

Sound



Waves

Magazine

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Volume 29
Issue 2
February 2019

**Cross Rhode Blues
Sandy Carroll
Bill Thibeault
Will Evans**

**An
Interview
with**

**FLOWERS
& KAIN**

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



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NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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Tuesday Mornings
9am-noon



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Sound Waves

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Sound Waves Magazine has been a
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Thank You - David Pottie - Publisher

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Fall In Love at the Jorgensen this Valentines Day

by Ali Kaufman

The Jorgensen Center for the Performing Arts is really outdoing themselves this season with a stellar lineup that is sure to please even the most discriminating music lovers palate. Valentines Day, February 14th will be an event that will be putting Honeymoon eyes on every guest lucky enough to secure a seat in their beautiful theater, located on the UCONN Campus. Sara Watkins, Sarah Jarosz and Aoife O'Donovan make up the incredibly talented folk trio, I'm With Her and will be hitting the stage at 7:30 that evening. Each of these gifted women are super stars in their own right but together they raise the bar and are collaboratively winning the hearts of fans all over the world. While folk music devotees will undoubtedly know their sound, I truly hope this article will reach the people that are not familiar and crack open a brand new genre for them.

Since forming in 2014 at an impromptu show in Telluride CO, this group has made it's mark with their first full length album "See You Around" released in February of 2017 to much critical acclaim. This year they are again sharing new music with this month's presentation of the song, "Call My Name", recorded in Nashville's Emporium Studios and produced by Mike Elizondo. Their vocals are pure silk and the instrumentation they couple it with is magical as their songs take the listener on a journey.... far away from the every day. San Diego native Sara Watkins had been a regular on the festival circuit with her first band Nickel Creek whose sophomore effort, "This Side" won a Grammy for Best Contemporary Folk Album in 2003. After that group dissolved Sara went on to work with producer John Paul Jones of Led Zeppelin fame to release her 2009 a self titled album on the Nonesuch label. Closer to home Sara and her musical sibling Sean Watkins have hosted a monthly show in Los Angeles that quickly became the hottest ticket in town. The Watkins Family Hour became an outlet to share surprise guests, eclectic match ups and cornucopia of cool live performances from the likes of Booker T, Jackson Browne and more regularly Fiona Apple.

Band member, Sarah Jarosz, has already at age 25 won two Grammys, both in 2017 for Best Folk Album, "Undercurrent" and Best American Roots Performance for "House Of Mercy". In addition, "Undercurrents" was awarded Album Of The Year by The Folk Alliance International. Aoife O'Donovan name may sound exotic but she was born right here on the east coast, in Newton Massachusetts. A founding member of the band Crooked Still she went on to release her first solo recording, Fossils in 2013 and followed it up with "In The Magic Hour". In between those two albums she found time in 2011 to lend her talent to "The Goat Rodeo Sessions" with Yo-Yo Ma which won two Grammy Awards including Best Folk Album.

As if this group alone wasn't enough to immerse the senses completely, AND make you a hero to your Valentine, the event will also include Nashville based, fretboard phenom, Billy Strings to push the entire show into the stratosphere. Rolling Stone named him one of Americas "Top 10 New County Artists" and one note from this 26 year old Bluegrass Singer, Songwriter will make you a believer. Billy will be performing solo arrangements from his latest album "Turmoil & Tinfoil" out now by Apostol Recording Company. I swear I think the strings on his guitar quiver in anticipation before he puts a finger on them and seeing him live is the best way to experience for yourself a legend in the making, I promise you will be gobsmailed!

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There are plenty of videos online to get a taste of what these artists offer but nothing comes close to being there for the real thing. The Jorgensen's sound system and comfort level offer an exquisite venue to absorb it all. Tickets available by calling the box office at 860-486-4226 or online at jorgensen.uconn.edu. More on the musicians at Imwithherband.com and Billystrings.com



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MUSIC NOTES

“The Beatles of Jazz: Great Black Music - Ancient to The Future”

By Mark T. Gould

It was supposed to be a concert, but a basketball game broke out instead.

We were at the Joseph Papp Theatre in lower Manhattan. It's a venue that usually presents plays, serious, dramatic, deep plays, but on this night in the late 70s, all the stage props had been pushed back to make way for one of the, if not the, most interesting and challenging groups of all time, the Art Ensemble of Chicago (AEC).

Part performance art, part exquisite legacy to the past, and part, as they called it, “Great Black Music: Ancient to The Future,” the Art Ensemble was the ultimate in jazz, both shaking up and shaking down the music, and, from that, their audience.

As such, the argument could be easily made that, with their influence, AEC were the Beatles of jazz, particularly free-form jazz.

But, The Art Ensemble was not your grandfather's jazz band.

Far from it.

Arguably the first and, as such, most important avant-garde jazz group, AEC grew out of the Association for the Advancement of Creative Musicians (AACM), based and nurtured in Chicago in the late 1960s. The Ensemble, which in its heyday included Lester Bowie on trumpet, Roscoe Mitchell on saxophone, Joseph Jarman on saxophone, Malachi Favors Maghostut on bass, and Famadou Don Moye on drums, sounds pretty straight forward.

It was, believe me, far from that.

In concert, AEC integrated a myriad of jazz styles, incorporating in



addition to their main instruments, bells, bicycle horns, birthday party noisemakers, wind chimes, and various forms of percussion. On stage, the musicians wore costumes and face paint while performing, which, taken together, created an aural and visual cacophony of free form and, yes, freedom, on the stage.

During one European gig, they managed to use a reported 500 different instruments in their performance.

Whew.

Which leads us to the basketball game at the Joseph Papp Theatre.

The Ensemble had been wailing away on the stage for easily over an hour, one continuous, floating, ephemeral musical collage (with the AEC, it doesn't seem fair or accurate to simply call it a song), when Jarman, who could very playful while performing, noticed there was a basketball at the edge of the stage. Behind the band's setup stood a basketball backboard and hoop, all set up apparently as scenery for whatever play had been bumped for the AEC that night.

Jarman laid down his reed, grabbed the basketball, and motioned for the others to do the same. While Moye kept up a strong beat, the other four, decked out in their costumes and face paint, played a bit of two-on-two on the only partially-visible basketball court.

Then, just has quickly, they put

the ball back down, picked their instruments back up and resumed the tune, missing nary a beat or nuance, thereby making the two-on-two game part of the performance.

To say the audience went wild would be a wee bit of an understatement.

This one-of-a-kind theatrics jogged up from my memory recently when I heard about Jarman's death in mid January at the age of 81. At the time of his death, the AEC had splintered a bit from its heyday, Bowie and Favors having passed away several years ago, and Mitchell concentrating on other projects.

Yet, as always, the music, the creativity, the unique performances, seemingly including a basketball game, endures.

As does their influence on what was termed “free jazz,” but also jazz in general.

