

Sound

Magazine

Volume 30
Issue 2
February 2020



Waves

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The Revivalists

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Sound Waves

February 2020

VOLUME 30, NUMBER 2

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SOUND WAVES is a
monthly publication

Send all inquires,
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subscription request to

SOUND WAVES
MAGAZINE
P.O. Box 710
Old Mystic, CT 06372

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Code Name Series

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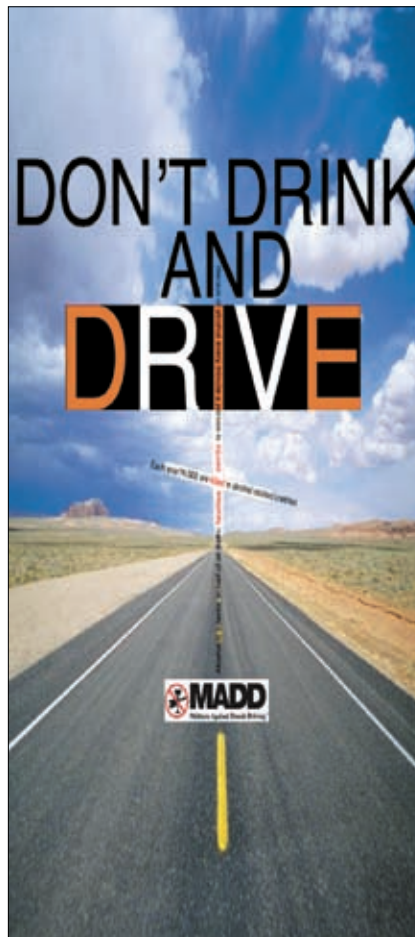
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Wherever books are sold

2 SOUND WAVES



IN TRIBUTE: NEIL PEART

One of rock's most adventurous spirits

(Music journalist Rex Rutkoski has covered Rush for many decades, regionally, nationally and internationally, including in-depth interviews with drummer and lyricist Neil Peart, who lost his battle with brain cancer in January.)

By Rex Rutkoski

A reviewer once wrote that for him Rush, the Rock and Roll Hall of Fame band, captured the sense of adventure in a song.

"Those things shouldn't be remarkable," Neil Peart said. "There is a sense of adventure about what we do. It's setting on an adventure."

It might be said that adventure, exploration, a hunger for finding out what was around the next bend, was the driving force of Peart's life, both professionally and personally.

That seemingly insatiable thirst for knowledge, for experiences, for challenging himself (and us!) raised the bar on artistry and how a life might be lived, despite terrible personal tragedy along the way.

Peart wouldn't take credit for raising the level of respect for drummers in rock, though he clearly did.

"In my era, the late '60s, when I really started getting serious, there were wonderful drummers who came over from jazz in King Crimson and Yes, Blood, Sweat and Tears and Chicago and others who all raised it to new levels in my mind," he said. "High musical values with a rock sensibility to me is the ultimate combination."

He always looked to jazz for musical inspiration, and wanted to apply that to the rock field, he added.

"A lot of guys have been part of that continuum. They raised the bar for me," Peart said. "They may not have been lyricists, but they stretched in different ways. There are not too many rules, except you have to be good."

GOOD, BETTER, BEST

Peart certainly was, receiving award-winning confirmation from the music industry year after year.

Whenever he saw a great drummer play, Peart said he just wanted to go home and practice.

"I get inspired by it," he explained. "There are two ways you can respond to greatness: you can cower in fear or get inspired by it."

He considered the late Buddy Rich as the greatest drummer who ever lived, and Peart produced two tributes to the Big Band era percussionist.

Like Rich, Peart and Rush followed their own path in holding to a determined belief in themselves.

REMAINED TRUE TO THEMSELVES

"I'm probably proudest of just that principle, that we resisted the whole machinery of the modern music world and remained true to what we thought was right," Peart acknowledged.

Musicians and bands just embarking on a career might say that following that philosophy is easier said than done. But Peart disagreed. His advice: "Just say no."

"That's a simple answer that some people never learn," he explained. "A record company might try to tell a band to do a particular song or a cover of a Tommy James tune. But all you have to do is just say no. What do you have to lose?"

ONLY ONE CHOICE

Peart said there were many times throughout his career where he had to do another job to be able to afford to do music that he wanted to play.

"To me, that's the only choice," he insisted.

Asked to assess the strength of Rush, he allowed, "I'd like to think it is

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things like conviction, sincerity, that everything we do we mean and everything we do we care about."

He said that the credibility Rush enjoyed was genuine and very hard won, and that fans could sense that it was real for the trio.

THEIR AIM WAS TRUE

"With a lot of bands, you wonder if they are trying to be good or popular," Peart said. "It's implicit in our music that we are trying to be good."

To that end, the source of creativity for Peart, one of rock's most intriguing lyricists, was excitement. "I get excited about things. The joy of creation is a small little spark," he explained, "when suddenly you realize it's going to work."

Peart was fascinated by the process of creativity. It's about "enjoying the mountain while we're climbing it," he explained. "I like both the process and the results," he said. "My favorite kind of job is one that is finished. But I do love the process of it."

EXPLORING THE GRAY ZONE

There is a spiritual dimension that is part of this creative process, he added, "but not in a religious sense. I'm conscious of the gray zone between conscious and unconscious ('Double Agent' on the 'Counterparts' album explored this gray zone)."

Many of his songs spoke about that moment between sleep and waking. "If there is a spirit and soul in between the conscious and unconscious, mysterious connections come about," Peart believed. "That's probably where we must reside. I've had my subconscious make decisions for me."

WHAT RUSH OFFERED

Ultimately, Peart wanted listeners to take a sense of optimism from Rush's music. "Absolutely," he said. "One of the fundamental things is the self-accentuation principle, transcending the tragedies of youth."

He appreciated being able to address some of the heavy questions of life. "Yes, I have the luxury of time (between albums) to sit and look out the window all day and feel I'm doing my job (compiling material for lyrics). There's a curiosity about life and interest in life and desire to have more. It's a luxury that I'm allowed to be contemplative. There are common interests and excitements I can take time to articulate for people. That should be our role." Rush has been thought of in some circles as a "thinking person's rock band."

NOT SEEKING ELITISM

That description is "kind of elitist," said Peart, "which I don't like." But it's certainly true that we think about what we do. Our music is a reflection of our interest. It is made by thinking people for thinking people. We never talk down to our audiences. I presume they are as smart as we are. Anyone who knows us should have the perception that we work hard and enjoy it. We pay attention to the real details. We take care to imprint our set of values on it. The same values that apply to our music extend through our organization."

WHAT IS SUCCESS

Success, when it comes down to it, is no more nor no less than the pursuit of happiness, Peart believed.

"It's a very underrated principle of life," he suggested. "Life is a process and happiness is too. All these things I've mentioned are part of the process. I know a lot of people are living lives that are much lower profile than mine, but are none the less happy. It's inspiring to see that. Happiness is not about economics, that's for sure."

We have lost in Neil Peart, 67, one of the music world's bright and inspiring lights, whose contributions will continue to bring happiness long after his passing.

