

Sound

Magazine



Waves

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Volume 30
Issue 8
August 2020

**We Ask Musicians
and Venues.
How has this Crisis
Affected you?**

Plus

- Greg Sherrod
- Mandalyn
- Ray LaMontagne
- The California Honeydrops
- Hurricane Ruth
- Dave Fields

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

NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND



An
Interview
with

**KALA
FARNHAM**



**CHARLIE
DANIELS**



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Dear Reader,

This month's issue is again online only. Because of the pandemic's restrictions for clubs, restaurants, and the cancellations of concerts many of these owners of these places are cautious when it comes to spending money, and rightfully so. Nobody really knows what the next few months are going to bring and everyone is struggling to survive.

Sound Waves Magazine online actually has more readers than the print version. We average around 20,000 readers per month, but for me I'm old school and like to have the print in my hands to read. Once everything starts to get better we will be printing the magazine again!

Our cover story this month is on how musicians are dealing with this crisis. These times are specially hard for the artists and musicians. Many are just trying to survive and cope with the reality of the situation. If your able to, give them some support and show them some love. Music is the medicine we need for times like this.

This month was to be our big 30 years of publishing Sound Waves! We had all sorts of things planned for this summer and we all know how that went. It feels like when you were a kid with a firecracker and got all excited to light it, but when it went off it just went...pffft. Yeah like that. When all this is over we need to double up on the celebrations!

I would like to thank all our readers again. Sound Waves Magazine has remained free for 30 years, because of you, our readers! Remember to support our advertisers and tell them you saw their advertisement here.

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Till Next Month
David L. Pottie

Publisher
 Sound Waves Magazine

"Music is the medicine of the mind." - John A Logan

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By Jon Persson

Many songs have been written about the pandemic we are all experiencing, the inevitable expressions of songwriters living in locked down seclusion with reduced outlets for their creative energies. This must be especially true of the writers of folk songs, long the chroniclers of great events across humanity's history, remembered through the eyes of everyday folk. In these days of quiet isolation, Kala Farnham has been adding to the collected journal of human memory with new songs wrought in these epic times of pandemic, the engulfing storylines unavoidable to the self-professed storyteller. She has "been inspired by what frontline doctors and nurses are going through, I wanted to put myself in their shoes" through songs about their experiences.

This was not her plan for 2020, of course. From her home in Connecticut's quiet corner, as the global crises appeared on every horizon, Kala was working on the final polishing of a new album filled with original songs and interpretations, reaching back to the pure and ancient grounds on which folk songs have long walked the Earth. The album, *Your Spirit Is A Work Of Art*, is an intended extension of the music Kala has long performed live, her piano, guitar, and Celtic harp providing artful backing to her most dynamic instrument, her voice. In her live shows, the range, and inflection, and at times sheer power of Kala's voice is what first gets one's attention, which gives credence to the decision to bring this live energy to her new and purely assembled album.

The plan, though, was to release this album in the Spring, and include its tracks in the regular schedule of live performances that are a part of Kala's working life. When this became suddenly impossible, a new plan had to be quickly invented: happily, the album was released as scheduled, available on her website in early spring, and a series of the now ubiquitous and essential online performances ensued. The isolation of art thus becomes another element in the shared story of these unusual times; "it's a new world for sharing our art," observes Kala, adding she wants to "embrace my audience, even from a distance." A further release of the album to the full range of online sources was marked by a virtual performance from the Vanilla Bean on July 21st.

Before this new normal took hold, Kala had been recording her latest album in several studios, exploring that most complex of creations, which is simplicity that demands clarity without the shelter of accompanists. The final mixing and mastering was done at England's famed Abbey Road studios, where a tour of the studios once graced by the Beatles is an essential

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part of the experience. So reinforced, the songstress returned home, ready to go live with her new set of songs. Now, as the months of lockdown drift into summer, new versions of the virtual concert have emerged, broadcast from familiar venues without live audiences, a reminder to fans and patrons of the past and future shows of their gathered joy. Of late, Kala has been once again performing, for a socially distanced live audience, on Friday nights at the Mansion At Bald Hill in Woodstock, Ct.

Kala started playing piano when but three years of age, and studied classical piano until her second year of college. She also trained classically for voice, singing soprano in high school. She finished her musical schooling "focused on music creation" at Hampshire College in Massachusetts. Kala's mother also had a Celtic harp, which Kala "fell in love with," noting it "translated pretty easily" as it is "arranged like a piano." She also says "I love playing alternate tunings on guitar" which fits well with the Celtic-style music she is especially fond of.

With her songwriting, Kala has a "focus on storytelling," drawing from her "own experiences, or stories people have told to her." A song on her new album titled David comes from listening as a veteran named David "shared his story" with her; another track offers an interpretation of the nursery rhyme Wise Old Owl. Elijah is a beautifully written lament over a love on the run, A Little Ghost Story is an adaptation of An Exchange Of Feelings by Paul Verlaine.

With this album, Kala Farnham presents the result of a songwriting process which has been polished with years of live performance, carried by a voice that brings an ever present nuance, range, and power to the mix. Her songwriting "starts with a feeling; sometimes a few lines or rhymes come first." Or, she will "go through a song and add lyrics;" it "depends on the song, sometimes it comes all at once." It is a way of life for Kala Farnham, who has weathered this historically disrupted moment with the creativity and grace of an artful spirit, emerging into a more hopeful time when music will again draw people together.

For more information on Kala Farnham, her newest and past albums, merchandise, videos, personalized Keepsake Songs, and performance schedule, visit www.kalafarnham.com, or look for her on Facebook and YouTube.



SOUND WAVES 3

MUSIC NOTES

“My Quarantine Musical Liberry”

By Mark T. Gould

I read.

A lot.

When I was little, my parents took me on weekly excursions to both the Westerly and Mystic-Noank Libraries, which I constantly mispronounced as “liberries,” which drove them crazy.

It was there, amongst the tall stacks, that I developed a lifelong passion.

Each week, I would literally (pun intended) bury myself in books in both the main reading and the children’s room. My first two, as I recall, were ‘Larry of the Little League’ and “Encyclopedia Brown.”

Some things never change. As I got older, and had some money to burn, I bought many books, most of which, after reading, remain faithfully packed away in boxes in our basement.

Over time, though, my routine changed. A very smart, resourceful person (I think everyone who knows me knows who that is) encouraged my reading, but recommended that I use the local liberry, OK, library, to borrow them instead of buying them, which would be, of course, a lot cheaper.

So, I went that route. Over time, I normally check out four or five books at time, most biographies and historical tomes (true story: I never actually read a novel until about 20 years ago. Honest.), but frequently about music.

Ah, music.

But, then came the quarantine. The liberries (yeah, I know, sorry, Mom and Dad!!) closed, and so, I thought, did my source of enjoyment.

But, not so much.

Over time, many publishers of books written about music and musicians have sent me review copies.



Naturally, they piled up a bit as I struggled to keep up with the plethora of reading materials I checked out and therefore needed to read and return within the allotted two weeks.

With my supply line cut off by Covid-19, I found that I still had that literary lifeline of review copies, so I dug in.

Here, in no particular order, are some of the really good ones that was able to get through during the down time.

Brother Robert: Growing Up With Robert Johnson

– Annye C. Anderson

Just having a third picture of this monumental, mysterious bluesman makes this a special find, but, thanks to Mrs. Anderson, Robert’s half sister, there is so much more.

Blues fans all know about his 41 recordings in Texas, but, now, thanks to her we can hear them within the context of his life.

There’s always been so little we’ve known about Robert Johnson, but many, many of the gaps, both personal and musical, are filled in here.

Gentle on My Mind: In Sickness and Health with Glen Campbell

– Kim Campbell

This is the book to read if you ever need a primer or refresher on faith

and love.

His many fans know that Campbell passed from Alzheimer’s, but few know the story about how his devoted wife cared for him during his final, difficult years.

Glen Campbell had an amazing musical career, but Kim Campbell, her love, patience and fortitude bolstered by her faith and strength, is the true hero here.

A Platinum Producer’s Life In Music

– Ted Templeman

You may not know the name, but, believe me, you know the music.

From his days with Harpers Bizarre through his monumental studio success with the likes of Van Morrison, Little Feat, the Doobie Brothers, Van Halen, Carly Simon, Eric Clapton, Bette Midler and a host of others, Templeman gives us a breathtaking “fly on the wall” feel to his lifetime of work, which is basically a history of Southern California rock.

Levon

– Sandra B. Tooze

What else can be said, or written, about the American institution named Levon Helm?

Plenty, in the hands of a good writer.

Here, Tooze gained access and, therefore, perspective and detail, to and from many of Helm’s friends, from his Arkansas childhood to his final days, and with that gives us a more rooted perspective of an amazing life.

As such, we get an even deeper appreciation for one of the bedrocks of American popular music.

And In The End: The Last Days of the Beatles

– Ken McNab

Much like Levon Helm above, is there really anything else that we don’t already know about the breakup of the Beatles?

In a word, yes. McNab carefully and constructively takes us through their final years, with the recordings of “Let It Be” and “Abbey Road” as

the benchmarks.

Written as it is, while we still feel a sadness and nostalgia for the loss, we are fortified yet again by the music of the band that started it all and influenced every one that followed them.

View From The Bottom

– Harvey Brooks with Frank Beacham and Bonnie Brooks

I could list every artist that legendary bass player Harvey Brooks has gigged with, but there’d be no other space herein.

OK, just a smallish sample: Miles Davis, Bob Dylan, Michael Bloomfield, Al Kooper, John Sebastian, Seals & Crofts, The Doors, Cass Elliot, Richie Havens, The Band....well, you get the idea. Everybody.

His inside take on the groundbreaking “Bitches Brew” sessions with Miles are worth the price of admission in itself.

This folksy memoir through an amazing career lifts the lid off many of the inspired recordings and concerts of our times.

Weird Al: Seriously

– Lily E. Hirsch

Do we really need a book about Weird Al Yankovic? Isn’t he just a clown wrapped up in a novelty?

Frankly, I thought that, too, when this one arrived. What results from it is a fresh look at a very, very talented, clever musician who clearly found a niche and ran with it.

Bust out the accordion, this is a good read!!

The Ragin’ Cajun: Memoirs of a Louisiana Man

– Doug Kershaw and Cathie Pelletier

This is the no-holds-barred, jaw-dropping story of the fiddler’s fiddler.

Kershaw grew up on a houseboat and didn’t have a pair of shoes until he was eight, the same year he began to support his family with his fiddle.

He saw, and lived, it all – cocaine and alcohol abuse, his father’s sui-

cide, cancer, bankruptcy, divorces, you name it, but what remains is a man who made such an impact that his signature song, "Louisiana Man," was played just before Apollo 12 landed on the moon.