Proof positive of that is the recent ECM Records release, a massive 21-CD limited and numbered edition, “The Art Ensemble of Chicago and Associated Ensembles,” celebrating

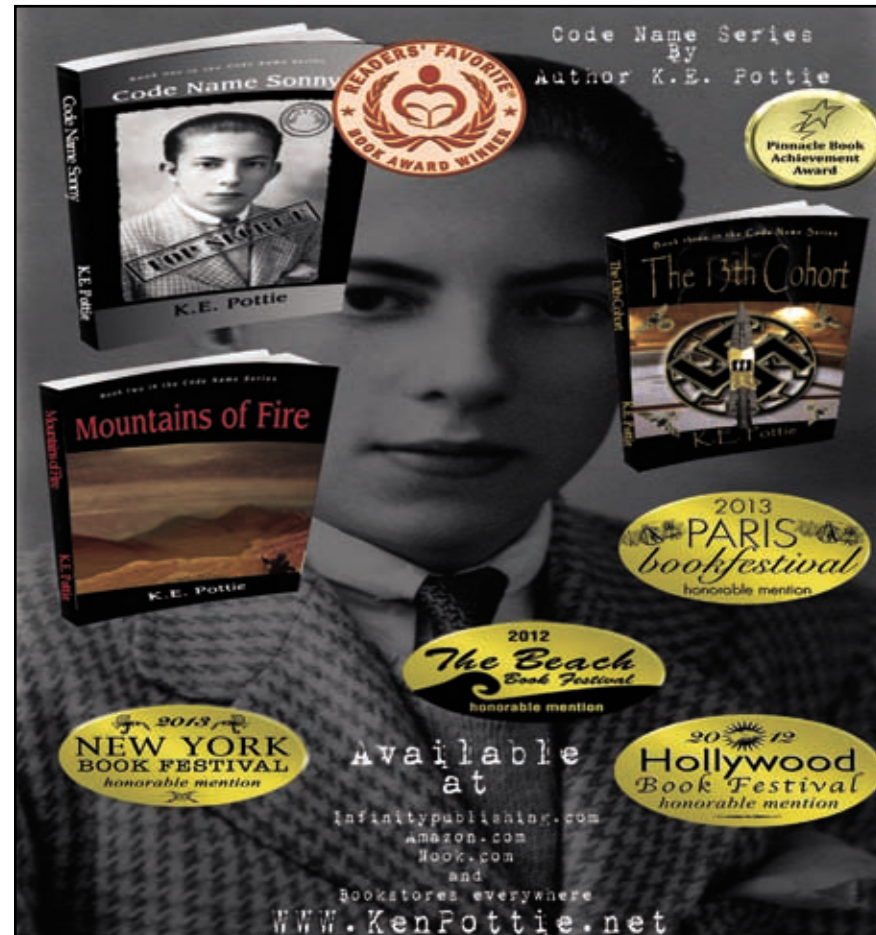
the AEC's 50th anniversary.

Starting with their first ECM album, “Nice Guys,” the deluxe package typifies the AEC's brilliant juxtaposition of spiritual, experimental, challenging, but, ultimately, as their impromptu basketball game aptly showed, just plain fun in their music.

In addition to “Full Force,” the release also includes their “Urban Bushmen,” and “Third Decade” albums, as well as all of Bowie's and Mitchell's subsequent ECM recordings.

Further, Bowie is heard with his Brass Fantasy group, with Wadada Leo Smith and with Jack DeJohnette; while Mitchell appears with his Note Factory band, with the Transatlantic Art Ensemble co-founded with Evan Parker, and with a historic trios project recorded at Chicago's Museum of Contemporary Art.

Along the way, numerous distinguished creative musicians, all influenced by the AEC, make appearances, including Muhal Richard



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Abrams, Henry Threadgill, Craig Taborn, Vijay Iyer, Matthew Shipp, Tyshawn Sorey, Fontella Bass, Charlie Haden, Kenny Wheeler, Corey Wilkes, Gerald Cleaver, Philip Wilson, George Lewis, William Parker, John Abercrombie, Eddie Gomez, and many others, a steadfast testament to the AEC's legacy.

This beautifully-designed box set incorporates a 300-page book comprising all original album covers, liner notes and poetry (by Jarman), as well as quotes from Art Ensemble members and the press, new texts by Craig Taborn, Vijay Iyer and George Lewis, a preface by Manfred Eicher, and an introduction by Steve Lake. Plus: many photographs (some previously unpublished), archival documents, and more.

It's a titantic presentation, but one certainly worthy of the Art Ensemble of Chicago's influence, which, at least once, even included their basketball prowess.



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All The World's a Stage

"What's in a Name"

By Sue Menhart

Every morning when I wake up, before clapping my hands together and jumping out, I lay in bed and think about things...things I have to do that day, things I don't want to do that day, things I'm dreading that day, and maybe a thing or two I'm looking forward to that day. Or sometimes I have a melody in my head and I play with lyrics, think about verses and choruses and possible bridges, all of course to prolong the actual act of clapping my hands together and jumping out.

Or I lay there thinking about why I just had a dream about a coyote at my window who's got a face like one of those monkeys from the Wizard of Oz and he's just looking at me, daring me to get up and go outside, when I realize that the reason I woke up in the first place was because I heard a pack of coyotes howling in the distance.

And sometimes I lay there thinking I better hurry up and get up before everybody else so I can have some peace and get things done. Not like that time my daughter was four or five and she got up early and I was kind of upset about it. Out of the mouths of babes, she cried, "Mommy... you're acting like you don't want me to be awake!" Ugh! Horrible Mothering 101 right there.

Anyways, on this particular morning, as I lay here, I am thinking about the actual act of laying here and pondering what on earth could have ever possessed a band to name themselves the worst band name that ever was and ever shall be. Picking a name for your band, though hard work and an agonizing back and forth on the prospects of marketability, name recognition, logo building, memorability and so forth, I think any of us could have



done better naming their band than the one I'm going to tell you about.

I understand teenage angst, anger at the atrocities of the world and the unique opportunity musicians have to make political and socially conscious points. But my god, some band names really do have to go.

The band name I speak of is the catchy, depressing, unforgettable I suppose: "AS I LAY DYING." Yes, the heavy metal band named themselves after the 1930 novel by William Faulkner of the same name. Though a critically acclaimed book and the dude eventually won the Nobel Prize for Literature, and the band itself has a Grammy nomination under their belt, this band name has always particularly bothered me. I mean, to each his own and whatnot, but please, why so depressing? Music is life. Music is joy. Come on man! In my humble opinion, some of the best band names out there are clever, have special meaning to the band members, or refer to an abstract concept the band members believe in, or give homage to a special location in their lives, or is an artful combination of their own names, and so on. But please, I know the heavy metal genre is all about kicking butt and such, and this band's name has obviously worked out for them, but really, I just don't like it!