(Rex Rutkoski can be reached at rexrutkoski@gmail.com)

MUSIC NOTES

"We Are Australian"

By Mark T. Gould

*"I came from the Dreamtime
From the dusty red soil plains
I am the ancient heart
The keeper of the flame
I stood upon the rocky shore
I watched the tall ships come
For forty thousand years I've been
the first Australian"*

I had to find him, because I knew he'd know what to do.

I had come back to the You Yangs, those glorious granite ridges just outside Melbourne, where, among the gum trees and plants, he, well, hangs out with his friends and family.

It was so smoky that I couldn't see very far. The fire devastation, which has ripped this country apart, wasn't present on the ground here yet, but, judging by the haze, it didn't seem that far away.

I remembered what my old friend and guide, Lennox Bud, had taught us:

"You have to look very high, and very closely amongst the tree limbs," he said. "If you do that, and you are lucky, you might see a koala up there."

But, this wasn't just a koala. It was The Koala, Clancy, the astute spokeskoala, not only for the residents of the You Yangs, the many kangaroos, wallabies, tawny frogmouths, echidnas, ringtail possums, and myriad other species, but the oracle, symbol and conscience of this great land, which, amid the terrible fires, was seemingly coming apart at the seams.

*"I came upon the prison ship
Bound down by iron chains
I fought the land
Endured the lash
And waited for the rains
I'm a settler
I'm a farmer's wife
On a dry and barren run
4 SOUND WAVES*



*A convict then a free man
I became Australian"*

Struggling through the smoke, from the fires so close yet so far away, choking and coughing, I carried on.

As I looked up and up, higher and higher, I thought about what had happened to this beautiful land, which we consider to be our second home.



25,000 square miles of destruction, covering about 15 million acres. 29 people killed. 2,000 homes destroyed.

One billion animals killed.
One. Billion. Animals. Killed.
Why?

While about two dozen people have been arrested and charged with setting fires, the answer seems much more complex, the rapid spreading of the fires resulting from record-high temperatures and decreased precipitation, fired by climate

change, global warming, which has dried the soil and vegetation and reduced water availability so much, resulting in a beautiful country that has, tragically, become a fire waiting to happen.

Sure, there are non believers and deniers, those who choose to ignore the science, who claim that the concept of climate change is a hoax.

"If anyone tells you, 'This is part of a normal cycle' or 'we've had fires like this before,' smile politely and walk away, because they don't know what they're talking about," Greg Mullins, former Fire and Rescue commissioner of New South Wales, told the Sydney Morning Herald.

"Climate change is super-charging our natural disaster risks," Mullins said. "I wish we were wrong, but we're not."

But, I thought as I scanned the treetops, maybe reasonable human minds can differ.

I needed a first-hand answer.

Which brought me to Clancy.

Hours passed. I was hot, tired. I had brought water with me, but I stubbornly refused to drink it. I'd brought it for any koalas, kangaroos or other wildlife I'd come upon who needed it to survive.

I was about to give up. Then, I heard a voice call out to me from high above.

"Hey, mate. Is that you?"

My head jerked up to the sky. I looked as high as I could, but I still could not see anything through the haze.

"Clancy, is that you?" I said, hopefully.

"It's me, mate. Cheers!!"

"But, I can't see you," I responded.

"That's all right, mate, I can see you."

*"I'm a daughter of a digger
Who sought the mother load
The girl became a woman
On the long and dusty road
I'm a child of the Depression
I saw the good times come
I'm a bushy, I'm a battler
I am Australian"*

I couldn't believe my good fortune.

I had found him.

"I was worried, man," I yelled up toward the treetops as I sat on a fallen limb, "I thought maybe you hadn't made it."

"It would take more than this to stop me," he replied. "But, I've been up here for a while, the ground is much too hot for my paws."

"My mum, Pat, is around here, too," he said. "And my old friend, Winberry, too, I think."

He sounded tired, but, in an odd way, somewhat upbeat, which surprised me, given the challenges he faced.

"But," he said. "I've haven't seen many of the other...."

His voice, now a bit shaky, trailed off.

"What happened?" I asked, afraid that I already knew the answer.

"It's just getting hotter and hotter for us," he said. "And, those in power don't seem to want to do anything about it."

*'I'm the hot wind from the desert
I'm the black soil of the plain
I'm the mountains and the valleys
I'm the drought and flooding rains
I am the rock
I am the sky
The rivers when they run
The spirit of this great land
I am Australian"*

"Don't get me wrong," he continued. "I know people care. I see them clearing brush, caring for orphaned animals, bringing us water, planting new trees. My friends, Roger and Janine, are doing heroic work."

"I know some famous folks are making donations, too," he said.

"I mean I love Elton John, I've heard some of his music, even up here, but, unfortunately, as good his heart and soul are, he's not in power. David Gilmour, too. I mean, \$21 million from selling his guitars, all going to fight climate change? DiCaprio? We love his movies out here."

"C'mon, that's brilliant!!"

"But, it's more than that," he told me. "We will always need the love and good will of those who plant trees, clear brush and bring us wa-

Continues Page 18
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All The World's a Stage

"Stars"

By Sue Menhart

Every Winter in New England I go outside onto my deck and look up. The stars are so bright this time of year. I see Orion's Belt, the Little Dipper and as if on cue, I turn to my left and see the Big Dipper. In high school, I received an A+ in Astronomy (don't fact check me!) as I was quite fascinated in what else was out there. I loved Star Trek, Star Wars, Close Encounters of the Third Kind... all of it. The course itself called for a lot of math and physics with discussions around clouds of dust and nebula and gravitational attraction, protostars, the Milky Way (such an awesome candy bar) and nuclear fusion and hydrogen and helium. Astronomical things. Rocket Science. I thought stars were so cool to look at (while actually superhot inside their core). They're shiny and bright and they twinkle. They stay alive for hundreds of billions of years. But what I remember most through my studies was how I felt: incredibly indelibly irreversibly teensy-weensy; you know... small. There's a whole lotta stuff up there and I'm just me. I'm just particles and atoms and molecules bouncing off each other, as it were.

Gazing up at the stars, I pondered things. I wondered, so what makes a rock star? An athletic star? A star CEO? A star politician? Particles and atoms and molecules yes, but what else is it? What astronomical

reactions are at play? Some would say what makes the human kind of stars are charisma, talent, likability, accomplishments, notoriety, personality and such. The majority of the humans who come in contact with these "stars" agree they are indeed, stars. So

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therefore, we call them stars.

In the music biz sometimes we call each other "rock stars" I think to make us feel better about ourselves, to not feel so insignificantly small. But the truth of the matter is, everybody can't be a star. There's not enough room on the planet. Or is there? I think if you want to be a star, whatever your field, if you simply allow the things inside your soul (what is a soul made out of?) to come out freely and truly, to want to be somebody, to want to "matter," you can become, the perfect human star, whether or not the majority of people in the universe agree with your own assessment.

I like stars. I used to want to be one (the Rock Star kind.) But now I'm happy with a nice warm meal once in a while, plenty of toilet paper and a couple gigs a month. You can go ahead and call me a Rock Star if you want though.