This is the incredible story of an amazing performer and storyteller.

Music: A Subversive History

– Ted Gioia

Taking on a book about the history of music can be daunting for any writer, but this equally ambitious and obsessively-researched tome by Gioia just about does it justice.

Equal parts provocative, detailed (at 472 pages, it must be), and significant, this is the encyclopedia that musicphiles will turn to time and again over the years.

The Other Oswald: A Wilderness of Mirrors

– Gary Hill

OK, maybe it's not specifically about music, but no one can argue that the assassination of President

John F. Kennedy in November 1963 didn't open the door to the Beatles, the British Invasion and rock n' roll as we know it.

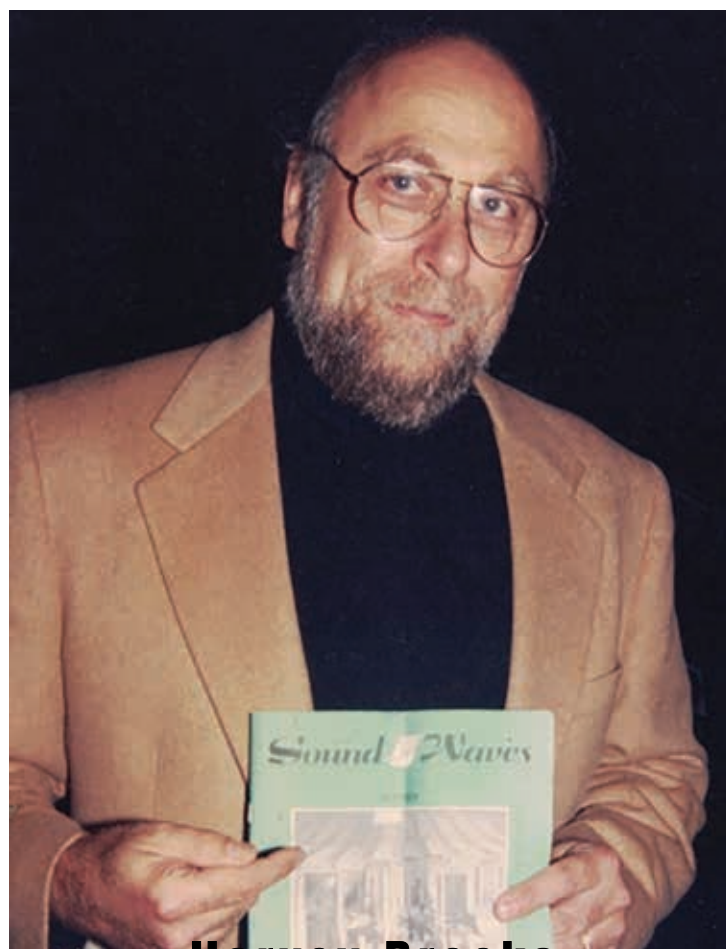
What we also know is that Lee Harvey Oswald was the lone assassin of President Kennedy.

Or, was he? Not so fast. As this meticulously researched (over most of Hill's adult lifetime) and written book points out, that was, in a phrase, a rush to judgment.

This incredible work is so richly detailed that it will take you a long time to get through it, but it is so, so worth it.

It changed my mind, and I have no doubt it will change yours.

OK, that's it. The libraries are re-opening, and I gotta run....



Harvey Brooks

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All The World's a Stage

"Nautical Notes"

By Sue Menhart

I've been spending a lot of time around boats and pretty much zero time with my guitar and it got me thinking. Why are there so many analogies about boats anyway? Is it because we were born in a womb of water and desperately just want to dive back in? Can all of boating be compared to all of life, just like baseball? Are boating and music intertwined?

I don't know but suddenly I find myself a boater, and sort of a dodger of music-related things so I thought I'd have some fun comparing the two. Provided below are some nauticisms, if you will.

Abandon Ship - when the song just isn't working and people are talking louder than the band so the lead singer just ends it with a fake slit across the neck

Ahoy Mate - means great to see ya, even though you're late, I still love ya!

All Hands On Deck - when it's time to break down the equipment at the end of the night (but the horn players inevitably, abandon ship)

Anchors Away - everybody's plugged in and ready to go

Batten Down The Hatches - when you're getting ready for an explosive audience response, or crickets

Cast Off - when you have to fire somebody in the band and send them to their own egomaniac island

Close Quarters - the square footage of most venue stages for bands

Come Around - instead of turning into the wind it's when we keep the solos going because people are dancing for the one rare time

Dead Ahead - when a Grateful Dead cover band is playing down the street and everybody's there

Even Keeled - the rare occurrence when the music's meshing and the



drummer's not rushing things

Gangway - when the guitar player takes control of the song

Gone Overboard - when the lead singer crashes and burns

Keep a Sharp Lookout - when everybody in the band is looking for the booking agent (this can last for months)

Land Ho! - the eruption of applause and standing ovation at the end of the night

Lost at Sea - when the bass player is in the key of G but everybody else is in A

Make Waves - when somebody in the band starts questioning everything - where the band is going, song choices, upcoming gigs or the lack thereof

Making Headway - when your musical career is going just fine but then a global pandemic hits

Pass Down the Line - when the lead singer yells something to the bass player who then yells to the drummer who then yells to the guitarist. No need to yell to the horn players, they don't care.

No Wake Zone - when the leader of the band just tries to keep everybody in the band happy by constantly compromising their convictions

Rock the Boat - self-explanatory

Rough Seas Ahead - the dreaded third set when you've already played all the good songs

Run Aground - when no one in the band knows where we are in the song but we pretend like we do

and consequently just make things worse

Set a Course - when the bandleader makes a set list, prints it out for everybody, it's right in front of everyone, but we skip around and ignore it anyway

Shoot Across the Bow - when the guitar player gets going on an opening riff to a song but the drummer starts a different song

Stem the Tide - when the drummer decides he's had enough of the disastrous song and just goes "Plop Plop" on the snare

Stem to Stern - when the whole band shows up on time, are all in tune and on the same wavelength (wait - that's a radio term... hmm... maybe next month)

Storm Warning - that uneasy feeling every time we start a show. Will they hate us? Will they dance? Will anyone even come?

Three Sheets to the Wind - when we imbibe too much to get through the show

Wide Berth - when you have to get out of the way of the lead singer

because he or she is going nuts, and three sheets to the wind

That's all for now. The ocean is calling me.

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

Get my latest book over on Amazon at https://www.amazon.com/They-Made-Me-Play-Polka/dp/1725534584/ref=tmm_pap_swatch_0?_encoding=UTF8&qid=&sr=



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REMEMBERING THE GENTLE POWER OF CHARLIE DANIELS

By Rex Rutkoski

*"No place to run to where I did not feel that war.
When I got home I stayed alone and checked behind each door."
"Still in Saigon
Still in Saigon
I am Still in Saigon in my mind!"*



His voice may be silenced, but at least one of the messages of the late Charlie Daniels will resonate powerfully with New England, and all, veterans forever.

Because his heartfelt rendering of songwriter Dan Daley's "Still in Saigon" is pure riveting patriotism, whether you happen to be from the World War II, Korea, Vietnam, or the Desert Wars eras.

Each had its own "Saigon" and each had far too many brothers and sisters who never left there physically, emotionally, psychologically.

Listen for even a short time to veterans back from war talk about that PTSD, once called Vietnam Syndrome (and in earlier wars it was "shell shocked") and it will bring tears to your eyes.

One man was still placing sand bags around his house. Another dreaded the fireworks of the 4th of July. One vet would wake up in the dead of the night soaked in sweat scared to death from dreams and flashbacks of being over there. One buddy talks of his former colleague who was back in the states, but still very much in Khe Sanh until he took his life in 2008. One family had the song played at their son's and brother's funeral.

I had the pleasure of talking to Charlie Daniels several times through his career, including the year he released "Still in Saigon," a song seen in some circles as chastising the American government for the way it had handled Vietnam veterans.

I told him about my time in that war and how much this song meant to so many veterans, giving them a voice for feelings they might not be able to express themselves..

Charlie, who deeply respected the military, said he saw it as a patriotic song.

"Patriotism means different things to different people," he elaborated. "I feel very patriotic about the good things in this country. The bad things, I don't. What this country was started for, it was a place where anybody could come and have freedoms. I think we're still the strongest country in the world."

The Vietnam issue was no longer a political issue, he insisted.

"It's a human issue. The government had its shot at it. I don't consider 'Still in Saigon' to be a political song. It's a story song, the story of one guy who went to Vietnam."

And, in Charlie Daniels' retelling, it became the story of every man, every woman, and their families, who experienced, and will experience, their

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own "Saigon."

That was and remains the power of song.

That was the power of Charlie Daniels, a most deserving Country Music Hall of Fame member taken too soon July 6, 2020.

(Army Vietnam veteran Rex Rutkoski is a regional, national and international freelance writer based in Pittsburgh, Pa., who is honored to be a two-time recipient of the military's Bronze Star. He can be reached at rexrutkoski@gmail.com)

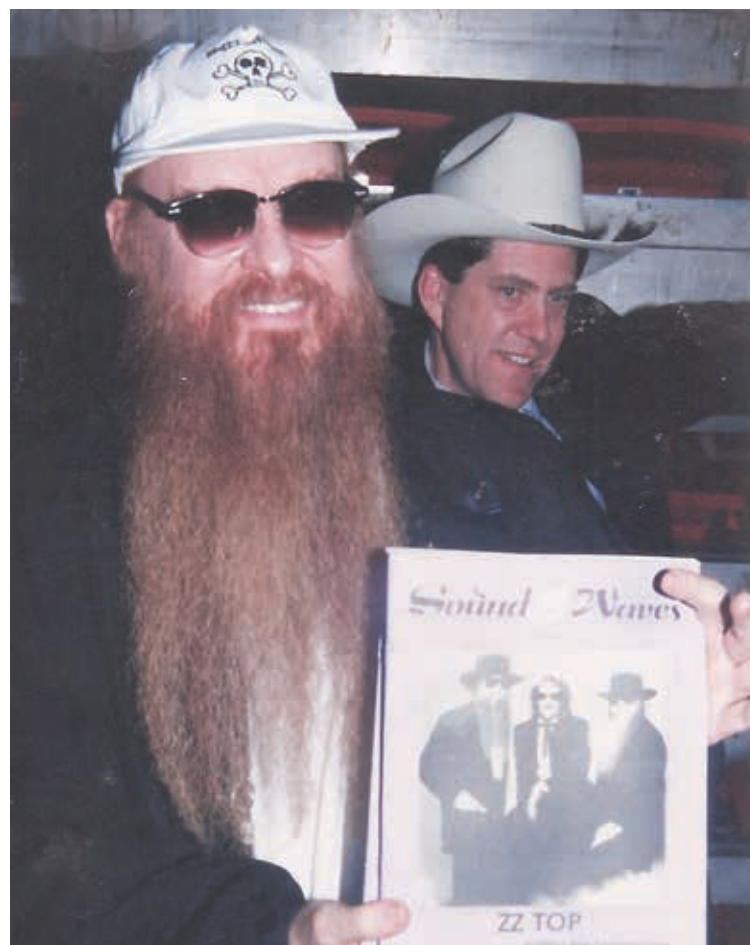


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Mega Tribute to all Local Musicians and Venues

By Sue Menhart

The 2020 global pandemic has wreaked havoc on just about every industry in the world and the arts community is not immune. We asked local musicians the following questions to see how everybody's doing: How have you adapted musically during this time? Have you performed live anywhere and what was it like? What is your future vision for your musical life?