Every morning we have a choice I guess – lay there thinking about good things and actually getting

up, or lay there dying, or lay there thinking about band names so you can write a column for a music magazine. Or lay there thinking about coyotes with monkey faces. The choice is ours. Now, time to clap my hands.

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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LOCAL BEAT

“The Heat of Creativity Blasts Chilly New London Hygenic Art Show”

By Andrew Krebs

Another Hygenic Arts and Music show took the stage this past weekend in New London, featuring hip visual and conceptual multimedia artists at the Hygenic Gallery as well as die-hard rock musician performances at the Crocker House Saturday night.

The art came before the music the last crisp Saturday morning and my fiancée and I headed to see Jason Simpson’s art and film show at the ‘ole Atrium mall on State Street. Twould be nice to see the still-blighted Atrium filled with stores and creative spaces and Jason Simpson admits he’s trailblazing that path. . having posted art shows for 4 years in order to make State Street a hipper place for artists. The man was a character . . puffing a cig in his stubby blue and orange tie and sporting side-burns like Officer Burnsides of Civil War fame. His art featured pen and ink portraits of some of New London’s most recognizable characters and his black and white films were a throwback to the days of silent film, top hats, skinny vests and Vaudeville furer moustaches. Brain Skidmore made an appearance in his Russian fur hat and musicians like Larry were present to play guitar and serenade viewers in a side-room. Jason admitted the Atrium crowd needs to congregate to do more stuff . . art installations or makerspaces that double as retail establishments (not just restaurants or redevelopment offices).

Hygenic rock continued at the Crocker House after Dogbite with The Cartoons who had recently reunited to record a live album. The band consisted of Eddie Byrd on

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vocals, Jess Farnsworth on guitar, Flesh-hammer Bob Bourne on bass (to replace the late Magoo) and Rick-Welch-replacement drummer (and multi-instrumentalist) Bill Dumas on drums (formerly of Whales fame). Bob’s fast punk rock sounding bass was in overdrive with ferocious noodling, riffs and gruff vocals by the guitarist who sported his Dictators band shirt while singing the song “police car.” Eddie was the only original member of this band who scat sang as the guitarist mimicked his doo-wop culminating in a grand orgasmic crescendo of emo catharsis towards the end of the set (but without any smashed guitars like Larry). The rest of the crowd dancing along and intermingling, during which time Dorian James and I laughed at the prospect of a band doing renditions of 80s film music (like “You’re the Best”) from the Karate Kid. The nephew of deceased Steve Taika (of Reducers fame) Jess recalled seeing this band open for the Reducers years ago and is now their new singer/guitar player. Ed started the band with Mike Mugabero in the late 70s until Mike passed away in 1995. Then Chris MacKay coaxed him to reform the band, despite the fact that he was much older. Bob and Bill knew each other and hit it off well enough with Jess to join him once Eddie decided to jump start the band again a couple years ago. Ed says “we’re

doing the same old songs but we’re tighter than ever” and they’ve been told “Don’t let your songs die.” “It’s still good, it holds up and it deserves replaying” said Ed. Jess also claims its “ridiculous” that 2 generations of musicians could reform a band like this. The band was excited to reunite for the 1st time since the 90s and plans on sticking it out to gig as far south as Florida to promote their new line-up.

Next up was Burnouts from Outer Space, featuring singer Bobby Crash’s subtle, hand-waving stage persona, exploratory lyrics and backstage sarcasm. He picked his guitar deftly while Jay’s drums pitter pattered away and the reverb laden guitar wah of sound took the space rock into another dimension . . sounding like Zeppelin’s “No Quarter” as Bob raised his hand to stop the instruments and somberly chant “What’s Going On.” They then launched into a jam with more muscular -sounding riffs. “She’s the One” featured wide wah guitar riffs, Jay’s deft snare-and-drum-rolls and nice harmonies by the guitarist. The band lineup also featured Pete Berrera on guitar, Max Kelly on guitar and a great musician on keyboards. As for their future, they “already know (the great things) what will happen but told their soundguy they knew they’d have a sound problem,” Crash bitterly exclaimed. A malfunction in the recording studio, the firing of their last drummer and other life commitments caused members to shelve the band in 2016 and reshuffle their lineup before staging a comeback. Having recorded overdubs back in the studio, members’ favorite songs include “Apollo” and “Dead Saints Day” off the upcoming album as well as the synth-laden “Where is my Love.” The keys were mixed low and only noticeable during the fade-out and the 2nd to last song was fast with Curland’s speedy, Larry-Mullen-like high hat drumming. The band reports wanting to work with Toni Visconti in the future and still aim at “making the biggest effort an unsigned band can make.”

New Johnny Fives were another band that hasn’t been around in

awhile (since the late 80s) and the crowd was excited to see them reunited (like the Cartoons) after so many years. Although I did not have time to properly interview this band’s new lineup, the band once consisted of Ken Atkins on vocals and guitar, Scott Alexander on bass, and Ken Nash on synthesizer. Remarkably, this new band lineup had more than one singer and percussionist as both Chris McKay and Tim Zepperi play drums. Bill Dumas, who took a blisteringly fast solo in his cool wife-beater shirt, might have also been a recent addition to this lineup. One singer sported a leather jacket, the other singer played a disco melody on electric bass. The bearded synth player made echoey, creepy synthesizer-driven rock music that sounded like Billy Idol with its staccato bass beats alongside the singer crooning gothy vocals. The drummer was steady as she goes and the other percussionist played a bongo break on extended jam during the “bridge” of one song. Guitar riffs weaved together as if knitting during one song and their “Chain Link Fence” song features hints of surf rock followed by a slower number sounding like a leisurely canoe trip.

Fans of good rock music and street art from Southeastern CT and Western RI should check out the Hygenic Arts festival next winter if they missed it this January. You would be seeing a very good multimedia show that rocks!



BAR FLY JOURNALS

By Stephanie Shawn

Hello my Sweet BarFlies..so as of this writing I'm on my way to Italy! Yes Italy! I know!! Can you believe it? A European Vacation with the likes of the Griswold's as my companions! Kidding! It's a Girl Trip! Remember Mexico last year? Well, it's TAMI'S BIRTHDAY AGAIN! And each year it's a New Adventure!

So, this year it's ITALY! Along with LINA and TRISH, we are off on an adventure of a lifetime! We arrive in ROME on a Saturday morn and spend all day and night exploring the ancient city. From there we head out on Italy's train system

ITALIARAIL to FLORENCE in the Tuscany region. We will be spending 2 nights in this beautiful area overlooking the PONTE VECCHIO, an ancient bridge spanning the ARNO RIVER. There we will celebrate TAMI'S Birthday by taking an evening SEGWAY TOUR of the City!! Oh, and some wine, cheese and dominoes with the locals.