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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BAR FLY JOURNALS

By Stephanie Shawn

Hello, My Sweet Bar Flies..Happy Valentine's Day!! I hope you all have someone special in your life to share this day with. If not? Meet up somewhere and try and find someone. Chocolate Stroll in Westerly on Thursday the 6th! 30 different venues! Sounds like a great way to meet someone!

Went to ANGIE'S PIER 27 in MYSTIC for the NFL Playoff games with MICHELLE BABS. Had the best Buffalo Chicken Pizza i have ever had! Beautiful ELENI was Bartender to the Stars that day, and all the usual suspects were on site. AL DROUIN, ROD ACKLEY, RON, FUZZY, BRAD ACKER, DEB and PEGGY, KIMMY

and ROBIN, PAMELA ROSETTA and of course Editor DAVE POTTIE, oh and the other DAVE POTTIE, CHEF DAVID! Had a blast! And somehow Babs and I won the halftime pool! Go Chiefs!

Then we road tripped it half a block to the MBAR to see the ever talented and handsome DAN WATSON! What a fun group on hand to watch Dan! Everyone up and dancing including the beautiful ladies at the front who were up and swinging their hips and clapping their hands to each song! So much fun! We met an interesting new friend, JASON WEEKS! And we hope to see him around at future Mystic events, as he's in town now! Also, bestie from my old days, KEN SORENSON was there to watch DAN perform. Miss you!

So just returned from Girl Trip to Cancun and then went to Su-

per Bowl Party at the WESTERLY YACHT CLUB the following day! Great time at both places.

Cancun will never be the same! MONKEY BUSINESS HOOKAH BAR was off the Hook..hahaha. Got another tattoo. Sailed on a catamaran to ISLA MUJERES, golf carted all around the Island, took the high speed ULTRAMAR to Cozumel, fell down the stairs at FROGGYS, I now have a cankle, snorkeled thru MUSA, hung out with FRENCHIE and RAY RAY DONOVAN, watched LINA poison a woman, met many sketchy people and I could go on and on..but

As I said , the next day after return-



6 SOUND WAVES



ing from that debauchery filled Girl's Trip celebrating TAMI'S Birthday, with LINA & TRISH, I hit the YACHT CLUB and poisoned myself again!

The spread they put out was phenomenal! LARRY GAVITT along with too many others to count or mention, but Hi Everyone, cooked and prepared anything and everything! Lobster mac and cheese, stuffed mushrooms, olive trays, shrimp cocktail, french dip with a pickle sliders, chowder in a bread bowl and on and on!

I'm tired..I'm going in for a nap! Oh, what a game! Enjoy your month and I'll talk to you soon!

Love you my Sweet Flies! Ciao!

BRADLEY

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Bjorn Ulvaeus**
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JUNIOR MACK

Self-taught at the age of nine Junior Mack's soulful style is rooted in gospel and blues. His vocal influences have been The Soul Stirrers with Sam Cooke and Paul Foster, plus The Sensational Nightingales with Reverend Julius Cheeks early on with a later influence being Gregg Allman.

Mack's guitar playing has been influenced by the likes of Duane Allman and Dickey Betts. He has worked or shared the stage with a virtual who's who of contemporary blues including The Allman Brothers Band, Derek Trucks, Robert Randolph, Government

Mule, Joe Louis Walker, Lucky Peterson, and the late David Honeyboy Edwards.

If you venture to the Village and the world renowned blues club Tera Blues, you're bound to see Mack as he has a long standing regular gig there. And for nearly fifteen years he has been lead vocalist and guitarist for the Jaimoe Jazzz Band.

In honor of Black History month you can expect Junior Mack to not only play contemporary blues in his usual energetic style but to breakout his acoustic guitar to bring us back to the roots of blues as it was.



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21 **T.M.I.**
7:30pm

28 **James Harris**
7:30pm

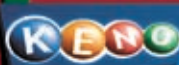
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BAND DATES

ANDY & BETHANY

4 - Angie's Pizza, Mystic, CT 5pm
5 - Steak Loft, Mystic, CT 7pm
21 - Breachway Grill, Charlestown, RI 7pm

ANDY CHANEY & FRIENDS

6 - Rocks 21, Mystic, CT 6:30pm
7 - Shipyard Tavern, Mystic, CT 7pm
8,29 - Vineyard, Stonington, CT 2pm
13,27 - The Irons, Mystic, CT 5pm
14 - Daniel Packer Inn, Mystic, CT

ATLANTIC AVE BAND

17 - Phoenix, Pawcatuck, CT 8pm

AZALEA DRIVE

9 - Municipal Building, Groton, CT 3-5
29 - Harp & Hound, Mystic, CT

BETHANY AND KEN

7 - Breachway Grill, Charlestown, RI 7-10
15 - Calabrese Club, Westerly, RI 7:30-10:30

BOWEN

15 - Stoney Creek, Mashentucket, CT

BRAIDEN SUNSHINE

14 - The Manhattan, Southington, CT 7-10pm
16 - Pass the Guitar, Westerly, RI 1:30pm

CARLY MCGILL

21 - Shipyard Tavern, Mystic, CT 7-10

THE CARTELLS

6,13,20,27 - Norwich Inn, Norwich, CT 6:30pm
6 - Casa Mia, Rocky Hill, CT 6pm
7 - Marriott, Mystic, CT 7pm
8 - Parrot Delaney, New Hartford, CT 8pm
15 - Bill's Seafood, Westbrook, CT 7:30pm
19 - Knickerbocker, Westerly, RI 7:30pm
21 - Maple Tree, Simsbury, CT 8:30pm
23 - Donahues, Madison, CT 4:30pm
28 - Maugle Sierra, Ledyard, CT 6pm

DARIK & THE FUNBAGS

14 - MGM, Springfield, MA
15 - Tipping Chair, Southington, CT
22 - MAGS, Seymour, CT
28 - Barcode, Orange, CT
8 SOUND WAVES

29 - Chicago Sams, Cromwell, CT

EIGHT TO THE BAR

7 - Museum of Art, New Britain, CT 5:30-8pm
8 - Swing City, Cambridge, MA

THE FAKE EXPERIENCE

28 - Sneekers, Groton, CT 8:30-11:30

FRANKENPHIL

6 - Tap Room, Westerly, RI 8pm
7 - Dan's Place, W. Greenwich, RI
8 - Sherman's, Southington, CT 8pm
14 - McBride's, Providence, RI 8pm
20 - Scotch Plains, Essex, CT 6pm
27 - Public House, Old Lyme, CT 6pm

HIT PLAY

8 - Sneekers, Groton, CT
28 - Music Lady, Plainfield, CT

JAMES HARRIS

5,12,17,19,26 - Daniel Packer, Mystic, CT
7 - Maugle Sierra, Ledyard, CT 3pm
8 - Latitude 41, Mystic, CT 7pm
12 - Main Street, Stonington, CT 5pm
13 - Water St Tavern, Mystic, CT 10pm
15 - Tuscany, Uncasville, CT
20 - Perks & Corks, Westerly, RI
21 - Iron's, Mystic, CT 5pm
23 - M/Bar, Mystic, CT 4:30pm
28 - Angie's, Mystic, CT 7:30pm
29 - Rocks21, Mystic, CT 6pm

