbockercafe.com

(\$2 Service Charge Included With Online Tickets.)

All sales are final, no ticket refunds or exchanges.)

For regular updates: <https://www.facebook.com/mitchfestri>

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Cottrell Street & Mystic River Park
Fri: 5-9:45p • Sat: 11a-9:45p • Sun: 11a-5p

Enjoy fantastic food, beer, wine, gorgeous Mystic River views + Downtown Mystic merchants have extended hours!
 Tickets \$1/each for an array of culinary delights!
 Face painting, henna, corn hole, balloon art, Funaoke, Mystified mini escape room & 3 entertainment stages!

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 Karma Kitchen • Mystic Depot Roasters • Mystic Pizza • Pizzetta • Ryan's Pub
 Samurai Noodle Bar and Grill Stay Tuned for more!

Music

FRI. 9/7

The Attiks: 6pm • SUGAR: 7:30pm

SAT. 9/8

The CarLeans: Noon
 Chris MacKay & The Toneshifters: 2pm
 The Fake Experience: 4pm
 The Barley Hoppers: 6pm
 Troublemakers: 7:30pm

SUN. 9/9

Will Evans: Noon • Green Tea: 2:30pm



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MANHATTAN SHORT FILM FESTIVAL 2018

Sunday, September 30, 2018 | 3:00 pm

The perennial movie festival where you choose the best new short film from around the world! Tickets: \$15

CHRIS BOTTI Friday, October 5, 2018 | 8:00 pm

Since the release of his 2004 critically acclaimed CD *When I Fall In Love*, Chris Botti has become the largest-selling American instrumental artist.

THE MUSIC OF CREAM - 50TH ANNIVERSARY TOUR

Friday, October 12, 2018 | 8:00 pm

Kofi Baker (son of Ginger) and Malcolm Bruce (son of Jack) unite with Will Johns (nephew of Eric and son of Zeppelin/ Stones/ Hendrix engineer Andy) unite in a once-in-a-lifetime multi-media concert salute to the most innovative and explosive super group of all time.

NICHOLAS SPARKS Tuesday, October 16, 2018 | 7:30 pm

BOOK LAUNCH AND CONVERSATION WITH ERICA TANNEN

Join #1 *New York Times* bestselling author **Nicholas Sparks** for the publication launch of his newest book, *Every Breath*. Hear Nicholas' story behind the story in a conversation hosted by Erica Tannen, editor of the Connecticut newsletter *The E List*, followed by a book signing hosted by Bank Square Books. Additional copies of Nicholas' books will be available for purchase as well.

LOS LOBOS & FUNKY FEAT Sunday, October 21, 2018 | 7:00 pm

An evening of rock n' roll featuring two of the most celebrated bands of our time: Los Lobos & Funky Feat (featuring Little Feat's Paul Barrere, Fred Tackett, Kenny Gradney & Gabe Ford)

THE MACHINE: 30 YEARS OF PINK FLOYD

Friday, November 9, 2018 | 8:00 pm

Celebrate 30 years of America's pre-eminent Pink Floyd tribute band, with a special anniversary presentation of three classic albums, played in their entirety: *Wish You Were Here*, *Animals*, and *Dark Side Of The Moon* plus an extended encore.

AUTHOR, JOURNALIST & SOCIAL OBSERVER FRAN LEBOWITZ CONVERSATIONS WITH WALLY LAMB

Saturday, November 10, 2018 | 8:00 pm

In a cultural landscape filled with endless pundits and talking heads, Fran Lebowitz stands out as one of our most insightful social commentators. Her essays and interviews offer her acerbic views on current events and the media. Lebowitz is hosted on stage by acclaimed *NY Times* Best Selling novelist (and the Garde's beloved resident author) Wally Lamb - followed by an audience chat.

LINDSEY BUCKINGHAM Thursday, November 29, 2018 | 8:00 pm

Lindsey Buckingham is widely considered one of the greatest living guitar players and songwriters of our time. A Rock and Roll Hall of Fame inductee and 3 time GRAMMY winner, Buckingham is best known as the producer, guitarist, vocalist and chief songwriter for Fleetwood Mac and as a widely celebrated solo artist.

THE MAVERICKS: HEY! MERRY CHRISTMAS TOUR!

Friday, November 30, 2018 | 8:00 pm

The genre-defying Mavericks are putting their own twist on the holidays! In support of their upcoming album, *Hey! Merry Christmas!*, The Mavericks are bringing holiday cheer to theaters across the country. The category-defying approach has been a unique hallmark of The Mavericks' sound since the band's top-20 hits on the country charts. Join us for a new Christmas tradition the whole family will enjoy! The audience will be dancing in the aisles (*so purchase your tickets with this in mind.*)

CHERISH THE LADIES: A CELTIC CHRISTMAS

FRIDAY, DECEMBER 21, 2018 | 8:00 PM

Celebrate the holidays with a spectacular blend of virtuoso instrumental talents, beautiful vocals, captivating arrangements, stunning step dancing, and great wit.

STOMP FRIDAY, JANUARY 18, 2019 | 8:00 PM

STOMP is explosive, inventive, provocative, witty, and utterly unique—an unforgettable experience for audiences of all ages. The international percussion sensation has garnered armfuls of awards and rave reviews and has appeared on numerous national television shows. The eight-member troupe uses everything but conventional percussion instruments – matchboxes, wooden poles, brooms, garbage cans, Zippo lighters, hubcaps – to fill the stage with magnificent rhythms.

MONTY PYTHON'S SPAMALOT SATURDAY, FEBRUARY 16, 2019 | 8:00 PM

The Tony Award winning Best Musical, Monty Python's *Spamalot*, begins its search for the Holy Grail in the Fall of 2018. This outrageous musical comedy is lovingly ripped off from the film classic "Monty Python and the Holy Grail" with a book by Eric Idle and music and lyrics by the Grammy Award winning team of Mr. Idle and John Du Prez. *Spamalot* tells the tale of King Arthur and his Knights of the Round Table as they embark on their quest for the Holy Grail. Flying cows, killer rabbits, taunting Frenchmen, and show-stopping musical numbers are just a few of the reasons audiences worldwide are eating up SPAMALOT!

THE UNDERWATER BUBBLE SHOW SUNDAY, MARCH 31, 2019 | 5:00 PM

Inspired by childhood standards like *Alice in Wonderland*, *The Little Mermaid* and *Peter Pan*, *B-The Underwater Bubble Show* is a modern fairy tale with one major twist. "Each classic tale represents a journey of a kid who grows up and learns something," explains co-creator and director Enrico Pezzoli. "We wanted a story about an adult character who discovers that he can still go back and enjoy life. We don't always need to grow up. Sometimes we need to step backwards for a bit and restart."

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