MUSICIANS

Andre Danford (Andre & Eddie)

Things were very low-key during the height of our so-called pandemic. That gave me time to relax, do house chores and time with immediate family. Since about early July I have been able to do a few private gigs with the band and a few gigs with myself and either Eddie or Tyler at country club settings or restaurants/clubs. All outdoors.

So Happy to be playing again. Moving forward just hoping to get back to somewhat of a normal music schedule.

<https://www.facebook.com/Andre-Eddie-542246272585264/>

Ron Apicelli (Azalea Drive)

As far as adapting as a band or duo during this pandemic, it was very difficult at first... As you know, My daughter Kym and I have been playing together weekends since 2007 so not only was it unusual to have the weekends free, I was quarantined from my daughter for a period of time. We had many bar and restaurant gigs get cancelled but have managed to retain a few private events, parties and vineyard gigs. The past few gigs have felt normal with safety guidelines easy to follow. Some small adjustment and masks required while setting up the gear and while on break. During the slow down we've managed to work on some new songs along with resurrecting songs from old sets we haven't played in a while.

Like all our music friends, we feel frustrated not playing as often as we were but I believe it will take some time before schedules to fill up again. We really hope the Bar and Restaurant owners can manage their way through this. It has to be very difficult! We feel for them!

Once a vaccine is in place and people feel comfortable going out, I'm sure the bars, restaurants, and venues will be placing entertainment on their schedules. The locals really enjoy live music as part of going out. We hear that all the time.

Our plan is to continue grabbing any gigs that come our way, support the acts and venues that have been able to continue with entertainment and hope for a quick recovery! The work will be here soon...

Until then... Chin Up, Tune up and Rockin Roll!

www.facebook.com/azaleadrive Booking Kymmie_1186@yahoo.com

Timothy Cuff (F & Blues Band)

As with most musicians and especially bands everything pretty much shut down. We have been able to practice in an area that has protective sheets of plastic so everyone is isolated, not ideal but works and a safe environment. First time in 4 months we just played at Dodd Stadium for @500 people and a great feeling to be out playing to a live audience again. The response and feedback was heartfelt and reminded us of better times and why we do it. Future vision of our musical life: Do it till we can't do it anymore!

fandbluesband.com

<https://www.norwichbulletin.com/news/20200722/locals-excited-for-rockinrsquo-dodd>

Tommy "Tmack" McKissick

During this time I have been concentrating on writing, recording and producing original music. In April of this year our record label Mpossible Music (www.mpossiblemusic.com) released its 2nd CD "Welcome to My World" featured artist Justus Preech, which was written and recorded at Mpossible Studios. It is available on all streaming platforms such as Apple Music, Spotify, You Tube etc. Our next CD to be released will be a compilation of unreleased original compositions over the last 30 years featuring Tom Perrone, Andre Danford, Bert Coburn, Joey Seymour and myself. It will be titled The Mpossibles "Thirty Years After".

I have not performed since 2/27/2020 at Filomena's in Waterford, CT. This was the first and last gig of 2020 for my band Undivided, (<https://www.reverbNation.com/undivided9>). All of our future 2020 gigs were cancelled. If we get a call for a gig where we can properly social distance along with the audience so everyone is safe we would be happy to play. In the meantime we have decided to work on new covers and originals.

My future vision is to continue to produce, write, record and release original music and videos for Justus Preech, Undivided (Sharon Morton, Billy D, Ray Stover, Frankie Monte, Jeff Miceli and yours truly) and The Mpossibles, so when the pandemic is finally under control we can bring that music to the public.

Bill Pere, Mystic, CT

I have always taught in my workshops that the foundation of a sustainable music career is to establish revenue streams that do not depend on your physical presence. After having to cancel all live events for the whole year, for myself, for the LUNCH Ensemble, and for the Connecticut Songwriters Association, I am glad to have followed that path.

Currently, I have been focused on studio work and online activities. I am almost done recording a new 30-song album, for release later this year. I've been doing a bunch of videos for our YouTube channel (CTSongwritingAcademy), as well as online consultations, interviews, and lessons. I received a grant to do an educational video on Midi recording and production, to be released in the Fall.

For me, performing live anywhere or doing live workshops is at this point not worth the risk and probably won't be until there is a vaccine. I miss our large ensemble events, but there is simply no way to insure everyone's safety. If things get back to a semblance of normalcy with a widely distributed effective vaccine, then we can start up our programs again. Until then, I have lots of time in the studio and I can continue to have a virtual presence through my five websites, YouTube, Zoom, and other platforms.

<http://www.billpere.com>

Anthony Geraci, Marshfield, MA

I've been practicing and writing music a lot more. But also concentrating on the "business" side of being a musician. Since there are no gigs it was very important through social media to try and let as many people know about my new recording Daydreams In Blue on Shining Stone Records. Through the record companies efforts, Rick Lusher who does radio and publicist Mark Pucci we were able to make enough "pre-sales" to land on the Billboard Blues Chart and enough airplay to be on the Roots Music Report Blues/Contemporary Blues Charts the first week of its release. The recording is being played worldwide and hit #1 in Croatia!

I have done a few "home" shows-mostly fun-



draisers. I've done one for the Pinetop Perkins Foundation-I'm on the Board of Directors, and also for Intrepid Artists International who is my booking agency. I also did a show for Can't Stop The Blues on Facebook. I did a live stream from The Narrows Center for the Arts on July 31-first time I've played with my band since February! I have not done any "live" shows yet.

This year I was booked at major festivals with my band from Vancouver Island in Canada, Notodden Blues Festival in Norway...all through Europe, Ottawa RBC Blues Festival and many clubs throughout the USA. All the festivals have hired the same artists for their 2021 lineup. So that's a plus. My wish is that both artists and fans realize how important live music is and to support their local and "touring" musicians as best they can. Many clubs have already closed their doors never to reopen again, meaning fewer places for "road" bands to play which may mean lengthy tours might not happen as much...and that makes me sad.

www.anthonygeraciblu.com/store
<https://music.apple.com/us/album/day-dreams-in-blue/1524210817>

Anne Castellano (Anne Castellano & The Smoke)

My band stopped getting together to practice mid-March. We had our first practice together a few weeks ago. That felt great! There are only three of us, and we've all been wearing masks and practicing social distancing, so we felt like we could finally do it safely. In the meantime, I was just practicing on my own at home. I haven't performed anywhere in person, although I was supposed to do a short set at a fundraising event right around the time the pandemic hit. As the show got closer and the cases started to rise, I decided that I didn't feel safe doing the show so I told the organizer that I could no longer do it. The event was canceled a few days later, as was every other live music event. I did my first Facebook Live show from home for Make Music Day in June, and it went really well. I had a good number of views and people said they liked the show. I found a couple of things I want to do differently next time, so I plan on doing another one sometime in the next couple of weeks. We have no idea when things will return to normal, so in the meantime I'm going to practice with my band when I can, get ready to release our new album, and do a few more Facebook Live shows. I'm in New London and my band's music is available on Bandcamp at www.annecastellanothesmoke.bandcamp.com. Our new album is going to be called American Dream and we hope to release it before the end of the year.

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Chris Leigh

I have been teaching guitar lessons primarily online and working on re-configuring String Theory School of Music to be a safe environment in accordance with state guidelines for a return to in person individual and group teaching. I have also been practicing a lot and playing with bassist James Hunter on duo music and music for his group.

I had all of my summer bookings canceled across the board (festival dates with my band, solo guitar dates at Foxwoods, etc.) I was contacted recently by Rocks 21 and my band played outside on 7/18. It was great to play again and there was a good turnout. (We'll be back 8/21, and 9/4) Being outside on the lawn, everyone felt comfortable performing as well as the guests who were genuinely psyched to be hearing some live music. I also did two private functions, one with the band, and one solo. It almost felt like a normal summer weekend except that it was the first time since March that I had gigged. I'm going to continue to find ways to make, teach, and share music regardless of the circumstances.

stringtheoryschoolofmusic.com
chrisleighband.com

Hugh Birdsall, Clinton, CT



You can find recent releases on Bandcamp under the names Dogbite, The Ground Zero Boys, and Hugh Birdsall. During the pandemic I have been writing and co-writing songs with various friends, recording demos in my home studio and sending them out to friends, and occasionally live streaming on fb to support different causes, like ending homelessness and war. I have played live in my front yard a few times for neighbors and passersby, and today we'll have our first full band practice

in my back yard with masks and social distancing. Hoping to get back to playing live shows in clubs and restaurants but maybe not till next year after the vaccines start working.

Brian Merritt

I've been using this time to work on my chops, learn new music and get together with some new musicians to work on a new project. After a decade of heavy gigging the break hasn't been so bad. Looking forward to performing again soon though! Hard to say what the future holds but my hope is that live music will be appreciated on a new level by both the performers and audiences. I've been fortunate to help a lot of entertainers to upgrade and maintain their instruments during this down time.

facebook.com/merrittguitars

Joe Greico, Mystic, CT



Musically I've adapted by doing more recording at home, and discovered I enjoy making videos and IMovies, started a YouTube page and did a lot of Facebook video posts. Have had a few live performances, people listening seem more appreciative than ever, but it's a little uncomfortable at times interacting with listeners and other musicians with the virus never completely out of mind.

A few fellow musicians have told me this has pushed them into retiring from playing, which I understand, most gigs have disappeared and may not come back for quite some time. I just love it too much to give it up yet, so I'll continue with the recording and a smattering of gigs til this hopefully finally gets straightened out.

12 SOUND WAVES

Greg Piccolo



I practice as much as possible and hope to return stronger than ever.

I started performing at the Ocean House brunch on Sunday morning from 11-2 about a month ago. I am grateful for that gig!