THE LOCOMOTIVES

7 - Blackledge, Hebron, CT
22 - Steady Habit, Higganum, CT
29 - Toyos, Colchester, CT

MENHART SISTERS

19 - Steak Loft, Mystic, CT 7-10pm

NICK BOSSE

8 - Phoenix, Pawcatuck, CT 8-11
14 - Woods Tavern, W.Greenwich, RI 8:30-12:30
15 - Shunock River Brewery, N.Stonington CT 6-9
22 - Calabrese Club, Westerly, RI 7:30-10:30
26 - Mystic Pizza II, N.Stonington, CT 7-10
28 - Elks Lodge, Groton, CT 7-9
29 - Haversham, Westerly, RI

NORTHERN ROOTS

8 - Phoenix, Pawcatuck, CT 8-11pm

PIRATES FOR PEACE

21 - Sneekers, Groton, CT

RAMBLIN' DAN STEVENS

4,11,25 - Nightingale's, Old Lyme, CT 6pm
13 - Note Kitchen, Bethel, CT, 4:30
15 - Daniel Packer, Mystic, CT 10pm
16 - Christ Episcopal Church, Westerly, RI 2pm
22 - Moodus BBQ, Moodus, CT 8pm

26 - Bee & Thistle, Old Lyme, CT 6pm
28 - Blackledge, Hebron, CT 6:30pm
29 - Noble Jay, Niantic, CT 5pm

REMAINING OUTLAWS

14 - Woods Tavern, W. Greenwich, RI 8:30-12:30

RIVERGODS

22 - Bill's Seafood, Westbrook, CT 7-10pm

SEX & CANDY

7 - Tipping Chair, Southington, CT
21 - Olive Bar, Unionville, CT
22 - Elm City Tap Room, New Haven, CT

SUE MENHART

21 - Rocks 21, Mystic, CT 6-9pm

SUGAR

15 - Waters Edge, Westbrook, CT 8pm
22 - Phoenix, Pawcatuck, CT 8pm
28 - Rooftop 120, Glastonbury, CT 8:30pm
29 - Blues Cafe, Newport, RI 10pm

WILD NIGHTS

7 - Black Dog, Niantic, CT
28 - Phoenix, Pawcatuck, CT 8-11



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Aztec Two-Step

16 - Bread Box, Willimantic, CT

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25 - College St., New Haven, CT

Ice Cube

21 - Mohegan Sun, Uncasville, CT

Johnny A.

28 - Met Cafe, Providence, RI

John Nemeth

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

Popa Chubby

16 - Infinity Hall, Norfolk, CT

Pure Prairie League

23 - Odeum, E. Greenwich, RI

The Revivalists

28 - Foxwoods, Mashentucket, CT

The Weight Band

14 - Infinity Hall, Hartford, CT

The Wood Brothers

7 - College St., New Haven, CT



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By Jon Persson

The Revivalists Craft A Unique Sound

The Revivalists bring their unique sound to Foxwoods on February 28, the first show in their latest national tour that kicks off 2020 for the New Orleans-based band. This comes on the heels of a busy, and successful, 2019: 410 million streams of their music, selling out Red Rocks in Colorado, the Beacon Theater in New York, and on an especially memorable night, opening for the Rolling Stones.

Of course, the band has its origin story as well, when young musicians joined together with the sole aim of playing in a band that allowed them free reign in the creative domain. At first there were four members, drawn to the music haven of New Orleans to attend school; in fact all eight of the present lineup are transplants to that city. In the early years, starting in the fall of 2007, recalls bassist George Gekas, they would play shows for “for \$100 and a pizza.” Things “snowballed for them,” he continues, until they were playing 300 shows a year on tours that lasted 10 or 11 months in a year. They were, he adds, “lucky that people took us under their wing, which opened up a lot of avenues” for the band.

Living in New Orleans naturally exposes one to endless and exemplary presentations of music, some expected and some not: one may simply “walk outside and 300 people go by in a funeral procession with a 15 piece jazz band,” George notes. Or, you may find musicians “busking on a corner in the French Quarter, playing really good Dixieland jazz, professional musicians playing for fun.” Sometimes, he notes, as “a musician you just want to do it” for the sheer joy of playing.

In time the band grew to include the current lineup of 8 members, with two drummers, pedal steel guitar, sax, trumpet, and keyboards to fill out the guitars, bass, and vocals. New Orleans was the incubator in which the band matured, yet the band did not fall into a new rendition of the New Orleans' genre: “our sound,” George says, “is versatile, not able to be pigeonholed; whatever the muse says” when the musicians get together to play. Their “biggest influence comes from playing together,” he adds. The result, recognized by chart-topping success in the Alternative category, is diverse and unique, sometimes jarring with intensity or energized with soul, at times stripped down to bare simplicity. A cover of the Bee Gees To Love Somebody is a crowd-favorite example, a slightly countrified version with David Shaw's plaintive vocals creating a sound on a spectrum far removed from the original, yet compelling and easy to listen to. The band generally does 2 to 5 cover songs when touring, something to surprise the audience between selections of original songs from the band's albums.

Now well established as a recording and touring band, the members have settled into life as residents of New Orleans, with homes and families and, stability. The constant rhythm of nightly shows, all part of building a fol-

lowing while trying to survive as a band, is today subject of fond memories and one assumes, endless stories. These days the band tours “like a well-oiled machine,” with a schedule that allows predictability in the planning of life and meeting of responsibilities. This is matched by the continued indulging of creative impulses and the audience-fueled energy of playing on stage, the best of all worlds for the members of the band.

A new album, Take Good Care, is available now, featuring Alternative hits Oh No, Change, and All My Friends. In 2019 the band had a breakout platinum hit titled Wish I Knew You, and they released a live studio version of Oh No, recorded at the FAME Recording Studios in Muscle Shoals, Alabama. They also appeared on Austin City Limits and NCIS: New Orleans.

As The Revivalists have become more successful, a desire to give something back has lead to the establishing of a philanthropic fund called Rev Causes, which will donate one dollar from every ticket sold at 2020 tour dates to causes which include “music education in school, gun violence prevention, and mental health in the music industry,” George says. He notes that the latter has “become a topic of discussion, as a lot of people are isolated” in the music industry, experiencing “super high highs and low lows” as they go from the unhinged energy of live performances to the routines of everyday life. It can be helpful just “knowing that there is help out there,” he says. The band is also promoting an Australian Wildlife Rescue T-shirt with 100% of proceeds going to benefit WIRES, a wildlife rescue organization in Australia working in response to the fires ravaging that country.

The popularity of The Revivalists will certainly be effective in supporting these causes as they tour the nation; and, George notes, “the life blood of this band is the live show.” He compares touring to being on a ship going “port to port,” adding there's “no better feeling” than playing on stage; it's “really cool when you're up there playing a song you really love.” The band's devotion to producing great shows was rewarded last year when they were chosen to open for the Rolling Stones at a show in Florida. It was a make-up concert after Mick Jagger's heart procedure, and the experience was a “surreal moment for all involved, a privilege to open up” for the original legends of rock. They were then able to “share time with them between shows,” with “a handshake from everyone.”