Onward to VENICE by rail, then onto the VENICE VAPORETTO, the public waterbus line that takes you everywhere in this many Islanded City. Gondola Rides, glass blowing classes and wine! Then, this JULIE MCCOY is renting a car and driving these lucky girls through the back roads of Italy in style for 2 more days and nights exploring the country before heading back for one last night in Rome in the TRASTAVERE region of ROME. Cobble streets, ancient shops and more wine with the locals. Waddya think? Are we gonna have a good time or What?? So excited!

Romper Stomper Time Again, Baby! Happy Birthday JOE GENCARELLI, DAVE TRANCHIDA, CHARLIE PENDOLA, MILES CAMPBELL, BRIAN JAMES ALBANO, JERRY PREJEAN,

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Birthday to you!!

Quick Jaunt to the Azores for a championship FUUUUTBOL Games with TINDERELLA recently. BENIFICA killed it! 2-1. Not really sure how such low scoring games are so exciting but once you have been to one, you will understand. Many thanks to HELDER for cruising us around and to RENATO for putting up with me. And of course, my Bestie TINDERELLA for opening up her gorgeous home. Check it out on AZORES AWAY.COM or AZORES AWAY on FaceBook. Dreamin'!!

So, I'm off to wait for my plane. Keep me in your thoughts and prayers, like I keep you in mine! It's February, the month for love!

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THE BRUCE KATZ BAND

The Norwich Arts Center is thrilled to bring 2013 Blues Hall of Fame inductee Bruce Katz to the Donald L. Oat Theater. A child prodigy, playing classical piano and writing music at age 5, Bruce Katz has gone on to become one of the finest keyboardists playing today. In addition to his Hall of Fame induction, Bruce is a four-time Nominee for the Blues Foundation's W.C. Handy Award for "Pinetop Perkins Piano Player of the Year."

Besides leading The Bruce Katz Band, Bruce performs regularly with the Delbert McCClinton Band, Jaimoe's Jassz Band, and John Hammond. He was a member of the Gregg Allman Band from 2007-2013, and also a member of both of Bruce Truck's bands (Bruce Trucks and the Freight Train Band and Les Brens). He has accompanied artists from Big Mama Thornton to Maria Muldaur, played extended stints with Ronnie Earl and the Broadcasters and Barence Whitfield and the Savages, and has appeared on over 70 albums.

While firmly anchored in the blues, Katz brings a variety of other influences and angles to his music, creating a sound where blues, "soul-jazz," jam-band rock, and all aspects of Americana Music collide in a style all his own.

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7 - Friar Tucks, Mystic, CT 8pm
15 - Harbour House, Mystic, CT 7pm
20 - Mystic Pizza 2, N. Stonington, CT 7pm
23 - Vineyard, Stonington, CT 2pm

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8 - Daddy Jack's, New London, CT 8pm

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9 - Toyo, Colchester, CT 8:30-11:30
16 - Polish Club, Griswold, CT 6-10
23 - Turning Tide, New London, CT 8:30

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1 - Maugle Sierra, Ledyard, CT 6pm
7,14,21,28 - Norwich Inn, Norwich, CT 6:30pm
8 - Marriott, Mystic, CT 7pm
9 - Black Eyed Sally's, Hartford, CT 8:30pm
10 - Maugle Sierra, Ledyard, CT 3pm
14 - Harbour House, Mystic, CT 6pm
15 - Maple Tree, Simsbury, CT 9pm
17 - Angelico's, E. Hampton, CT 6pm
20 - Knickerbocker, Westerly, RI 7:30pm
23 - Bill's Seafood, Westbrook, CT 7:30pm

DARIK & THE FUNBAGS

1 - Tipping Chair, Southington, CT
2 - Anthony Ds, Milford, CT
15 - Anthonys Oceanview, New Haven, CT 7p
16 - Bromley Ski Resort, VT 7p
22 - Shamrock, Waterbury, CT
23 - Poor Richards, Chicopee, MA

FRANKENPHIL

1 - Tuscany, Middletown, CT 6pm
2,23 - Bistro Mediteranean, Westbrook, CT 7pm
3 - Steady Habit Brewing, Haddam, CT 2pm
8 - McBrides Pub, Providence, RI 7pm
9 - Back 40, N. Kingstown, RI 8:30pm

10 SOUND WAVES

10 - Shaidzon Beer Co, N. Kingstown, RI 2pm
15 - Kings Crossing, N. Kingstown, RI 5pm
16 - Penny Lane, Old Saybrook, CT 7:30pm
22 - Noble Jay Brewing, Niantic, CT 5pm

GREEN TEA LIGHT

14,28 - The Irons, Mystic, CT 5:30pm

JAMES HARRIS

1,7,15 - Iron's, Mystic, CT 8pm
2 - Venice, Westerly, RI 6:30pm
3 - Mbar, Mystic, CT 4pm
6,13,18,20,22,27 - Daniel Packer, Mystic, CT
8 - Maugle Sierra, Ledyard, CT 6pm
21 - Aquarium, Mystic, CT 6pm
21 - Perks & Corks, Westerly, RI 9pm
28 - Friar Tuck's, Mystic, CT 10pm

KEN SERIO JAZZ TRIO

24 - Perks & Corks, Westerly, RI

LaVALLEY

1,15 - Lucky House, Ashaway, RI

THE LOCOMOTIVES

1 - La Vitas, E. Haddam, CT
9 - Steady Habit Brewing, Haddam, CT
23 - Toyos, Colchester, CT

NICK BOSSE

2 - Boneyard BBQ, Ashaway, RI 8-11pm
7,21,28 - Harbour House, Mystic, CT 5:30-8:30pm
16 - Mystic Pizza II, N. Stonington, CT 7-10pm

THE PIRANHA BROTHERS

15 - The Diamond, Glastonbury, CT 8-11

POSITIVE NRG

9 - Lakeview, Coventry, CT 7pm
23 - Yantic River Inn, Norwich, CT 7:30pm

RAMBLIN' DAN STEVENS

1 - Gritty McDuff's, Auburn, ME
2 - Publick House, Newcastle, ME
6,9 - Daniel Packer, Mystic, CT
8 - Still Hill Brewery, Rocky Hill, CT 5pm
12,19,26 - Nightingale's, Old Lyme, CT 6pm
13 - Note Kitchen, Bethel, CT 7pm
14 - Perks & Corks, Westerly, RI 9pm
21 - Thomas Hooker Brewery, Hartford, CT 6pm
22 - Chamard Vineyards, Clinton, CT 5pm
23 - Sarah's Wine Bar, Ridgefield, CT 7pm
24 - Steady Habit Brewing, Haddam, CT 1:30
28 - Public House, Old Lyme, CT 6pm

SEX & CANDY

7 - Radio 104 Morningshow
8 - Chicago Sams, Cromwell, CT
14 - Tipping Chair, Southington, CT