I can't wait to get back to a live audience. I need to feel the connection that gets made in a live performance. For me that was, and remains, the most important reason to still be playing my music.

Until then I am working on my original songs and will be releasing them soon!

Scott Waters, Waterford, CT

I've retreated to the studio to record my sophomore solo album while I write songs in my home studio for another album in the future. I haven't performed live at all since the initial shutdown. It's the first time in 35 years I've had some down time so I'm enjoying it.

I will be in the studio a lot more at this time but once we have a vaccine I'm hoping my live performances will be back in full force.

scottwatersmusic.com

Ian Davis (Wild Nights)

During the shutdown I spent quite a bit of time learning new songs for our band (Wild Nights) as well as continued Vocal and Bass lessons. We also did outdoor rehearsals of course following guidelines which my neighbors loved. We really never stopped playing which I'm grateful for. We started playing out again in mid-July at Phoenix dining as well as the Rathskeller. It was different not having the dance floor in front of you, but overall not bad, people are allowed to dance at the tables. I feel like the Rathskeller as well as Phoenix both did a great job of keeping the public safe with requirements of masks and sanitation stations available everywhere.

The show must go on! Personally and with the band we all plan on pushing forward full steam ahead. I feel there will be less places to play, so I think we will travel a bit more, and we are all ok with that. I feel like the pandemic is a temporary thing and we will eventually come out of it. Patience is important right now. But keep playing!!

Bill Thibeault

Here I am sitting home in Norwich wondering what the future of the music business will be in this new normal that we now live in. Having just turned 70 I had the good fortune to grow up in what I consider to be the absolute best time in popular music and got to play in bands covering songs by The Beatles, Stones, Doors, Cream, Vanilla Fudge, Jefferson Airplane and others while their hits were actually on the charts. But now I am sitting home streaming music that maybe some will get to hear. As with every other working musician I miss the interaction with a live audience. Last month while having to scratch that itch to play, I set up my PA in my backyard a couple of times, invited some of my musician friends, and we got to actually play some live music before they opened the restaurants. We had a total blast, and it was something that we all desperately needed. As far as my musical future goes, like Willie Nelson once said, here I am playing on the back nine of my life. As I reflect on my life in music, even though I never made it to the big leagues in the industry, I consider myself truly blessed. I did get to share the stage with so many awesome musicians, many who I consider to be good friends, you included. At my age my musical future will be somewhat limited as arthritis along with all of the other aches and pains of growing old start taking hold of me. But I will keep on playing for as long as I can and will be available if anybody is looking for a

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guest artist to play with them, hint hint everybody. lol. I'm also very thankful that this pandemic didn't hit us last year since my 7-week cross country tour in May-June promoting my latest release "Recognition" would have surely been cancelled. The album is streaming just about everywhere. Here is the link to Spotify.

<https://open.spotify.com/album/71kH6shGcW56t9GoAukdks>

Chris Bowen

Not much has changed, honestly. The band continues to get together to rehearse and we continue to book performances at venues that allow gatherings, albeit social distanced. Studio recording has paused for now which is understandable. Everyone needs to feel comfortable.

Yes, we've been and are performing at campgrounds and vineyards. They allow for wider space to give audiences the opportunity to enjoy the live music and keep to the recommended safety guidelines. For smaller venues, we're performing unplugged due to the tighter space availability.

We'll continue doing what we're doing until areas relax their restrictions to broaden the venue choice. Hopefully by then we can wrap up the post-production work, too, and release the long-awaited album.

Susan Mackay (Chris Mackay & The Toneshifters)

As a keyboardist and accordion player, musical practice has always been a part of my daily routine. I think it's important to keep my finger muscles strong in order to play well. In addition, I have found that even when I feel at my lowest emotionally, once I start playing it never fails to make me feel better even if it takes a few minutes to kick in. In my darkest



times, I even credit this practice with keeping me on an even keel, which sounds melodramatic but I cannot overstate the comfort it has afforded me, especially to be part of a band that values your input. During these months of not practicing or performing with our band (Chris MacKay and the ToneShifters) I have adapted by joining my son and his friend as they jam on their guitars which is

something I had never done before and I totally love it!

We have not yet performed live, though are in the process of setting a date for our first virtual live show and as such, scheduling our first band practice since March.

Going forward, I am excited to begin work on new music written during these past months. We realize there are not many performance opportunities, all of our scheduled summer gigs have been postponed or canceled. We plan to use this time to record new music. In addition, I am hoping that my son and his friend continue to invite me to their jam sessions, which I find incredibly freeing and joyful!

Chris Mackay (Chris Mackay & The Toneshifters)

As far as adapting to the current situation I'm still trying to figure out a

Continued Page 18

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LOCAL BEAT

“CT College Professor Tim McDowell Wows the Art World With Stunning Realism and Sociopolitical Symbolism”

By Andrew Kerbs

Looking for an opportunity turning the shutdown to see great paintings? Look no further than Tim McDowell's virtual art show *Quit Making Sense*. Tim has been an art professor at CT College for several decades and has shifted his creative focus to include not just abstract expressions but “still-life” (a snap shot of a piece of the world as the



eye sees it) and other forms of realism. His new show art pieces that are several years old, having moved its planned location in GA due to the Virus shutdown.

The 1st painting Tim showed me from his show is called “Love Is Blind” which concerns Tim's copy of an unfinished faceless woman.



The lady holds a ring and key in her hand symbolizing the unlocking of her heart transcending all racial and socioeconomic lines. The cyanotype bird-and-bee symbols are obvious nods to sex and human fertility and the 2 chain saws whacking a wooden heart symbolize the fact that a lifelong relationship requires hard work and sometimes clumsy imperfections without a rulebook to guide a couple. The heart formed by a relationship requires the right toolbox and love can be blinded (or faceless in this case) were it based purely on physical attraction which fades

Next was “Deep Sea Vanity” in which Tim ditched waxes and oil paints to focus on sharper more realistic looking media with more detail. Realism has helped him update his art to meet the challenges of modern life Tim explained. There was bleach, vinegar, fish and cyanotype swatches over a wood veneer made to look like water. For one, his painting of litter and vats of chemicals and diver's jugs on a table next to the ocean is so sharp I almost mistook them for part of the photograph outside the picture plane! Tim's edges and sheer re-

flections mimic light and texture so well, symbolizing the exploitation by man of materials and resources which pollute the environment from which they are drawn. It's a true Morandi-meets-Cousteau masterpiece.

Furthermore, “Cake Maker” finds the viewer looking into a box at a pastry shop with robotic arms like an electric blender and a man inspecting the cake with a magnifying glass. Tim admitted he flung white paint at the canvas which plopped there for the very purpose of making it look luscious: paint speckled onto the canvas so brightly it actually looked like edible frosting, and the wood paneling underneath the cake contrasted nicely with the soft colorful puree in the background. It's “literally digestible!” McDowell exclaimed. His technique echoed that of famous artist Jackson Pollack who dropped paint onto his canvas to create random splatters for special effects. There was also a hint of steely, shiny Leger-like machinery symbolizing the near-futurism of robot-assisted fast food dining: consequential themes demanding the viewer's attention to take an alternate look or explanation to what people see or experience, Tim ex-

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plained.

“Daily Concerns” is a painting that entails a smattering of dystopian themes: from burnt timbers, flooding under a dock and asteroid reports to a mosquito virus and militarization of the police force. Tim’s painting of cruise ship bespeaks the same kind of entropy and irrational groupthink: bunching for fun aboard a ship right now paying little heed to the hellhound on one’s trail that as the threat of mass infection looms: a dangerous probability scientists have warned us of. These painting are very now as the US faces political divisiveness and bio-environmental catastrophes.

Professor McDowell was always a philosophical art teacher who visualizes aspects of mathematics in his work. He would use the particle-wave light theory to explain how the light on a canvas reaches the retina of the human eye or explain how lines are illusory and edges on the canvas are really just separations between planes with subtle differences in shading. Abutting colors form edges that form lines which are “thin pieces of value (shading)” not things in themselves. Lines and other geometric “forms” are merely



abstract ideas as the Ancient philosopher Plato once suggested. Tim also uses perspective in his paintings with influences hailing from Greek mathematician Euclid or Fibonacci. It was good to see Tim showing off his sharp, realistic artwork which speaks as much to color and texture as it does to the turbulent social themes currently rocking the

US today. Check out Tim McDowell’s website or visit Cummings Art center at CT College to check out his and other professors’ art work sometime in the near future! His copyrighted pictures were not cut-

and-pastable for viewing in this article so please go to <https://timothy-mcdowell.format.com/#no11>



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HEARING AID



Greg Sherrod "Do You Feel It?" Independent Release

Greg Sherrod has a winner on his hands with the release of his latest effort, "Do You Feel It?". 9 cuts strong of original material that truly lives up to Sherrod's self titled description of his sound being BluesnSoulnRocknRoll... it's got it all. Recorded at Lakewest Studios in West Greenwich RI and engineered by Grammy nominated, "Magic" Jack Gauthier, to whom Greg gives much credit for realizing his vision of what this album could be.

Releasing in May, as our country faced new and also reoccurring issues, could have been a death nell for an album that would have been marketed at live gigs that were no longer a possibility, but word is out and sales online are strong.

Both of the bands that Greg heads up are on the album, the songs ping pong from his RI based band, The Get Down, to his CT band, The Black Sheep with seamless results. A fantastic horn section and backup vocals done by Greg's own vocal students, put the shine on an already bright offering. Rockstar is the first cut and an anthem for the smitten, a rockin' tune that anyone whose been crushing on a new love will relate to. One of my favorite songs is in the middle of the album, Mercy shifts into a bouncy, joyful tune that oozes gratitude for loving connections, it leaves me smiling every time I hear it. There are two versions of Greg's song Cake, one done by each band and decidedly different as Angel Food vs Devil's Food, both are delicious. Greg includes a socially conscious song on every al-

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bum he makes, this one is no exception, Gangster is slithering, slippery ride that had me swaying to very cold realities of justice or lack of, perhaps. During a recent conversation, Greg commented, "People are quick to critique the poor but not so the rich, the criminal system does not work for the poor.", this song points out that we all have freedom of choice, we can use our powers for good or evil, whether you are trying to hustle to survive on the streets or high up the corporate ladder living in a mansion, gangsters may look different but don't be fooled by a person's wrapper, wealth, status and most certainly race, none of these are an indication of virtue.

This Milford CT native has built a solid following that reaches far beyond our state and overseas, Greg has toured Europe and plans to again as soon as the veil is lifted. As of this writing I can let you know that he has started to play live again, you can find out where by following his Greg Sherrod Music Company page on Facebook. You can also grab your own copy of this terrific release by going to bandcamp for a digital download or get yourself a physical copy with photos and graphic design by Catherine Fiehn LeStrange by emailing Greg at bluesnsoul@hotmail. I suggest you play it loud, riding in the car, windows down, "DoYou Feel It?" Why, yes indeed I do!!!!!!