At Foxwoods on February 28, the Revivalists will be the main act, with Tank and the Bangas opening. This first show of a tour that will take them to “various places across North America” is also a homecoming for George, a Connecticut native. The rest of the band includes David Shaw on vocals and guitar, Zack Feinberg on guitar, Andrew Campanelli on drums, Ed Williams on pedal steel guitar, Rob Ingraham on saxophone, Michael Giradot on keyboards and trumpet, and PJ Howard on drums and percussion. More info may be found at www.therevivalists.com.

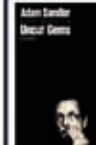


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LOCAL BEAT

“Sexy Art and Rockin Music at New London’s Premier Winter Event: The Hygenic Arts Salon Independent Rock House Fix”

By Andrew Krebs

Twas a swell weekend in New London for the “Hygenic” Gallery’s “Salon des Independents” Art Show featuring artists and musicians of all skill levels from around the CT and RI area.

The gallery was filled with the usual locals showing off their inuendo-filled paintings. As I head down to the gallery stairwell I found a nice flower cloth tapestry hanging on the wall with green and red petals across from a beige oil painting of a caravan of camels wearing mascara. Once in the basement there was what looked like a high-detail watercolor of crossed femurs titled “Bones” by Aubrey Standish, a bodyscape, Garland’s paint splattered buttocks, and Jana’s chocolate covered bathtub boobies. On the less sexual side of things there was bright orange beaked toucan by Zoe Kincy, a rough blocky Mondrianesque acrylic and an equally as Mondrianesque “Meet Mauve” tree by Sue Struck. Most impressive was the space-art, including Lynda’s celestial whale riding a sleeping baby into outer space, a supernova painting and clouds of Jupiter, and Norman’s intergalactic candyland painting.

Upstairs I was bombarded by more sex symbolism: smooth technicolor penises and rough floral ones, “Dead Girls’ Dance” by goth artist Joe Rivera, and Stevie B’s “Messenger:” a firey devil ape with a victim hitlist (in which Dorian appears). There



was also plenty of gray matter and dark matter: a black haired woman devouring chocolate syrup and political art including a king chess piece superimposed over a map of the US (a metaphor for Trump perchance). Snakes strangled what looked like a bald eagle in another painting, another possible political metaphor in these politically polarized times. Most impressive however was Eddie Lopez’ spectacularly bright oil rendition of blazing steel skyscrapers of Downtown Manhattan, sexy big-lipped kitties, abstract pastel drawings by Kate Tolmie, Warhol, stained glass and “cool beans.”

Next I turned the corner to the Telegraph music store to check out Sarah Golley get “real weird real fast” with foreign Gregorian-like chants and layered multitrack harmonies on her composition “Treadmill of Thought.” The voices were densely multitracked on . . . layer after layer . . . almost maddening in their minor and diminished arpeggiations as the singer played beautifully strident piano chords and rapped her blues chant “gathered all the pieces slip-pin through the cracks” with descending chromatics. Next Sarah played a passionately weird piano ballad about tiny atoms and hairs on people’s pores. “Who cares what they think . . . I don’t need permission to be what I already am” she sang, like a young woman coming into her own with “laughter filling

her flesh with nebulas.” She slid in “To Our Graves” by playing flowing piano like a waterfall with layered vocal chanting. Yet Ms. Golley’s lyrics were not without heartache as she sang about “needing me to want you so much if you never wanted me in your universe.” She ended her set impressively with demonic mouth noises and doo-wop harmonies (all by herself)!

Next on the Telegraph “Rock Fix” stage were CT College band Boatweiler who proclaimed that releasing an eponymous debut album was the most “emo” thing one could do. Jason Simpson caught some close-ups of the square-jawed vocalist sing his heart out . . . wailing intense vocals soft with emo sensitivity. He sang nice harmonies with crunchy guitar picking on their song “Cinderblocks.” “Saturday Night” concerned getting drunk and going to sleep as things start to spin and you open yourself to a special someone you’re thinking of as you embrace the sky after many years. Finally there was the jangly “Count the

Days” about “loving gasoline” (!? Or did I mis-guess the lyrics). Rich Martin, owner of The Telegraph music store (and record company) has done a good job of turning his music store into a part-time performance space for bands to play in so he can pay off expenses and bring people in the community together in the process.

As I made my well-known January trek up Golden Street from the gallery-and-music store turf, I stumbled across an ambient techno band playing at the corner of Green Street across from the Dutch Tavern. A weird trance band played ethereal stereo sounds consisting of every possible New Age music influence: Pink Floyd, Tangerine Dream, Eno and film composer Mark Isham rolled into one. There were real instruments, not just synthesizers, and I enjoyed the fragile yet punctuating sounds of the alt-ensemble after sharing a beer at the Dutch with alterna-icon Jay Simpson. The crescendo dropped cymbals with shimmering brass and sitars, and the

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scene at this little corner of Green Street consisted of not just music but more art too: paintings of blue tigers and gas masks . . . tube synthesizers (and I don't mean vacuum tubes) and men wearing long, polished shoes.

As I finished walking to the top of Golden Street (after the Green St. corner), I finally witnessed the early half of the "Rock Haus" show . . . early enough to catch "Secret Lita" play their set when the crowd was still sparse (around 8:30 pm). I stayed long enough to see "Dog-bite" featuring Hugh Birdsall of Reducers fame. The band definitely had a country influence with their fiddle player and Hugh showed off his vibrato tenor singing as well as his deft guitar solos (on an acoustic guitar no less)! Their bassist was a young bearded and wild longhair and their sax player was smooth on such tunes as "Morning Comes" in which the lead guitar followed the melody of the fiddle. This band showed off plenty of doo-wop harmonies and groove tunes sounding

straight outta the 60s, and the sax man honked staccato horn notes which punctuated the rock n roll on the chipper "Finding Jesus." Birdsall's best, most cheerful guitar solo slides were unexpectedly played on songs about hell (of all things). There was plenty of fiddle and guitar-driven ballads with gentle fingerpicking with descending basslines during the band's technicolor light show which ended with the drummer's screaming.

Fans of independent original rock music and art culture should check this "Hygenic" art and music festival out next January if you missed it this year. It's the most exciting thing happening in New London all winter!





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PEACE IN PIECES BETTY FOX BAND

Betty Fox Band "Peace in Pieces" Foxy Cavanagh Productions

Blues/Soul/Funk singer-songwriter Betty Fox is fast becoming a force in the blues scene. She sings with gut-wrenching soul and precision with roots in Gospel and southern soul. Her and her band have opened for Mavis Staples, Ronnie Earl, Lucky Peterson, Ana Popovic, Marcia Ball and more. The band has performed in the International Blues Challenge Finals, the Tampa Bay Blues Festival, the Daytona Blues Festival, and many more. With a voice similar to Mavis Staples – a growl when she needs one, tenderness when she needs it, all with a vocal range and prowess this writer has not heard in some time – Betty Fox is indeed a force to reckon with. Her third release "Peace in Pieces" contains 14 new original songs with solid musicians backing her up including: John Nelms – electric guitar, Barry Williams – bass, Chris Peet and Jake Winebrenner – drums, Spooner Oldman – Wurlitzer electric piano, Clayton Ivey – organ and grand piano, Brad Guin – sax and Ken Watters – trumpet. The album was recorded at FAME Recording Studios in Muscle Shoals.