SUE MENHART BAND

2 - Sneekers, Groton, CT 7:30-10:30pm
19 - Christ Episcopal Church, Westerly, RI 2pm

SUNDAY GRAVY

1 - Sneekers, Groton, CT
15 - Steak Loft, Mystic, CT 7pm
23 - Wood River Inn, Richmond, RI

TRIAGE

9 - Bone Yard Bbq, Ashaway, RI
23 - Cali Club, Westerly, RI

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CONCERT DATES

Al Di Meola

22 - Infinity Hall, Hartford, CT

Al Jardine

9 - Mohegan Sun, Uncvasville, CT

Deerhunter

23 - College St., New Haven, CT

Disturbed

23 - Mohegan Sun, Uncasville, CT

Don McLean

9 - Infinity Hall, Hartford, CT

Gladys Knight

16 - Jorgensen Ctr., Storrs, CT

I'm With Her

14 - Jorgensen Ctr., Storrs, CT

John Nemeth

22 - Black-Eyed Sally's, Hartford, CT

Mumford & Sons

27 - Dunkin' Center, Providence, RI

The Weight Band

14 - Infinity Hall, Hartford, CT

Wynton Marsalis

7 - Bushnell, Hartford, CT

Zach Deputy

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FLOWERS and KAIN

By Sue Menhart

New London County has a secret. In October 2018 I was witness to a private showcase of a local band that's been performing around the area for over 10 years. At Sonalysts Studios, Power Station New England in Waterford, CT, four guys took over the living-room-like room and proceeded to blow everybody away with their hip-hop-rock-punk-funk-category-defying original tunes. We bystanders were breathless.

Known in the area as Flowers and Kain, these four guys (who refer to themselves as 'Four Legs of a Table') have been wowing audiences and packing clubs for years, including a recent gig at the new MGM Springfield casino where they opened for the Dropkick Murphys.

They released an album in 2009 titled "Early Release" and it only hints at what these four are now, and what they are capable of. Others have said: "High energy funk and hip-hop are only one reason to love FnK; their bombastic live shows will make you sweat as they've been staples on the CT hip-hop scene for years and deservedly so. A legion of fans follow them wherever they go... if you're not grooving to this band it's quite possible you have no soul whatsoever." - Block Island Music Festival; "Their ability to appeal to a wide audience is one of their most marketable qualities and they've done it without compromising their sound... To me F&K is Hip Hop. They embody the pioneering spirit and maintain the original ingenuity and excitement of the art form." - The State of Hip-Hop; "Flowers & Kain have come across that elusive formula that makes for stunning pop

12 SOUND WAVES

music, which should take them as far as they want to go." - Rick Koster, The Day.

I sat down with Bryan Flowers, Ryan Kain, Josh Vara and Nate Scott before their show in the heavily paneled warm room complete with leather couches and chairs, dim lighting, a drum kit, bass amp, guitar amps, a piano, microphones and exquisite sounding ceiling speakers, all facing a glassed-in sound room with a massive mixing board.

"Our name is a combination of mine and Ryan's," said Bryan (whose stage name is Bobbie Flow). "We've been friends since we were 5. When we were 22 years old we were writing songs together," he said. "I usually write the lyrics when Ryan starts a groove. We start jamming, then it becomes a song. We have even written songs live at a show," he said. "We have 60 originals with smashing styles. We used to rehearse on top of a family owned package store."

The historical start date of the band Flowers and Kain is 2009. Nate joined on drums in the 2000s when the band was kicking around Pool Hand Luke's in downtown New London and Josh joined in 2005. His first gig with them was at the Brass Rail in New London. "We've got degrees, and wives and kids now," Josh laughs. "We used to do 60 shows a year for 8 years. We used to set up with horn sections and everything when we had Mohegan Sun Wolf Den gigs," he said. "Currently, we're laying back, staying away from local gigs, and working on the bigger steps that need to

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be taken to move on to the next level.”

Moving on to the next level has included beginning a business partnership with none other than Kirk Burrowes, former general manager and label president of Bad Boy Entertainment (of Sean “Puffy” Combs fame.) As the guiding senior executive behind the establishment of Ruff Ryders Records and Aftermath Entertainment, “Kirk is the architect of some of the pillars of modern Black music.” FnK have been working with Burrowes for two years. Burrowes’ new company, “Pop Life” is “literally about bringing great content out of the box, on all platforms—even the next ones. I feel that same exhilaration I felt when I made great things happen with Bad Boy, with Mary (J Blige), with Aftermath. ‘Pop Life’ is the exclamation point of my career’s next chapter,” Burrowes has said. He and various other engineers and personnel were present at the Power Station that night.

Burrows wants to take FnK from tight raw live band to a refined studio act. “They are different and unique to me,” he said. “I don’t see age. I’m not starting from a young hip-hop guy who’s got a video up, I’m taking it from an established live band and then honing them into a studio band with a product,” he said. “We don’t want to sell out by putting out a standard single with a beginning, middle and an end, but we may have to until they can do what they want,” he said.

FnK’s influences are diverse. They include: Jay-Z, Led Zeppelin, Janis Joplin, Bob Marley, The Beatles, Al Green, Ray Charles, Aerosmith, Jimi Hendrix, Pink Floyd, Sting, Biggie, Tupac, Wu-Tang Clan, Eric Clapton, Eminem, Kanye West, Sade, Dave Matthews Band, Green Day, Prodigy, Amy Winehouse and Lauren Hill.

When our “concert” starts at Sonalysts, none of the guys have any lyric or chord sheets, notes, or set lists whatsoever, and they begin.

It was a like a bomb went off. It was controlled chaos. It was... mesmerizing. They were tight beyond tight and having fun. The musicianship was off the charts. Ryan’s guitar playing was like that of a serious rocker such as Eddie Van Halen, with the soul of bluesman Joe Bonamassa, with the incredible skills of instrumentalist Joe Satriani. His sweeping arpeggios up and down the neck were just a blast to watch. His fingers were lightning fast when needed, angry when needed, yet smooth and tasteful and patient when needed. Drummer Nate was triple timing on one hand while the songs flowed from one time signature to another in a smooth, dynamic and highly entertaining fashion. Josh was explosive on bass as he and Nate locked into one another to bring up the bottom.

Bobbie Flow owned the mic, retreating to another world filled with his flawlessly delivered poetry and distinct vocal melodies. He didn’t miss a beat or a change. We were hypnotized. They did not stop for close to an hour. It was a workout to watch, and it left me rejuvenated, hopeful, happy.

The four are working on a new album now, laying the groundwork for what needs to be done following Burrowes’ guidance and vision for the band.

The secret’s out, and watch out, for Flowers and Kain.