~ Ali Kaufman



MANDALYN "Wrecked" Shakaroff Mgmt

A new blues starlet is taking center stage and everyone is taking note of

breakout blues vocalist Mandalyn. She recorded her four track EP (extended play) CD with just enough music that leaves listeners wanting more... much more. Her backup band is top-shelf as well with Drummer, Tony Coleman who formerly played with BB King and who also produced the CD, Bart Walker on guitar, Brian Allen on bass, and Frank Ray on keys. Let me say this ensemble was meant to play together. They melded together effortlessly showing much talent with feeling, heart and soul.

The title track "Wrecked" is an original composition that put Mandalyn on the map. If you listen and close your eyes you would swear it's Aretha Franklin singing - What a voice!! A sultry blues rendition that not only highlights the amazing vocals of Mandalyn but does justice to the remaining members of the band. If you listen closely everyone has their moment in the spotlight from the great guitar playing of Bart Walker to the excellent percussion of drummer Tony Coleman keeping it all together. Each adding their own style that completes the production.

Track #2 "Baby On The Run" is a more upbeat blues number that highlights the excellent drumming of Tony Coleman taking a simple beat and adding percussion variations and nuances. If you listen you'll hear Frank Ray on keys also taking a spot light role.

In Track #3 "Feeling Like Breaking Up Somebody's Home" the Aretha Franklin-like voice is back. Blues Brothers anyone? On this cut a beautiful harmonized section of horns was added featuring Varney Green on Trombone, Josh Harner on Trumpet, and Mickey Guitierrez on Sax. If you are a regular reader of my reviews you know I have a soft spot for horns and this great track is no different. Great arrangement and talented execution. Speaking of highlights this track also spotlights the amazing bass riffs of Brian Allan. Halfway through the song you hear more of the great guitar leads from Bart Walker.

In Track #4 Mandalyn does an outstanding rendition of the classic "I Who Have Nothing" First written for Nina Simone in 1964. I personally wasn't turned on to Nina Simone til my later years but I know this classic very well as done by Santa Esmeralda in the late 70's. This is a dream composition for the passionate vocal talents of Mandalyn as she pours her heart out and gives her all - great song choice. If this is any indication of the management team behind her I would say that Man-

dalyn is in excellent hands. I will put my reputation on the line by saying that with the right representation this is an artist who is going places, and the one to watch. Her vocals will make you sit up and take notice. "Wrecked" EP by Mandalyn available on Apple Music, and the iTunes Store - Lastly I ask that you visit us often at swaves.com and when you are out and about look for our printed version. If you don't see it - ask the manager, It's Free!! Sound Waves, your entertainment guide for over 20 years. See you next issue

- Adrian Webb



Ray LaMontagne "Monovision" RCA Records

Ray LaMontagne has the great talent of capturing your attention completely with his powerful emotive voice and sparse arrangement on his acoustic guitar. His vocals are full of passion and gravel, and his guitar work is reminiscent of the great folk icons of the 60's & 70's. I used to think he sounds a little like Van Morrison, but now just identify him with who he is - a master at his craft.

His recently released album "Monovision" is the eighth in a long line of beautiful works written and performed by this New England native. When he's not writing about the intricacies and struggles of love and relationships, he's penning odes to nature and his love of the outdoors.

"Monovision" is a very strong album from front to back. While the bulk of the songs are of a ballady nature, the first single released "Strong Enough" is the only one to feature a full drum kit and has a rhythm that's reminiscent of the Steelers Wheel anthem "Stuck in the Middle".

Ray LaMontagne kicks off the album with "Roll Me Mama, Roll Me", a fingerstyle 12-bar blues number with strong edgy vocals on the chorus and
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spirit-like background vocals throughout. It might fool you into thinking this is a blues album, but it merely serves to grab your attention and keep it as he cranks out lots of pensive, emotional songs.

The next track “I Was Born To Love You” is one of those slower tracks that is dense with feeling. LaMontagne displays his love of vocal dynamics as he brings the intensity up and down as the track rolls on.

“Misty Morning Rain” is my favorite track off this album. It’s one of the tunes that brings back the allusions to Gordon Lightfoot and Van Morrison. It features a quick tempo on the strumming guitar and a hint of background percussion while the strength of his vocals take center stage.

While “Monovision” may not be an album to kick off a dance party, we’re not having too many of those lately. This thoughtful, meandering work may be just what the doctor ordered for sitting in the backyard and sipping on a lazy drink or gently tubing down a river. If you’re a fan of Ray LaMontagne you will not be disappointed, and if you’re new to him it’s a great time to check out this extremely talented artist.

**- Tom Matthew
Two Ton Music**



The California Honeydrops

“Just One More And Then Some”

TubeTone Records

If there was ever a case where East meets West this is it because as I was trolling YouTube for new and upcoming talent I came upon an Oakland, CA band called “The California Honeydrops” playing their title track “Just One More”. Right from the get-go their organic approach to music caught my attention. To me it felt like an impromptu

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gathering of seasoned musicians playing at an outdoor BBQ. Everything melded together beautifully and most important of all I found myself smiling and dancing in my seat because their music was FUN and easy to listen to, and crossed over several genres with a strong blues and jazzy presence. I immediately thought to myself; “Who Are These Guys?” And when I found out they were subway musicians formerly playing in the Oakland subway underground I had to find out more. With that I contacted their promotion company to get the scoop.

Their band members consists of Lech Wierzynski — lead vocal, trumpet, guitar, Ben Malament — drums, washboard, percussion, Johnny Bones — tenor saxophone, clarinet, Lorenzo Loera — keys, melodica. Beau Bradbury — bass, percussion and some times touring with the band: Andrae Murchison — trombone, and Leon Cotter — tenor saxophone

The California Honeydrops may be new to me but far from new (taken from their ABOUT page) The California Honeydrops celebrate their 10th year together with the release of their 7th studio album and continue to tour worldwide. The Honeydrops have come a long way since guitarist and trumpeter Lech Wierzynski and drummer Ben Malament started performing in an Oakland subway station, and through it all the band has stayed true to that organic, street-level feel. They had the honor of playing with several legend greats such as Bonnie Raitt, Buddy Guy, and BB King to name a few.

I reviewed “Just One More And Then Some” for you because it will give you a taste of what I describe as a great band that plays Happy Summer Time Music just what we all need during these uncertain times of Covid. It’s an EP with four tracks that will definitely leave you in a good mood and wanting more. Track 1, Just One More. Track 2, Pocket Chicken. Track 3, Honey Sugar. Track 4, Shack In The Back. Do yourself a favor by listening to “Just One More” on YouTube and if you enjoy the music as I do, you will gladly buy the EP available on Amazon for \$3.96. This is one of the very few artists I reviewed that I actually have on my personal play list. The California Honeydrops’ shared vision and purpose to make the audience dance and sing remains today, and they will make you dance and sing too. I give them a Strong Buy recommendation — Lastly I ask that you visit us often at swaves.com and when you are out

and about look for our printed version. If you don’t see it — ask the manager, It’s Free!! Sound Waves, your entertainment guide for over 20 years. See you next issue

- Adrian Webb



Hurricane Ruth “Good Life” American Showplace Music

The blues, in all its renditions, benefits from the seasoned voice, songs and melodies delivered with a smoke and whiskey tinge that speaks of years and miles of earthy living. Emotions drawn by inflection are amplified, and words grow in meaning beyond mere definitions. Such has been the long heritage of the blues singer, found here in female form as Hurricane Ruth LaMaster releases her fifth album, a collection of original songs and covers. Her gut-deep blues are delivered by the woman who towers at five feet, her power vocals the origin the moniker, Hurricane.

Hurricane Ruth has performed professionally for over forty years, playing alongside such legends as B.B. King, John Lee Hooker, and Taj Mahal. She began singing in high school, and before that became familiar with the blues at the Sunday jam sessions hosted by her father at his Glendale Tavern in Beardstown, Illinois. At home were the albums of Ella Fitzgerald, Bessie Smith, Ray Charles: their influence is felt beneath the edgier power of the blues Ruth has come to play.

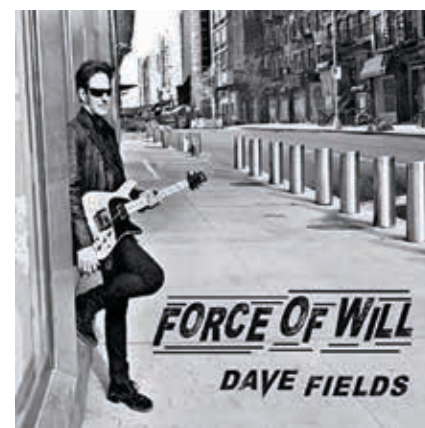
Her new album opens with the fast, honky tonk, rhythm-driven number Like Wildfire, introducing the listener to the unchecked raw energy for which Hurricane Ruth is known. This is followed by Dirty Blues, about the young women she has seen get out on the dance floor, alone, to “get down and dirty with her bad self” when her favorite music plays, Ruth explains.

What You Never Had was born of a comment Ruth’s mother made, translated into song, asking “Why worry about What You Never Had?” The song reflects on people not seeing that they have what they need and can be happy with that; musically, the song rides a fast bass line, with organ and guitar solos.

The title track, Good Life, is a slow blues number, showcasing Hurricane Ruth’s passionate voice as she recalls another conversation with her mother. “I asked my mother what would you do differently, do you fear Judgement Day?” she sings, to which her mother replies, “I ain’t afraid of dying, I’ve had a Good Life.” Her mother goes on to describe the hardship in her life, in which she “set aside my dreams.... it could have made me bitter” but she concludes “I’ve had a Good Life.” The conversation took place a year before Ruth’s mother passed.

Later on the album, a hungover friend’s lament about Late Night Red Wine expresses the desire to have no regrets when a good time on a late night with red wine is there to be shared, an upbeat number perhaps best saved for when your friend’s hangover has subsided. This album is a nice addition to the collected world of the blues, representing for the powerful woman everywhere who needs, in Ruth’s words, to “not be afraid to be her authentic self.” More info may be found at www.hurricaneruth.com, or on her Facebook and Twitter pages.

- Jon Persson



Dave Fields “Force Of Will” FMI Records

NY Blues Hall of Famer artist Dave Fields came out with his sixth and latest album “Force Of Will” which showcases his many talents in the blues genre.