The opening track "Green Light" is Gospel-like and powerful while "Winter's Cold" is pure soul. The seventh chord-heavy ballad "Marie" is simply a beautiful song. "Sweet Memories" is 60s soul with punctuating horns and a catchy guitar lick. The title track "Peace in Pieces" is upbeat and funky and is a glorious joy to listen to. Fox owns the mic in the passionate minor key per-

14 SOUND WAVES

cussive "Let Go or Be Dragged" while "Runnin' Back to You" is a torch song heartbreaking ballad. There's more 60s soul in "Feels So Good" followed by the lullaby ballad "Sweet Goodnight." The slow funk and jazzy "Magnificent Hallucination" is followed by the percussive and mysterious "Shattered Dreams & Broken Toes." "Rising Strong" is a fun swing number and "Fireflies" features acoustic guitar in a southern soul style. My favorite tune on the album is the closer "'Til The Storm Passes By." This jazzy, Gospel song is sure to be a classic.

Link:

<http://bettyfox.net>

- Sue Menhart



Chris Shutters & Jimmy Burns "GOOD GONE BAD" Third Street Cigar Records

Chris Shutters is a gifted songwriter, guitarist and vocalist who is a 2-time National Blues Champion. He was also voted best artist/songwriter of Chicago in 2010. Chris tours with an impressive array of musical talent such as Kofi Baker, son of legendary Ginger Baker from the band "Cream", and includes another rock great Corky Laing from "Mountain".

Chris also performs solo, with "The Chris Shutters Band" (CSB). Chris has opened for such high-profile greats as Bad Company, Johnny Winter, Ted Nugent, Molly Hatchet, and Eddie Money.

In Chris's latest project he collaborated with the great Jimmy Burns where together they gave birth to an excellent

Blues CD called "Good Gone Bad". A little about Jimmy Burns...

Jimmy Burns (born February 27, 1943) is an American old school blues singer/songwriter now in his mid-70's. Although he was born in the Mississippi Delta, Jimmy has spent nearly all his life playing clubs in and around Chicago. After years of shuffling playing place to place he started a long residency playing at Chicago's "Smoke Daddy Club". It was there that DelMark Records signed him a record deal after hearing only one set of his music.

So, when my publisher asked me to review the "Good Gone Bad" CD I was excited to see where this musical marriage of Chris Shutters and Jimmy Burns was going to lead and I have only three words for you; Pure Blues Perfection. So, let's get to it...

Right out of the gate, their very first track "Good Gone Bad" was like blues in overdrive. While listening to this high-octane performance I smiled and thought to myself this one is a real mover and shaker.

Track two – "Stop the Train" has great vocals and spiced up with a bluesy harp playing in the background. Very comfortable and feel good blues like slipping on your favorite pair of worn-in jeans.

Track three – "Can't Play the Blues Like BB" really shows off great guitar & bass playing, harmonized vocals and a great drummer too. This entire project without a doubt is a gathering of very talented, and seasoned musicians.

As a matter of fact, Chris has different musicians on every track. The only constant is Chris Shutters and Jimmy Burns. The CD includes an insert with all the song lyrics and lists the musicians who played them.

Track six - "Poor Boy Blue" has the lose feel of bluesy jam session at BB King Blues Club as I've listened to many times before. Quality blues is intoxicating and Poor Boy Blue is no exception.

However, in my humble opinion I have to share that maybe Track 7 "Living the dream", and Track 10 "The Book of Life" doesn't belong on this CD. They don't feel like a good fit with the other tracks BUT I still give this CD a strong BUY recommendation. Anytime you like more than half the songs on a CD – you have a winner, and for blues lovers this will be the best \$9.99 you ever spent.

You can buy this CD at CD Baby. The link is: <https://store.cdbaby.com/cd/chrisshutterswithspecialguestj>

We at SOUND WAVES pride ourselves on catering to our readers and If there is any particular band or genre of music you would like me to review LET US KNOW. We would love to hear from you.

Until next time – Adrian Webb



Brian Jai "You Deserve It" THR Productions/ The Formula

R&B/Soul artist Brian Jai from Montville, Connecticut is a multi-instrumentalist, songwriter and producer who owns The Hit Room (THR) Studios and The Rhythm Lounge, both located in New London, Connecticut. He is 22 years old.

His latest album "You Deserve It" contains 13 original songs written by "The Formula" with Brian serving as the main recording engineer. It is a flawless, polished, modern, visionary, mesmerizing, radio-ready product that should be on Top 40 radio right now. While listening to the unique recording techniques employed here, with surprise tonalities throughout, I couldn't help but think I was getting into Brian's head, similar to how Brian Wilson of the Beach Boys created art, or like John Lennon. You feel like you are listening to something important.

The songs are all orchestral, while Brian's sweet vocals, similar to Bruno Mars or Usher, weave in and around the melodies with heavy use of dissonant and consonant harmonies. The overall musical style is R&B, and so are the lyrics, but you get the feeling this artist can do anything. The "You Deserve It" album is groundbreaking and cutting edge and could become the exemplar of modern R&B with its dynamic and polyphonic textures and sparse overtones.

The opener "Reaction" features multi-

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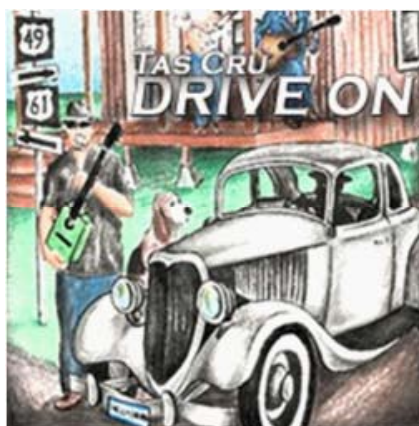
ple vocal modulation techniques while “NSA” is soulful and pristine. “Act It Out” features soul singer Alyxa as Brian duets in a unique composition. The production on “Do You Right” is just astounding as Michael Harmon assists with the engineering. Brian stretches his vocal range on the explicit content “Details” while “Signs” is upbeat and positive, a dance number that needs air-play now. For “Animal Behavior” the production team has managed to replicate animal-like sounds in this cinematic and mystical tune. “Gimme Dat” features MoeSteele in a bold, powerful, purposeful rhythmic song.

The title track “You Deserve It” is simply a masterpiece with Brian’s passionate vocal delivery utilizing multi-layered and interconnecting melody lines. “One in a Million” is esoteric and magical using a traditional R&B chord structure that gets a fresh new take with help from Edwin Ramos on the engineering. “Stay With You” features multiple unique discordant harmonies while “Lie to Love” spotlights soulful singer Tori in this catchy, radio-ready duet. The closer “Release” has an old-school vinyl-sounding intro in this throwback tune. Brian’s vocals are downright moving as he powerfully pleads and pleads, while the song builds and builds to a climactic ending. It leaves you wanting more. I highly recommend checking out this important album!