Links:

<http://www.flowersandkainband.com>

<https://twitter.com/flowersandkain>

<https://itunes.apple.com/us/album/early-release/1426864642>



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SOUND WAVES 13

HEARING AID



Will Evans

"Rise"

Will Evans LLC

On election day, 2018, Will Evans released his third solo album, titled *Rise*, making an undeniably strong social statement set to music that is pure joy to indulge in. This album is musically a true gem, combining light ska and rock beats, comfortable vocals, nice harmonies, and clean instrumental work. Yet this is music with a message, often taking on the hard and difficult subjects of the day, torn from the headlines of the most challenged corners of the world.

The opening track, *Hoka Hey*, draws on an indigenous American saying translating roughly to "Let's Do It," set to a lightly flowing reggae, the lyrics carry suggestions such as "carry on with your wayward spirit, what you fear makes you grow." The rhythm gains strength in the title track, *Rise*, with echoing and layered background vocals behind lines like "No we will not stand in the shadows that are cast by our fathers." A bass solo is answered by lightning quick guitar licks.

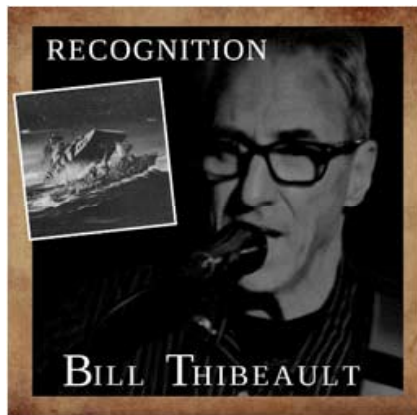
Will Evans has spent much of the past decade fronting the Roots Rock band Barefoot Truth. With the band currently on hiatus, Will has been touring with Trevor Hall, across six nations no less: somewhere in that schedule he has found time to produce this solo album with thirteen songs, most written or co-written by himself. He continues to tour, employing looping digital backing tracks to highlight his percussion skills. With this album he continues to produce socially conscious music which is, quite simply, a pleasure to hear.

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This is true even on a song titled *Syria*, which includes such lyrics as "I can still remember silence even now as the bombs rain down. And I still believe in peace, say a prayer for me and my kin: this is Syria." Other titles include *Peaceful Warrior* and *Water Is Life*. On *Angel's Share* Evans sings "I would not try to hold something that is meant to fly," a mellow piece over intricate acoustic guitar, which like the rest of this album, soars musically while staying grounded by the message the songs deliver. Evans is joined by Nick Frenay, Kyle Champeon, Jimmy Navarra, and Simon Huber on this album.

Further information may be found on Will Evan's Facebook page, at www.willefans.com; his album *Rise* is available on all the usual online purveyors. This is an album worthy of a place in any collection of fine music with a serious message.

- Jon Persson



Bill Thibeault

"Recognition"

Independent

Bill Thibeault is a guitarist and singer-songwriter from Norwich, CT. He is the host of the Bill's Garage All Star Jam open mic every Monday night at The Strange Brew Pub in Norwich, CT and also co-hosts the Whammer Jammers open mic at The Preston VFW in Preston, CT every Sunday afternoon. Bill is also currently working with two CT based bands, New England Sound Alliance and The Karen Lussier Band. Over the past 50 years, Bill has shared the stage with Edgar Winter, Rick Derringer, The Cowsills, James Montgomery

and others, and has played with many regional rock, blues and country bands throughout New England.

Currently, Thibeault is on a mission. He's a Vietnam Veteran and survivor of the worst naval disaster of the Vietnam War. He lost 74 of his shipmates when his ship USS Frank E. Evans collided with the Australian aircraft carrier HMAS Melbourne on June 3, 1969. At about 3:15 am the Evans accidentally crossed the bow of the carrier and was sliced in two, with the front half sinking in 3 minutes.

This year will mark the 50th Anniversary of the sinking and Thibeault will be attending the 50th Anniversary Reunion and Memorial Ceremony in Long Beach, CA on May 31 – June 3. Even though they were in the Vietnam War, the 74 names are not on the Vietnam Wall because the collision happened outside the combat zone. In 2018 Congress passed an amendment to the National Defense Authorization Act to get the names on the wall but it did not pass in the Senate.

Hearing this news frustrated Thibeault, and being a singer-songwriter, he wrote a song in July 2018 called "Recognition" about the Evans and the lost 74. He has just released it on an album of the same name and will be traveling across America May 11 – June 28 singing his song to honor and raise awareness of his lost shipmates.

His tour will be called The Recognition Tour and will include appearances in Mayville NY, Butler PA, South Bend IN, Waterloo IA, Omaha NE, Denver CO, Las Vegas NV, Long Beach CA, Phoenix AZ, Albuquerque, NM, Sulphur Springs TX, Branson MO, Nashville TN, Macon GA and other locations to be determined.

On the "Recognition" album, supporting musicians include: Vinnie Brikey-keyboards, bass; Aaron Al Daniels – percussion; Steve Gillis - drums; Jerry Prejean - guitar; Tom Purwinis - bass; Rob Tischler - drums; Jim Devore – guitar; Tom Nielsen – bass; Joe Presti – drums; Phil Rainville – bass. Thibeault serves as songwriter, lead vocalist and guitarist.

With vocals reminiscent of Eric Clapton and Steve Winwood, Thibeault's guitar-based catchy songs are well-produced and he's enlisted top-notch musicians in support. The title track tells the heartbreaking story of that fateful day 74 men lost their lives and he pleads, "When you gonna bring our boys home?" and "Where is their recognition?" The purpose of the album and

the upcoming tour is to simply get those boys' names on the Vietnam Wall.

"Workweek" picks up the pace with a "jukebox Saturday night" feel and tasteful guitar fills from Prejean. "Only Good Things" is Lynryd Skynyrd-like with a positive message and a sweet solo from Devore. "Waking the Broken Spirit" is percussive and positive. The descending chord progression of "That Old Bull" serves as a poetic metaphor of a bull being knocked down and is just brilliant. "I Still Dream About You" is a radio-ready old flame rocker. "Ups and Downs" is a live recording with The New England Sound Alliance and features rippin' guitar and a catchy chorus. "I Remember" is a rockin' introspective with solid guitar work from Devore as we are all "searching for an ultimate high." "Bad Day" is a minor key Spanish-like tune that tells the story of a friend's passing with poignant acoustic guitar licks and solos from Thibeault. The song flows like a Springsteen epic.

The final track "Recognition Unplugged" is rich and warm and sparse, hinting at what the audience will hear as Thibeault performs this live on tour throughout the country.