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This body of work has everything from smooth blues to fast paced boogie & jive to a few blues ballads as well overtones of classic rock but before getting into his music lets get into the man. Dave Fields has deep roots in the music industry with his father being Sam Fields a successful music composer, arranger, and producer. In his own right Dave Fields is a NY Blues Hall of Famer, has gotten kudos from music greats such as Robert Bell from Kool and the Gang, and blues great Hubert Sumlin. Not to mention that legendary John Mayall recorded Dave's original song "Train To My Heart". And as far as previous work Dave Fields received positive raving reviews from such heavy hitters as Guitar Player, and Down Beat Magazine. If you think his list of achievements ends there – think again. Dave composes, arranges, and produces his music as well as having his own recording label. Keep all that in mind while listening to Force Of Will. From blank slate to finished product Dave does it all. While doing my research on Dave and his music I want to add that I had several conversations with Dave via email and all I can say what a well grounded, down to earth, and pleasant person to work with. No divas here.

As I listen to Force Of Will the first thing that stands out is Dave's outstanding guitar playing. In "I Love My Baby" you hear the percussion, harp, and guitar with the vintage slap-back delay effect all come together with precision and style. In track #2 Big Block you hear an overly fast paced composition that makes your dancing feet jump, rattle & shake. Not sure if this track is suited for the easy blues mood the rest of the CD puts you in... be prepared. On the contrary in track #4 Why Can't You Treat Me Right we have a slow & bluesy bump & grind with great Fields guitar leads. On track #5 Force of Will makes you sit back, smile, and enjoy a comfortable blues rendition. In track #6 It's Not OK, Dave invites Norwegian blues greats Amundsen (drums), and Hagset (bass) to accompany with this heartfelt blues composition. Track #7 Chloe & Otis was an unexpected surprise with heavy 80's Funkadelic overtones I haven't heard in ages. It brought me back to the days of MC Hammer dancing with his trademark satin parachute pants. Moving on to track #8 Delmar, and track #9 Jack Ham Her In my opinion these songs are misplaced and discombobulated compositions, not a good fit for this CD. And to finalize Dave Fields "Force of Will" CD we

have track #10 Best I Can which only further shows Dave's song writing ability and great talent for his blues guitar skills. I definitely give "Force of Will" an overall thumbs up and BUY rating. Available on Google Play, and through DaveFields.com – Lastly I ask that you visit us often at swaves.com and when you are out and about look for our printed version. If you don't see it – ask the manager, It's Free!! Sound Waves, your entertainment guide for over 20 years. See you next issue

- Adrian Webb



Mega Tribute Continued

way to approach it. Trying to formulate a plan is tough especially for a full band when the future is still playing out before our eyes. Trying to keep positive with an open mind to new ideas. We have not played live since January. Had an opportunity when we were chosen to play a national "Live Stream" Music Festival a couple of months ago but we weren't prepared to pull it off at the time. The thought of playing to a lap top screen isn't as motivating as a live audience! Easy for a solo or acoustic performance but a little more tricky for a band.

My vision for the future is to try to focus on writing, recording new material and maybe changing up the sets a bit which we hardly had time for when we're playing all the time.

Our 4 song EP "Sun Set" Live! Raw! Vintage! that we recorded in Memphis at Sun Studio in Feb. (just as the pandemic was hitting) should be released within a few weeks which will hopefully keep us relevant for a bit. Then we will explore our gig opportunities. We generally don't play much in the winter so we are looking towards spring keeping our options open for anything that may pop up in between.

My fear is that smaller venues will stop having bands all together because of budget cuts, staff cuts and not knowing how many people will actually want to come out to hear live music in the future.

Todd Fake (The Fake Experience)

I was asked a while back, "What has the band been doing, updating the set list, practicing, writing new material?" My answer was "We have done nothing." We all pretty much switched gears when the shutdown happened and focused on home life. I basically went back to being a basement rock star. All of our gigs were cancelled except a couple of outdoor events this summer which we just played.

On July 17th we played Stonington Vineyards. It was amazing to play again. More so just to be with the rest of the band and share the joy of playing but to see people out enjoying live music in a safe setting was the best. We also played at Preston Ridge Vineyards on July 23rd. Both venues did an amazing job to create an enjoyable safe experience for everyone and it felt so good to be back playing music even though my playing stamina suffered quite a bit. I'm really not sure what the future is going to bring for playing live. Once the summer weather fades I'm thinking opportunities to play somewhere is going to be very limited. If nothing else I can always retreat to my basement and be a rock star again!

<http://thefakeexperience.com>

<https://www.instagram.com/thefakeexperience/>

<https://www.facebook.com/thefakeexperience>

Carl Franklin (Franklin Brothers Band), Waterford, CT

The Band only started rehearsing again recently. We took a long hiatus. No gigs are planned yet, but we can't wait to start playing again. One of our players is being extra cautious, so we live stream our rehearsals to him and he plays along. We can't hear him, of course, but it helps him a lot, especially when learning new songs.

When the lockdown started I did several solo concerts online.

<https://www.youtube.com/watch?v=c3sGH6SO60E>

It was fun, but nothing like having a live crowd. Recently I ran sound for an online event at the Garde featuring Billy Gilman. Again, it was a little strange, but he was great.

Like all of you, I'm just waiting it out. I am hoping life will return to normal once the majority of Americans have been vaccinated. Until then, we do what we can to keep our chops up.

Website: <https://franklinbrothersband.com>

John Van Ness

I moved my drums into what was my daughter's bedroom previously. While I'm furloughed from the day-job, I've practiced almost every day. I have a wide variety of songs on my iPod, a good set of headphones, and very understanding neighbors! I had a stroke on January 1st due to high-blood pressure I didn't know I had, and my right side was slightly affected. I use drumming as therapy to help my brain make the connection between what I want to play, and what I can execute. Early on, it was so frustrating, but every day it gets better, and I'm at about 98% capacity at this point. I've used the downtime to get healthy. Before, I learned specific tunes for gigs, but I have taken the opportunity to explore other styles of music I normally wouldn't have time for. I've also been sort of a hack guitarist for decades but have gotten more serious about singing and playing. The resources available online have allowed me to learn 2 or 3 new songs a week. I did my first duo gig in 2020 with my friend T-Ray Taylor on July 17th. It was a private show at Three Belles Marina. They were nice enough to allow us a guest list. It was so nice to see some familiar faces and make new friends too! We played in a large Gazebo by the water, safely distanced from others, and got a great response. The marina members were scattered about, and lots of them stayed on their boats at the dock and listened. We even had a sing-along on "Sweet Caroline". We have another show booked there in early September.

I'm excited to announce I have a "Cars" tribute band forming this year, with shows happening in 2021. I have an excellent lead guitarist already lined up, and I'm blessed to know so many great musicians, I can sort of hand-pick the remaining members. I'll do an occasional show with T-Ray, and I've been in contact with the always excellent Kala Farnham, who I've worked with extensively as a duo. We're open to doing some outdoor shows at locations that are committed to keeping us safe. In the interim, she's doing some on-line concerts to keep working. I've spoken to Ron Apicelli about doing some version of "Azalea Drive" when people are safely hiring bands again. I know my Sneekers' Sunday Funday musicians are eager to perform again, and so am I! But I'm not in any hurry to play indoors until the pandemic is under control. I'm open to working with new people moving forward! They can reach me at

<https://johnvannessdrums.com/>

Lara Herscovitch, Guilford CT



Right away, I decided to offer a monthly Friday night concert series (Songs From Seclusion) from home, streaming live on Facebook. In addition to those solo shows, when I wrote a COVID-19 "inspired" song I shared it on Facebook and joined a bunch of group concerts and events. Some were fundraisers for restaurant staff, or food security,

or environmental protection, some were events produced by festivals that had pivoted from in-person to online; some were music-only, others were a combination of storytellers and songwriters. There's been a wide range of formats, with the common thread that every single one is really heartwarming - for all of us, performers and audience alike, to be reminded of the communities we are a part of.

It's been a saving grace to be able to perform online. None of it is ideal logistically - we're all trying to learn the tech side, which is a huge mountain to climb - what kinds of mics work better than others, lighting, audio interfaces versus mixers versus acoustic, it's a lot. We're generally not comfortable asking for tips or donations. But at the heart of it, all those details aside, is

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still a human-to-human connection that reminds us we're not alone, we're all working our way side-by-side through this truly incredible, difficult time.

It feels surprisingly vulnerable to show up live online, knowing it's going to be messy - but in doing it, I've seen and felt the power of music (and the arts in general) to do the work it is here to do - that we are here to do. It's been really eye opening, helping me to better understand how music can be of service - can help to connect, heal, inspire, enlighten, entertain.

Ah, do I wish I had a crystal ball right now! Although so much is different currently, in many ways my vision is the same it's always been. I'm going to show up and offer my best in any given moment. I'll continue to write, record and perform live. Music always has been, and always will be, a core part of my life. That's no different now, and it won't be different tomorrow. But the details can change. Touring out in the world, online concerts, keynote presentations, workshops for teams or organizations, there are so many great possibilities.

www.LaraHerscovitch.com

Highway Philosophers on Spotify and Apple Music

T. Ray Taylor

Since Covid hit, I, like most other musicians lost a TON of gigs, but I HAVE played some small private, but well-paying parties, some outside gigs at friends' bar/restaurants, and was able to collect because I had a part time job at O'Reilly's Auto Parts. I have not been able to do any online shows, because I really don't have a quiet enough place at my house to do so..lol. At any rate, that's about it for me.

Greg Sherrod



Well after gigging 3 to 5 times a week, teaching and making the very best recording of my life? I realized I was burnt out. As soon as lock down started we were in the mixdown process. My funds were limited. Jack Gauthier from Lakewest Studios had to decide whether to go through with it. I held my nose said a prayer and pulled the trigger. Using Facebook I managed to sell enough copies to pay the whole thing off! I switched my teaching business to strictly online. Now I teach internationally. I can teach anywhere and be anywhere teaching.

{I've played} only at The Andrea in Misquamicut. They have an excellent very safe set up. I'm really not looking to perform too much and they are personal friends. So it works out.

I've been calling it Retirement, ha, but it isn't. I changed careers from Bar performer to Vocal Coach and Recording Artist. This album was so well received that it is encouraging me to do what I love the most. Write, record and perform my own songs. That is my true love. I'll play very few shows at place where they like what I do and they let me do it.

Jim Carpenter (The Carleons)

Broke, unemployed, un-booked, or not, I've never been more proud to be a part of the creative good in the world.

Nick Bosse (Northern Roots), North Stonington, CT

Hosting Facebook live shows, coordinating outdoor rolling concerts on a flatbed trailer, recording/releasing my own music. Playing venues now with new capacity and social distancing restrictions has taken some getting used to, but my friends and followers still come out to see me play regularly. I am so grateful to them all.