Link:

<http://brianjaimusic.com>

- Sue Menhart



Tas Cru

“Drive On”

Subcat Records

New York Bluesman Tas Cru (a.k.a. Rick Bates), singer-songwriter and guitarist, has enjoyed a long productive career in the blues world garnering such accolades as a Blues Foundation Keep-
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ing the Blues Alive Award in 2014 and a Blues Music Award 2018 nomination. His eleventh release “Drive On” incorporates ten new original songs with plenty of surprises. This time he welcomes special guests Anthony Geraci on piano & B3, Anthony Terry on sax and Gabe Stillman on slide guitar. With exquisite production and top-notch musicianship throughout, “Drive On” is a completely enjoyable listen, especially the vocal harmonies strewn throughout by Mary Ann Casale, Leanne MacRaye and Cary Manse-Neal. These choir-like harmonies set this blues record apart from the rest.

The blues shuffling opener “That Lovin’ Thang” is driving and purposeful with catchy licks and unexpected chord changes, with smokin’ vocal harmonies, tenor sax and some Geraci B3 that does not disappoint. “Money Talks” features Stillman on slide guitar while Cru throws down some righteous talk-singing. The title track “Drive On” with its cool resonator effects is funky and spacious with a lick that doesn’t quit. For the ballad “Cry No More” Cru’s baritone and in your face vocals will lure you in while some sweet acoustic guitar accompanies. “Kinda Mess” is a rockin’ boogie reminiscent of the one chord “Shake Your Hips” which also features some fun, screamin’ sax.

“Shookie Shake,” sure to be a live audience crowd pleaser, will get your feet tapping and highlights some outstanding vocal harmonies. The undeniable talent from the musicians on the album shines through on the instrumental ballad “In This Moment,” a beautiful and unique composition. Cru gets down on some harmonica in “Memphis Blue” also with sing-along harmonies and boogie piano. The closer “Devil in Your Heart” is a minor key resonator-infused haunting duet between Cru and Casale that will make your heart ache.

Tas Cru is currently touring with “His Band of Tortured Souls.”

Link:

<http://www.tascru.com>

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COOKING WITH THE BLUES

By Jack Chaplin

Well, Jan. 2020 started not so well! I came down with the Type A strain of the flu. It came on over a few days, and it got so I couldn't walk 100 feet I was so out of breath. I thought I had pneumonia. I couldn't sleep, and at 1:00 am on a Sat. morning I woke LaKisha and said I had to go to the ER. I went downstairs and struggled to get a breath. I drank a cup of hot black coffee with honey and some warm water with lemon, cayenne pepper, and honey to some relief. I thought this might be it, and I had seen the news, 2900 people had passed from the flu. I wondered if I was going to be 2901. I even had LaKisha write down the what-ifs and where the jewels were buried! Remember how our Mothers always told us not to leave the house without clean underwear. Well, I heard mine ask me to take a shower and get cleaned up before leaving for the hospital. I was so bad I had to be wheeled in, I was gasping for air.

The ER was overrun with patients, and I had to wait for a while. Dr. Ferguson attended to me, and I will be forever thankful. After many tests, it was determined that I had the flu and I was going to be staying for a few days. The NFL playoffs were on, and I didn't want to miss my Patriots. Beds were few, and many patients were getting sent by ambulance down to Yale-New Haven. The nurse in charge was very kind and said to be patient. She had a plan. The patient next to me was being released, so I was moved over there, it had a TV and all. I got to watch the game up until the 2:00 minute warning, it time to move up upstairs. I was given a private room with a nice window view. I was well attended to 24 hours a day, literally. I was poked, prodded, and stuck with needles at all hours. I couldn't sleep even if I had wanted to. As it was, I didn't sleep for more than 45



hours; it took a few days before I could breathe halfway normal.

The food was excellent and my hats off to the kitchen crew, I have to give them some props, job well done. I could order off the extensive menu from 7 am to 7 pm with breakfast, lunch, and dinner options. I had a few dietary restrictions but had plenty to choose from. Omelets, fresh fruit, yogurt & granola for breakfast. Greek and Chef salads, soup, and all sorts of fresh vegetables for lunch. Choice of 5 or 6 entrees for dinner, Meatloaf, Broiled Fish, Chicken, Lasagna, and more, just like room service in a 5 Star Hotel. After four days of testing, X Rays, medicine, and rest, I was finally released,

I felt like I had been let out of the pen. Having been so sick, the little things mean so much to me now, the sunshine, the birds singing, being home with my loved ones, my dog Axel and my cat Vanessa. I am so thankful to my restaurant family for holding it down while I was away, they shined. I had visitors come to visit. Pastor Jack Madry and Michelle from church, Josh F., Cassius, Teddy, Yehuda, my sisters

Pam and Holly, my nieces Mia and Maddy, my nephew Matt, my son-in-law Wes, and of course Titus and my daughters Rachel and Luci who kept close tabs on me as well as daily visits. LaKisha was there every minute; she even slept over the first night! I am blessed to be so loved, especially at a time when I was down so low. As I write this, I am still recovering but getting better each day. I want to thank all the well wishes and calls that I have received from so many! God Bless!

LaKisha had a birthday, and I wanted to take her out for a special dinner. Our Peerless Leader, Dave Pottie, had told me about a restaurant Ratatouille in E. Hampton, kind of out in the boonies. It had been on my radar for a long while, a high-end French Bistro with a very ambitious menu. Crepes, Charcuterie, and all the classic dishes you would expect and high end prices to match. On the way over jokingly, I told LaKisha that I hoped it wasn't going to be the Ocean House experience revisited, high expectations, and an underwhelming experience to say the least. My sister Holly joined us, having driven over from R.I. on a cold, snow squall winter's night, what a trooper! We had reservations and were seated promptly; the restaurant was fairly busy for a stormy Thur. night. It has kind of a funny layout, the kitchen and bar are up a short flight of stairs, the waiter has to go up and down constantly as did the busboy. The chef coat clad gentleman who I assumed

was the owner watched over the dining room darting back and forth into the kitchen but gave us no personal attention or recognition. We were hungry; I didn't eat most of the day in anticipation of a fine dining experience. LaKisha ordered a glass of wine, Holly and I passed. The wine list had a wide range of wines at all price points, some costly ones, I think there is some serious money out in those hills! Felix, our waiter gave us the specials rundown; one thing struck me funny; they offered up about four different soups in addition to the three that were on the menu. Why would you offer that many on one night? LaKisha and I ordered Onion Soup (\$12) and were very pleased; Holly ordered the Fish Soup (\$15) which came out cold, the cheese in it didn't even melt, back to the kitchen. Back out it came, I gave it a taste, bland like unseasoned lobster stock! Wrap it to go, please, we left it next to the table when we left purposely! Up next was a table-side prepared Caesar Salad for two, (\$29), I asked Felix, our waiter, if he could put it on three plates, no sweat! It was tasty; at this point, I was feeling bad for Felix, running around up and down the stairs, really getting a workout! Holly ordered light with the Ratatouille Tart (\$15), which sounded good. LaKisha ordered the Roasted Veal Chop (\$65, realized the price when we got the bill), and I did the New York Strip au Poivre Vert. (\$42). Every course had been slow, but the entrees came at a snail's pace. Maybe the table next to us