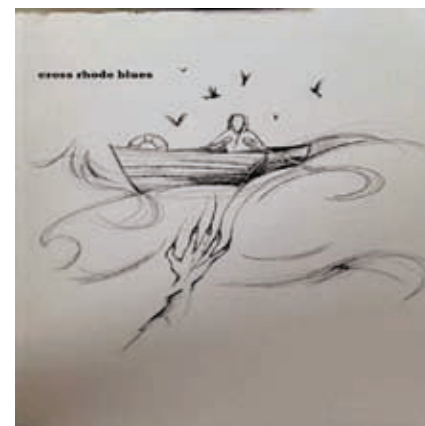
The album is available for download at the link below. Best of luck to Bill.

Links:

www.billthibeault.com

<https://store.cdbaby.com/cd/billthibeault2>

- Sue Menhart



Cross Rhode Blues

www.crossrhodeblues.com

Cross Rhode Blues is about as simple and barebones as a band can be: two musicians, one guitar, a harmonica, percussion (according to the album cover); yet the duo of Ben Boisclair and Kevin Baker have produced an album of fourteen songs that are entertaining, melodic, compelling, textured, and most remarkably, unique. This is

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just one of the impressive feats of this work, a strength which too often eludes full bands with slick production values, who slip into a rut of playing all-too similar songs and so lose their power of enchantment..

Not so with this album:: Ben and Kevin alternate between slow and fast numbers, with down and out blues answered by up tempo melodic pieces. The underlying theme of rhythmic acoustic guitar, vocals, and harmonica, carries through almost every song: yet the skill and variety of Baker's harmonica does not grow stale, as he explores the full depth and range of his instrument. This is, without question, an album for fans of this simplest yet most expressive of musical forms.

The album itself is also rather stark in its information about the duo: this, one assumes, has been left to the song-works themselves, with titles such as Death Holler, Rolled By My Baby, '87 Flood, Mortgage Man. Ben Boisclair occasionally puts his guitar skills on display, with intricacies and melodies that befit a particular passage. Yet mostly, this album is about the songs and the craft of making songs that stand alone or as a collection, ready to entertain the listener with a depth that is of that most complicated of all things to achieve: pure simplicity.

Further information may be found at www.crossrhodeblues.com

- Jon Persson



Sandy Carroll "Blues & Angels"

Catfood Records

Sandy Carroll returns to the blues with her latest release "Blues & Angels". It's an engaging piece of work with very nice songwriting, great execution by the musicians and a lot of superb vocal work.

Her style is her own, full of emotion but restrained and controlled in a quiet

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way much of the time. If I had to compare her to well-known artists, she has the sultry southern sound of a Bonnie Raitt combined with quiet almost whispery moments like Leonard Cohen.

"Blues & Angels" is definitely a blues album through and through, but it's not Mississippi Delta Blues or Chicago-based deep cuts - this is Sandy Carroll's own flavor. The album is full of blues themes and hooks, but it's no tribute to the 12-bar blues or the turnaround. It's more creative and takes the blues to new territory.

I've also picked up a little bit of the gospel feel throughout the album, starting with the opening track "Soak Me In The Spirit". Another track with that big choral feel is "Somebody's Gotta Dance". I guess with title like "Blues & Angels" you could expect some recurring themes. Angels move in and out of the lyrics, especially on tracks like the ballad "Wrapped In An Angel" and the cool-blues number "Road Angels".

One of my favorite tracks on here is "Mama Don't Like It". It's an upbeat swinging number with some light handed comedy about how to treat a girl right. Sandy Carroll has indicated it's a nod to the #metoo movement, standing up for respect and scolding those who would mistreat a woman.

The songwriting throughout is great. Every song feels like a different chapter in Sandy's journey. She carries herself like a brave, confident, quietly powerful warrior on "Slings and Arrows". It features a droning chord progression with some edgy guitar riffs and a plodding intensity.

I'm always inspired by people that can take a timeworn genre like the blues and do something totally original with it. Sandy Carroll does an expert job of putting together an engaging, fun and interesting work full of vibrant energy, dynamic contrast and ultimately showcasing lots of positive energy. It's a great album front to back - I highly encourage you to check out "Blues & Angels".

- Tom Matthew
Two Ton Music



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COOKING WITH THE BLUES

By Jack Chaplin

Well, we are deep into January and the temps are deep too but no snow worth mentioning. Seems like the brunt of winter is getting later and later into the new year. When I was a young lad many moons ago we would go out in the coldest of winter especially when we had snow days. We would walk the streets offering up our snow shoveling prowess for a small fee. We'd stay out until dark when that was the general curfew. No cell phones to check in, no calls to get picked up, no calls to bring us lunch. Often kind homeowners would give us some hot chocolate and cookies or a sandwich which was greatly appreciated. We'd go home with complete satisfaction having done a good days work and having some WAM in our pockets. That was my Dad's term for "Walking Around Money" which was soon to be spent at the Slot Car track in Manchester and in later years at the record store. If we weren't shoveling snow we were sledding, ice skating or having snow ball fights. Those days we would usually head in for a hot bowl of soup at lunch time, Mom usually had some kind of home made variety but at least some Campbell's Tomato and if we were lucky a Grilled Cheese! How about a big spoon of Marshmallow Fluff on top of that Hot Chocolate please. While we're on the subject of Fluff, we don't hear much about an oldie but goodie, the Fluffernutter Sandwich, always on Wonderbread. I bought an old Skidoo Bombardier for a few bucks when I got older. We would beat on that thing, jumping over stone walls when we had a lot of snow or just bombing around. I'd have friends over and we would play a version of chicken, running a gauntlet between two rows of snowball throwers. The idea for the driver was to aim for one side but not to hit them, just to make them back off



and to dodge the barrage. The idea of the throwers was to nail the driver point blank with snowballs. What a blast, we would play that for hours at a time, this much fun wouldn't be allowed today. Helicopter parents these days would call time out. Usually my Mother was the one home and as long as nobody got hurt all was good. One year we had an ice storm where we lost power after a few days and shut down school for a whole week. My Mother was a true survivalist, A Coleman Stove to cook on, plenty of groceries and prepared meals to heat up. She would fill both bathtubs with water to be able to flush the toilets and she would fill every available jug or bottle for drinking water. 7 of us would move into a small living room that had a wood burning fireplace. Mom would put blankets on all the doorway openings to keep the heat in and there would be bodies everywhere and the room lit with candles or an alcohol lamp. I was close to 16 and had to get out of those close quarters. I went with some friends riding around in my pals car listening probably to some Led Zeppelin,

smoking weed for hours until it was time to go home and I was high as a kite. It being on the late side of curfew I tip toed in the front door and went into the enclosed living area but got caught up in the blankets covering the doorway, tripped and rolled onto bodies and dogs, waking everyone up! What A Memory!