Continue singing country music with my band the Northern Roots, work

Continued Page 22
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COOKING WITH THE BLUES

By Jack Chaplin

Really, August is upon us already? I use to get melancholy in early August when I was young, thinking that there were just a few more days left of summer and back to school was right around the corner. Today I could give two shits! This summer has been a warm one, reminds me of the Texas days when one year every day in June was over 100. It could hit 100 in May, and I saw it hit 100 the first week in Oct. during the State Fair Of Texas, down at the Cotton Bowl in Fair Park. Considering the days in the '90s, we had a few weeks ago; I can deal with it. In a few months, when the cold hits, I'll deal with that I Love The Four Seasons.

My tomato plants are starting to yield some fruit, a few early babies without much flavor. When they first started to pop, we would count the first 20, next day 40, and now we are way over 200 with many new buds appearing daily! It a great thing to have so much time on our hands to spend countless hours sitting back, admiring the wonders of nature, and what we had planted just weeks earlier. I use to drive by gardens out in the country, around town, and kick myself in the ass why I hadn't planted anything. My friend in Texas, Jeremy Smyers, said it right when he told his son JD, "It's like life, you do the hard work in the beginning, and you reap the rewards later on." I think it's a lot like the situation that we're in right now. People who have chosen the 9 to 5 jobs working for someone else, having weekends off, and a few weeks of vacation every year find themselves helpless depending on these yo-yos in Washington to decide our futures. I have worked for myself for most of my life. There have been unbelievable stressful filled days and years along the way. In the restaurant business, I have

20 SOUND WAVES



worked most holidays and weekends; I usually took off Mondays, and recently have I been able to enjoy Sundays off. This virus has put the whammy on all of us, and I see very hard times ahead. One thing for sure is that somehow as a country, we have to come together. This is the most divided I've witnessed since the Vietnam War when all the protesting and anti-government marches were happening. People were fed up and weren't going to take it any longer! When the checks stop rolling in, we will see where the tire meets the road, so to speak. I hope the Mucky Muck lawmakers get something done instead of worrying about getting elected or re-elected! Breaks my heart to see so many Americans up against the fence in this greatest country in the world!

The restaurant has been closed (indoors) since March; we're going to reopen with take-out curbside pickup only for a while and see how things go. The times are hard on all businesses and especially hard on the food and bar business. It was hard enough to make ends meet

before COVID with high overhead and labor costs. We have retooled and brought in new chef partners to make a go of it. I saw the famous restaurateur Danny Meyer on TV, he has 20 high-end places in New York and shut them down! Health and safety for everyone, customers, staff, and ourselves are paramount.

We brought down my friend Tim Jarish's "Big Betty" BBQ trailer a few weekends ago and had success with it. It was nice to see all the faces and catch up on life. The Subliminals came down, played outside, and laid down some smooth jazz. We need to do it again in the fall, maybe at the Hygenic, and do a mini Blues Fest?

We've only eaten out with inside dining once, at Two Wives in New London, and had a real nice meal. There wasn't a lot of tables seated, and the server was wearing a mask, all was good. The staff kept busy wiping tables down and keeping things clean. We went to a party up in Rhode Island on Federal Hill a

few weeks ago at Pan E Vino. The city blocks off the street on Fri. and Sat. nights for outdoor dining. We got there early and went inside for a drink. They had a small bar with plexiglass between every two bar stools with a divider between the bartender and us. It was pretty cool and made us feel safe. There were many tables seated inside the restaurant, and servers and customers walking through were all masked up. The outside seating was packed but distanced properly; the night was warm with a nice breeze. It was really nice to be with family and friends and great to see the nightlife again, just what the doctor ordered.

We've been doing some live recordings at Daddy Jack's during these downtimes. Jason Banta, a great recording engineer/local musician, and I have teamed up to start a record label, "Jack Daddy Records." We recorded some bands before the shutdown for a "Live At Daddy Jack's" CD and have continued with great results. The Trouble Makers, The Red Liners, The Subliminals,

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Dave Fields, Vince Thompson, Lonnie Gasperini, The River Gods, and more will be featured on the first release. We've recently recorded The Lonnie Gasperini Trio w/Paul Gabriel, Dave Fields, and Towner Galaher w/ Marvin Horne, who had toured with Aretha Franklin. It is a wonderful thing to witness great music captured for history. We have Steve Hatch up next on the hit list w/Brandt Taylor and many other CT blues greats for an epic recording session.

With excited anticipation, we visited Young Bun's in Mystic a few days after they opened. Adam Young, who also owns the incredible Sift Bakery with a second location in Watch Hill, is the force behind this new venture. I had talked to Adam a few weeks earlier when we were sitting on the patio at Sift admiring the new upstairs bar, Mix, which also has an incredible Tapas menu. He told us about the new donut/coffee shop he was opening around the corner on Main St. Knowing Adam, I knew that this was going to be something really special. We rolled up around noon, and I parked outside while LaKisha went in. She snapped a few pictures, and it was a hard choice, but we chose a plain Old Fashioned, a Chocolate Cake, and the most incredible donut I have ever eaten, a Glazed Bourbon Peach. A true test of a donut shop is the plain, and this was also the best I had ever had. We sampled each one until I got to the peach wonder. We sat there in a trance, maybe one of life's most memorable flavors and textures ever! My hats off to Adam and his team, he runs the most professional and classy operations I've seen in all my years. They are the kind of places where you don't even care what things cost, and it is so good that money isn't even an issue, the experience is priceless!

I wish everyone well, and that life isn't too harsh. Reach out to friends and loved ones daily for their sake and yours. If you are in a position to help out someone less fortunate, do so, and if you need help, ask a friend, family, and or call the state www.Swaves.com

hotline (211). Connecticut is a wealthy state, and they offer many resources that aren't available in other parts of the country.

God Bless, Jack and Family



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Mega Tribute Continued

on getting more of my own original music out to the world, and just enjoy the privilege of getting to entertain as many people as I can.

[nickbosse.com](https://music.apple.com/us/album/pretty-new-diamond-single/1515937153)

<https://music.apple.com/us/album/pretty-new-diamond-single/1515937153>

Steve Beaudoin (Bowen, Pirates for Peace, Hit Play), Uncasville, CT

I haven't done anything adaptive to the pandemic except practice more to keep my chops up. It seems the only gigs for a full band are outdoors; vineyards, campgrounds and parks. People were very appreciative and followed the guidelines. The larger indoor venues (The Phoenix in Westerly) are doing a righteous job keeping the scene alive.

I'm optimistic of future shows being back to normal.

I play guitar for Bowen.

<https://www.chrisbowenband.com/>

Roy Dunn MacLean

I have no vision. I'm old. I've only done the Old Mystic Village Gazebo. It's always fun and makes me be nice to the children. Also the Dunn/MacLean Annual family picnic is also on the schedule. That's it nothing else but that's ok it is what it is. My new CD is out and I'm enjoying looking at it. Cheers music lovers.

James Harris



Hello Everyone, James Harris here reporting to you. The last stretch of months starting in mid-March have been very odd indeed. I play music at local restaurants and at events and teach guitar lessons as my main job.. All my gigs cancelled for many months. Fortunately I was able to get up and running on Zoom and Skype and teach my lessons online pretty quickly. It was a scramble but well worth the effort. Fortunately a few gigs are coming back but many of the scheduled performances I had on the calendar for the year are still canceled or on hold for the moment.

The first gig I played post covid-19 was in a woman's back yard that has hired me to play events before. It was in her backyard for her and two of her friends. I played under the gazebo in her yard and

they hung out socially distanced on the porch. It was a complete blast but the smallest show I ever played I think. I was extremely happy to venture out to Manchester CT to do that show. The uncertainty has definitely been difficult to cope with. I feel for all my co-workers in the service industry. And everyone affected by this detrimentally, it has been a trying time.

Although there are silver linings, I have enjoyed spending more time at home and not being out as much at night has been nice. I've enjoyed eating dinner with my family more often. Little things like that we miss as working musicians on a regular basis normally.

I have been playing some of my outdoor scheduled events fortunately. But almost all my indoor events, which is The Lion's share of my total shows, are not back online yet. My worry is that it's going to take a long time for the places I play the most often to start music back up. I'm quite fearful of the winter. If there are not any indoor places to play, most of us performing musicians are going to have very little work.

Don Packer

I play tenor sax in three bands: The Sue Menhart Band in CT, Gainsville Road in the Boston area, The Grateful Dads on the South Shore of Massachusetts. I also sit in on occasion with bands in CT and in Massachusetts and enjoy playing rock and the blues.

During this time of Covid Crisis I thank god for YouTube. What it's done is to provide me with backtracks of blues, funk and rock, allowing me to play my own melody or simply follow the rhythm and learn that. I can really get my chops up and there is a lot of challenging stuff. That and periodically attempting to learn tenor sax solos from old songs.

If this were 45 years ago I'd be dropping a needle on a record (that's how I learned all the solos for my first band "Stevie Six Pack and the Cambusters" in Groton) and frankly driving my parents crazy.

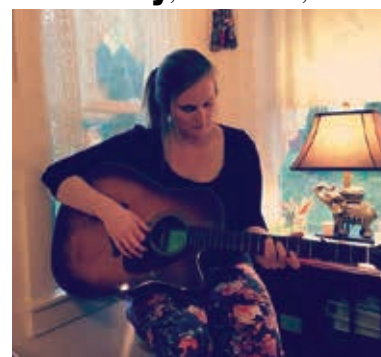
I must admit that the practicing is lonely. Boring at times. I find I have to force myself to practice. On the other hand, I've been taking some on-line lessons to challenge me and try to get new and interesting ways of playing the sax (though somehow I always adapt everything I hear to my style).

I have not played out since this horrible disease began, nor have been asked. Clubs are not booking bands. There are no parties. Recently one of my bands decided to have a socially distance jam on a front lawn. A thunderstorm came up and it rained all afternoon. We never played. Maybe the Gods were trying to tell us something.

Sadly, I think besides private parties and weddings, the idea of playing out at gigs in clubs is fading away. There's not enough money. So many of the bars are closing now because of Covid. One of the bars I played regularly up here with the "Dads" has closed permanently.

I suspect I'll play a bit more eventually when this ends, but the money will be even less and well, you know we only do it because we love to. If you think you're going to make money playing in a band, you better get a backup full time job with benefits. You're going to need it.

Anna May, Waterford, CT



shows were canceled.

My live performing has been very limited so far, but I've gotten to play music for a yoga class in Branford this summer at Nuzzo's Farm, and at Mystic Gazebo. August will be a bit busier, with shows at Newport Craft Brewing & Distilling on August 7th, and at Stowe Cider in Vermont, later in the month.