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threw the kitchen off the rails; their burger came out rare when it was ordered well, back to the kitchen it went. Being out in the sticks and on a snowy, blustery night, I wasn't prepared for a marathon dinner; I was worried about Holly making the hour-plus drive back to Providence. Finally, dinner was served, Holly's Tart looked like it was prepared last week, frozen and then microwaved beyond recognition! I think she stuck a fork in it and passed. I tried to cut off a piece, and the whole thing fell apart, bland and tasteless, didn't even require a doggy bag! LaKisha's Veal Chop was a masterpiece, A huge 18oz beauty with a tasty Morel Mushroom Sauce, the sauce was a bit too thick and more like a gravy but good. I cut into my steak, and on the first bite, I tasted a bit of funk, over aged, a nice way of saying it was on the way out. I cut more into the middle, and it was ok, again the sauce was too thick, not like the light sauce that a first-rate bistro should be serving. Felix made up for the kitchen's lack of finesse, and we were having a decent time.

The good thing was that we had saved room for dessert, a preordered Arlequin Souffle (\$17), half chocolate, half hazelnut. I use to make them back in the Dallas days in the French Restaurant in the Fairmont Hotel, made right, they are a world-class dessert. They take a while to bake and had to be ordered with our entrees; I was so looking forward to a good one. Again it took an excruciating amount of time after our entrees were finished, but out came this beauty all puffed up and looking good. Felix made a grand presentation, cut into it with a spoon, poured in chocolate and a hazelnut sauce. The owner, who is I assume from France should read back up on Julia Child's how to make a souffle. First, you make a thick sauce with butter, flour, and milk; you add sugar if it's a dessert or seasonings if it's a vegetable or entree soufflé (savory). For a dessert soufflé, you add flavorings (chocolate, raspberry puree, ground hazelnuts, etc.) an egg yolk, then you fold in egg whites whipped to a stiff peak, and this acts to make them rise high. This abomination

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Cooking with the Blues Continued

was a pure undercooked egg whites concoction that wasn't even close to the original recipe. This kind of put me over the edge, what a joke. I had enough of this overpriced 1 to 2-star operation. Felix brought the bill, \$300 and change. Now I wouldn't have minded paying that for a knocked out dining experience but for a mediocre dining experience at best, totally unacceptable! It wasn't Felix's fault, and we left him a healthy tip and bade him a good night. The owner was ringing up the night's receipts on our way out, barely looking up, he wished us a good night. Gordon Ramsey would have a field day with Ratatouille on his Restaurant Nightmares. A French Bistro menu should be an offering of all the traditional dishes, freshly prepared in a classic way, like French home cooking. Ratatouille tries to do too much; they are open seven days, lunch and dinner, brunch on the weekends, and they have many wines and special event dinners. I feel they are spinning their wheels and getting deeper and deeper mired in the mud. Again it was a highly anticipated, underwhelming dining experience, and my hunch on the way over was spot on. Like the 5 Star rated Ocean House, Ratatouille has a 5 Star rating on Yelp; we gave it a two out of 10 at best. Cross This One Off The List!

A night last week, a special friend came to the restaurant, my first chef instructor from cooking school, Fred Faria. Chef Faria was one of my earliest role models. He was such a kind instructor, patient, and funny but stern and all business at the same time. I had cut my ties with Johnson & Wales because of some financial issues from years previous. We talked and ate dinner together for quite some time at the family table in the back. I've now decided to call it the chef's table from now on. After talking with Chef Faria, I may connect back with the school. At some point in life, we need to let go of petty differences. It made me proud of the kind words Fred said that night and how proud he was of me. It was funny how, throughout the night, he was still my instructor. When the salad came out, he said, "cold plate" and gave me the nod like he did when the dinner came out, "hot plate." I plan to keep in touch more frequently with Chef; he is one of those extraordinary people that come into your life at critical times. We were starving students, literally and knowledge-wise, Chef Fred made sure we were fed!

Valentine's Day is coming up, show some love with a phone call, roses, a hug, a smile, or even a box of chocolates. It will make them feel good and you as well.

Blessings,
Jack



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Music Notes Continued

ter, but, unfortunately, it's nowhere nearly enough," he said. "Governments need to get involved, policies much change.

"These fires are but a warning, a deeply tragic warning that something needs to be done, before it's too late.

"You humans unfortunately need a catastrophe before you will act," he said. "Well, look around you. We have one.

"It's grim, but it can change."

"Politicians fight, pontificate, and delay," he said. "Meanwhile, we are dying out here."

One. Billion. Animals. Killed.

*"We are one
But we are many
And from all the lands on earth we come"*

"it's only gonna get worse, mate," Clancy said with a sigh. "It's only gonna get worse.

"Unless, of course, somebody does something."

I looked down for a minute, because I didn't want to let him see my reaction.

My ears watered.

Smoke in the air will do that to you.

I looked back up, and I didn't see anything.

"You still there?," I called up to him.

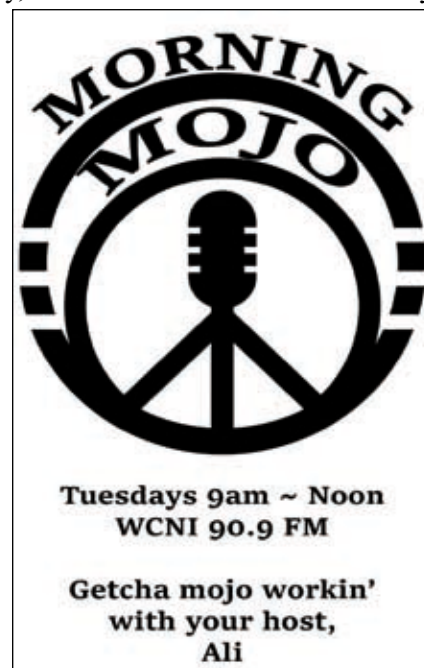
Silence.

Clancy was gone.

*"We'll share a dream
And sing with one voice
I am, you are
We are Australian"*

Do something.

Writer's Note: Clancy himself has followed his own advice, and done something. With his friends and colleagues at Echidna Walkabout Nature Tours, Roger Smith and Janine Duffy, he has created the Koala Clancy Foundation, a not-for-profit, registered charity. The foundation's core mission is to create habitat and advocate for wild koalas around the You Yangs, and educate the local community about wild koalas. Echidna Walkabout Nature Tours is a social enterprise that runs wildlife tours to visit Koala Clancy and his community and other wild animals all around Australia. And, they put their money where their mouth is. More than 50 percent of their profit is invested into their mission. Additional information, as well as a link to donate, may be found and made at koalacancyfoundation.org.au. And, tell 'em Clancy sent ya!!



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