Ella's Restaurant in Westerly had been on my radar screen for quite some time and I had heard so many great things that I needed to check them out. I had read in the paper that they were doing a \$25.00 three course Prix Fixe menu Mondays thru Wednesdays during the winter. LaKisha and I had a Tuesday open and decided to go. It is located in a beautiful brick building on a busy corner. We thought to park out front across the street but didn't see an entrance which was actually behind the restaurant. Upon entering the bar and a dining area was off to the left and the main dining room straight ahead which we opted for. We were greeted and told to sit anywhere we liked except a corner window table. At first I was surprised but then thought it was pretty cool for a quite fancy place. We settled into a booth and were given water and asked if we cared for a drink, happened that our greeter was our waitress, full of personality. The crowd was older and looked well healed. Looking at the menu earlier in the week gave me sticker shock, they have a lamb dish on the regular menu for \$56.00, whoa! We perused the Special Menu and were pleasantly surprised, Steak

Tartar as a first course option? We chose that and Mussels in a Ginger/Leek broth. We also ordered an extra Kale Caesar just for giggles. Next ordered was Swordfish topped w/ Greens and a Grapefruit/Citrus Sauce and the Braised Short Rib w/ Pasta. On the menu we understood that you had to order drinks so two 6oz wines @\$12.00 a piece please. I'll have to look into that part. The first course came, both sizable and not skimpy at all. The Steak Tartar was served with thin toasted crisps and a nice Aioli smear on the plate w/the proper garnish of chopped egg whites, yolks, minced red onions and capers. It was well flavored and seasoned, maybe a few more chopped Cornichons, and a bit more Dijon and Worcestershire but now I'm being picky. I really couldn't believe that it was offered on a fixe menu, alone it would be a \$15.00 app. at the least. I would never normally order Mussels out, I've had too many bad experiences but here at Ella's I had total confidence and sure enough they were super fresh and of the Prince Edward Island variety. The best, steaming hot in a broth that we didn't waste a drop of, wiping the bowl with the last piece of buttered house made Focaccia. By the way the bread was so tasty, herbed and maybe made with some whole wheat flour. Now for the main attraction, out came the Swordfish beautifully presented and garnished, easily worth the \$25.00 alone. The Short Rib was served In a bowl with Penne Pasta which took

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me back a little. I was expecting a knife and fork number but wasn't sure whether to eat it with a spoon or fork? All concerns were lost on the first taste, so much flavor, the beef juices maybe finished with butter and wine to make the most amazing flavor. Scrumptious! The only critique would be maybe to use a papardelle or fettuccine but now I'm being trivial! LaKisha and I traded plates back and forth a few times enjoying this high end Surf and Turf. Having taken our time it was on to dessert. We chose the Lemon Coconut Tart, the Warm Brownie Ala Mode and a hot cup of Joe. All said this was probably the best meal since I moved back to Connecticut from Texas, that was in 2001. It was one of those dining experiences that you relive and tell all your friends about. The only problem was that LaKisha didn't want me to write them up so we could keep this gem to ourselves and make it our special place! Too good not to tell.

Another find was Brody's Market in Occum, where the f%\$& is Occum your thinking. Right next to

Versailles, where the f&@! is Versailles? Right next to Taftville, up past Norwich. My Blues Brother Jody Sheely had been telling me about Tom and Addie and Brody's Seafood and Deli. I met Jody at straight up noon and he had already put the order in, a Roast Prime Rib Grinder, Catfish Nuggets, and Fresh Cut Fries. Jody's my kind of guy, he grabbed a bag of Utz Chips and a couple of waters to get the ball rolling. Tom said a quick hello and then got busy in the kitchen. Addie, pronounced 80 talked with us for a long while and gave us a tour around the market. They had old pictures and items found upstairs on display, it must have been a real meeting place back in the day when all the mills were in operation. They have quite an extensive seafood selection for sale by the pound, Jumbo Sea Scallops, Steamed Clams, Fresh Salmon, Cod and other seasonal offerings. An amazing display out in the far reaches of Occum. On the way out I even ran into Colby, my salesman from City Fish In Hartford making a delivery. New booths

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Cooking with the Blues Continued

have recently been added, and we settled in, lunch is served. The grinder was delicious, the beef sliced thin and juicy the fries perfectly cooked well done, and the Cod Nuggets cooked to a nice golden brown and served w/ house made tartar sauce. Brody's is adding a full breakfast soon on weekends. My Chef Toque's off to Tom and Addie, I know the hours and hard labor that goes into their business, 80 plus hours a week. I wish them much success, it has already been a year with many improvements along the way. Take a nice drive up to Brody's and sit back and enjoy the great food and hospitality.

Happy Valentines Day To You All! Spend Time With Your Loved Ones. Invite A Special Friend Over For A Home Cooked Dinner. Call A Long Lost Friend To Say Hello. Stay Warm In The Coming Months.

~ Jack



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MONDAY, FEBRUARY 4, 2019 | 7:30 PM

Prepare for a dementedly fun time, as "Pig in a Wig" combines raunchy pop parodies, scandalous videos, over-the-top costumes and enormous wigs to create an evening of unforgettable entertainment and irreverent humor. In the Oasis Room. Tickets available at: www.skycasper.com

MONTY PYTHON'S SPAMALOT

SATURDAY, FEBRUARY 16, 2019 | 8:00 PM

The National Broadway tour of the Tony Award-winning Best Musical returns to the Garde to search for the Holy Grail.

EMERSON THEATER COLLABORATIVE PRESENTS
VIVIAN'S MUSIC, 1969

**FRI. & SAT. FEB. 22 & 23, 2019 | 7:00 PM
& SUNDAY, FEBRUARY 24 | 2:00 PM**

In the Oasis Room. A 14-year-old black girl, Vivian, was shot by a white cop, igniting one of the worst race riots in American history. No one knew anything about her: just her name, her age, and how she died.

THE HIGH KINGS: DECADE WORLD TOUR

SATURDAY, MARCH 2, 2019 | 8:00 PM

The High Kings, the true heirs of Ireland's folk heritage, return to Southeastern CT after multiple SRO performances at the Katharine Hepburn Cultural Arts Center, celebrating ten years of sell-out shows and topping the Irish Album and World Music Charts.

LYLE LOVETT & JOHN HIATT

SUNDAY, MARCH 3, 2019 | 7:00 PM

Iconic singer/songwriters Lyle Lovett and John Hiatt return to the Garde stage for an unforgettable night of intimate, acoustic music.

THE FAB FOUR: THE ULTIMATE TRIBUTE

FRIDAY, MARCH 15, 2019 | 8:00 PM

The Emmy Award Winning Fab Four is considered world-wide as the best Beatles tribute ever!

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SUNDAY, MARCH 31, 2019 | 5:00 PM

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LEWIS BLACK: THE JOKE'S ON US TOUR

THURSDAY, APRIL 4, 2019 | 8:00 PM

The hysterical and insightful Grammy Award®-winning stand-up comedian, actor, and author brings his highly successful The Joke's On US Tour! to New London.

NEW LONDON TALENT SHOW IX

SATURDAY, APRIL 6, 2019 | 7:00 PM

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