Artists are naturally adaptable, and this time has certainly urged us to become even more creative with how we present ourselves & find new audiences, while we are unable to play. Luckily, I had recorded a few tracks from my upcoming album, Kites, and was able to release those online. I also released a previously unreleased album from 2014:

annamay.bandcamp.com

At first, I was happy for a break from performing, so that I could focus more on writing new music that the isolation during the pandemic inspired, but, the first time that I did get to play, was an experience that brought tears to my eyes, when I realized how much I could do to aid, grow, and participate in the collective healing that will be very necessary, as we move

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ahead.

While pandemic performances are different; diffident and not totally what they used to be, I love that genuine connection and the beautiful exchange of energy are still able to happen, despite all of the disconnects that exist in this moment. I felt like a better performer after coming out of this quarantine cocoon; more in touch with what people needed to hear from me. My passion as an artist has been always to create a cushion of safety, connection, memory, and meditation.

With these new fissures in our society's fabric that stir resurrected trauma, racial injustice, and social alienation, it is critical to give voice to what we have felt.

My future vision for my musical life has been inspired by this time, quite a bit. So much silence and space has allowed me to more heavily consider what artistic direction I may go in, in terms of finding a good space for myself. I want for what I write next to reflect both the upheaval and positive change that is taking place in our world. Confronting the tough issues, rather than escaping them, will be important in our ability to recover a deeper understanding and awareness of one another. I hope to reflect the resilience and power that comes from enduring strife and difficulty.

I seek to reflect larger social issues, and to explore these important themes more fully; in a community-based sense, as opposed to feeling all of these things alone. Reinforcing societal changes through art is a critical way for sustaining positive change.

These desires may continue to put me on a spiritual path with what I write and produce, and that is something that I am grateful for. I want, more than ever, for my music to focus on meditation, healing, and awareness. I think that, most people want to connect right now, but we may not all be sure of the best way to do so. Music is always the perfect gateway for this sort of thing. In the face of so much change, I hope to be expanding my own perspective and pushing beyond my comfort zone. It is when we are sent to our most vulnerable tipping points, really, that we are able to grow in the most impactful ways.

These uncertain places are almost, the only natural places to go, for the moments that are uncomfortably close to the bone. We are in great need of spiritual rebirth, and of more effective ways to see one another.

We are, maybe more compassionate than we are rigid, now, and may be able to see more of ourselves, based on all that we have lost.

annamaymusic.com

Ken Atkins

Ken Atkins checking in from north of the arctic circle sorta near the Griswold/Voluntown line.

Twang deprived. Particularly missing our monthly Sunday sermons at the Turnpike Cafe (it was the first Sunday 3-6 every month and by-God we had fun).

But, the silver lining. I was lucky enough to break my ankle on day one of the virus. So I was essentially forced to do almost nothing for two months or so. Felt good to decompress and thanks the excellent care given to me by my wife Christine - I've had a rather enjoyable "time out". I actually had time to play my guitar a bit. I scratched out a quick recording with my friend in Colorado, Kevin Packard. Check it out at

<http://kenatkins.us/BurningTheTrash.html>

Haven't played live during this thing, although I'll do a little picking and singing at a family get together in couple weeks.

Future plans: We've been in the planning stages of an upcoming recording project for a few months now. When I say "planning stages" I mean Swampy Davis, Tom Trombley and I get together and over a few beers and bbq we discuss – at length – what we should be doing. The meetings have been great and maybe we will do some recording soon.

Seriously, I have real mixed emotions about this pandemic. The family

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time together has been the most wonderful thing in the world. We've been safe. We wait patiently for the pandemic to end, and it will. And then we'll twang again.

Josi (Davis) Lane – Songwriter, Performer, Producer

THE COMPOSITION OF NATURE

“We will now discuss in a little more detail the Struggle for Existence”

– Charles Darwin



It is in our NATURE to adapt. Our unique human specialty is, when forced to it, we THINK (maybe too much) about WHY. When my two major summer performance contracts had been cancelled, it became real – that thread of hope sprang back from where I desperately held on and smacked me square in the eye. That's why I was crying. The silence afterward was deafening. Creativity was shunted as survival took priority. I dove headlong into shop work and study. The timing was perfect, said the optimist, and I would use this unexpected gift to begin my mastery of new recording software and to put my studio in order. Most amusing (ha.) was accepting that I am (still) challenged by self-discipline.

I can easily exist just popping in and out of rabbit holes. I even tried to re-enter the world of social media – only to definitively diagnose myself with SOS (Shiny Object Syndrome). I felt doomed. I couldn't write. I couldn't play. I felt alone. And I couldn't seem to shake it. So, I spend a lot of time in the garden. And it was growing. Surely this was a sign! I had titled my next release Eden, and the tracks were gathered, patiently out-waiting my learning curve. But we had somehow become detached. I had to find my way “back to the garden”. I had to “find my way home”. I had to sit down with my guitar and piano and make my summer sets as if my schedule was full. How inspiring! How normal to whittle lists of hundreds of songs to two sets surrounding my own work with a celebration of songwriters who have nurtured my instincts and helped to shape my musical expression. And good thing I did, because the call DID come, and at the end of July I sang my heart out in Paradise. It was exhilarating! Pure relief. As if I had reached the final stage of grief, watching as the “Blackbird” escaped from my mouth and flew out over the vines and alit on its perfect vantage point above the growth, resting there a moment to “Breathe It All In”. Eden is the fruit of change – an album of work being fed and watered, blooms fertilized, arms reaching toward the sun, drinking in the “Rain” and showing me, every day, just what NATURE can do. I am looking forward to sharing its bounty with you.

www.josidavis.com @josidavismusic

VENUES

We asked venues the following questions: How has your venue adapted during this time? Have you hosted any live performances and what was it like? What is your future vision for continuing to support live music?

Knickerbocker Music Center, Westerly, RI

At a time when so many friends of the Knick could really benefit from the enrichment that live music brings to our lives, unfortunately the Knickerbocker Music Center must remain closed for the safety of our employees and guests.

However, we have been busy behind the scenes. The Knick hosted Jon Batiste, who has been broadcasting from the Knick since March, for the Steven Colbert show, as well as working on his own individual projects. He

was kind enough to give a big shout out to the Knick on his last day of taping last week. In addition, we have also been working with the United Theater as a cosponsor for many of the Misquamicut Drive-In shows, booking many of the artists that would have been playing at the club. We have also live-steamed other artists through our Facebook page, as well as the Facebook page of the Knick Tap Room.

While the United theater streamed "Once We Were Brothers: Robbie Robertson and the Band" — the film inspired by Robertson's 2017 bestselling memoir, "Testimony" — during their Virtual Screening event, the Knick added an archived video of our house band, The Knickerbocker Collective, performing "The Wait."

Glenn Kendzia, our former Tap Room manager, who has moved to Nashville to further his music career, has also hosted a number of "Industry Insight" streams interviewing agents and others involved in the music industry in the Nashville area, which we streamed as well.

Our next project will be adapting the club into a professional recording studio, utilizing our stage, while enhancing our sound production system with state-of-the-art recording equipment. Our sound technician Shawn Allen, who has been working with many local musicians in his own recording studio, will be spearheading this endeavor.

I have included an article that appeared in the Westerly Sun https://www.thewesterlysun.com/news/covid-19/the-knick-might-be-closed-but-behind-the-scenes-the-song-remains-the-same/article_f631ac8c-7844-11ea-8603-a78abc030df0.html

to also give you insight into our activities during this difficult time. We will be back and can't wait to reopen the Knick to provide a space for great music for musicians and guests.

Mark Connolly, Executive Director, Knickerbocker Music Center

Preston Ridge Vineyard, Preston, CT

We have created two outdoor spots for our weekly live music performances. For our larger Thurs music night events, scheduled twice in the summer, we've limited our capacity and made it a ticketed event. We began weekly live music again at the end of June and hosted our first Thurs music night on July 23. They have all gone great with the exception of a couple of bad weather days where we've had to cancel. Patrons really seem to enjoy the outside music option. For now we're going to continue the music outside on the weekends and will reevaluate as the year goes on.

Sneekers, Groton, CT

We are doing the best we can with take-out and 50% capacity. Not at all where we would like to be, but we are trying to keep people from forgetting about us.

We have not hosted any live performances. I had hoped to do a parking lot movie theater like concert in the beginning of all this. The excitement and comments I got from people scared me off. I was afraid to appear irresponsible if I couldn't control the crowd or keep people in their cars.

I have no idea what the future holds for us with live music. This is just tragic. I don't believe the bars will get open this year, and with half capacity I don't know if we could swing it. I thought about doing an occasional special event, but I just can't imagine how I would go about deciding who to ask to play. Most the musicians are like family to us, and I wouldn't want to choose. Rachael suggested doing some sort of dinner theater with a solo or duo. All is spinning in my head.

The moose is overlooking all our barstools piled up on the stage. He is very very sad. So am I.

Maugle Sierra Vineyards, Ledyard, CT

America has had pandemics in the past but the recent state closure rules have closed us for 2 months. We are now in phase two of reopening, so

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we are able to have outside live music with limited indoor seating. We had several outside areas for seating around 125 people and fortunately we are enjoying great weather. Unfortunately the weather will change.

Maugle Sierra Vineyards has changed from live music Friday evening and Sunday afternoon, inside or outside to Saturday and Sunday performances outside only from 3-6 pm. Seating is in small separated groups 6-8' apart, and we do offer prepared foods. These performances have been well received by our guests and while at times very hot I think the musicians have enjoyed getting back to work.

Going forward it is our hope to have the ability to have indoor performances. We have seating for 66 people indoors. Winter is coming and we hope there are several treatments for this Cerveza Virus. With treatments in place we will look forward once again to host live performances year-round.

Sound Waves Magazine has felt the impact of this pandemic. The last few months we have been online only. Because there are not enough advertisers to be able to print. The venues are not sure of the future. They are not advertising and they have cut back on the entertainment. And this is if they are even open. The music community is a close family. And together we shall all get through this together.

But the magazine is moving forward. Soon we will be making a big announcement. One that we hope will be beneficial to all.

"We should consider every day lost on which we have not danced at least once"



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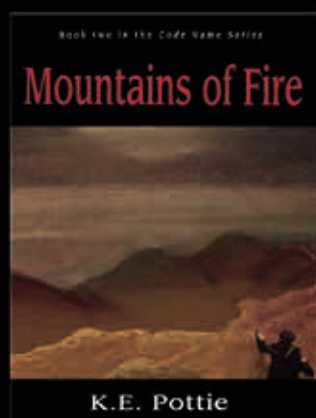
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