

# Sound

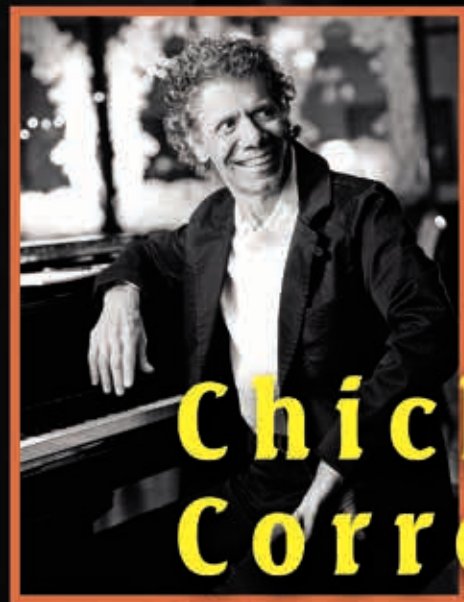
## Magazine

Volume 31  
Issue 3  
March 2021

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**Plus**

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**KENNY  
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SHEPHERD**

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## Sound Waves

**March 2021**

**VOLUME 31, NUMBER 3**

**Editor**

**David L. Pottie**

**Contributing Writers**

**Bill Harriman**

**Mark T. Gould**

**Rex Rutkoski**

**Andrew Kerbs**

**Nic Hall**

**Ali Kaufman**

**Tom Matthew**

**Sue Menhart**

**Jon Persson**

**Jack Chaplin**

**Adrian Webb**

**Sales Staff**

**David L. Pottie**

**Mike Ryan**

**Advertising Sales**

**860-572-5738**

**Email**

**editor@swaves.com**

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 editorial submissions &  
 subscription request to

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**P.O. Box 710**

**Old Mystic, CT 06372**

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Dear Readers,

Here we are in March 2021, one year after this crisis effected our every-day lives. Restaurants closed, Venues closed, concerts cancelled. Life as we knew it changed. It's been a constant struggle just to try and get some normalcy back. But will it ever be "normal" again. I don't think the world will ever be the same. It has evolved. New ideas, new direction. The basics are there, but the path has been changed.

Since all this started, Sound Waves Magazine has just been an online publication only. Because of the uncertainty of the economy, businesses have been hesitant to advertise or they have been closed. There has not been enough revenue for us to be able to print. But there seems to be a light at the end of this crisis. So hopefully we will be back printing the magazine by this summer. In the meantime, be sure to support our advertisers and tell them that you saw their ad in Sound Waves. Support our local businesses and support the magazine.

We are celebrating 31 years of publication! It has been a long and interesting ride, but it wouldn't of been possible without you our readers. Thank You for your support!

**Stay Safe**

**Peace**

**David L. Pottie**

**Publisher**

**"In every crisis, doubt or confusion, take the higher path - the path of compassion, courage, understanding and love." Amit Ray**



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# MUSIC NOTES

## “The Third Time Wasn’t The Charm (But Maybe It Is Now)”

By Mark T. Gould

When your first two albums are considered classics, how do you avoid the inevitable distractions that lead to the proverbial junior slump?

That was the dilemma facing The Band, and particularly lead guitarist and songwriter Robbie Robertson, in 1970.

They were, in essence, their own hard act to follow.

Two years earlier, Robertson, drummer Levon Helm, bassist Rick Danko, keyboardist Garth Hudson and pianist Richard Manuel, had released one of the, if not the, most impactful debut albums of all time, “Music From Big Pink,” a distinctive hard left (or right, if you prefer) turn away from the psychedelics permeating that musical day, musically and otherwise.

Germinating from their legendary “Basement Tapes” sessions in Woodstock with mentor Bob Dylan, the album, which included their still most famous song, “The Weight,” along with “This Wheel’s On Fire,” “Tears of Rage,” “Long Black Veil,” and others, has long been seen as one of the greatest albums of its time, debut or otherwise.

A year later, they managed to top that, at least in my mind, with the self-titled “The Band,” aka “The Brown Album,” recorded mostly in Southern California. Including such classics as “The Night They Drove Old Dixie Down,” “King Harvest (Has Surely Come),” “Rag Mama Rag,” and “Up On Cripple Creek,” the album sounded, and the cover looked, like an American history book, evoking simpler times in the midst of the insanity of a war and a cultural revolution.

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The vast majority of the songs on those two masterpieces were written by Robertson. While The Band was clearly, well, a band, Robertson, as the chief songwriter, was seen by many, for that reason, as the de facto leader.

So, it was with that musical history (to steal a Band latter-day collection title), that they approached the sessions for their third album, which would ultimately be called, in a storied fit of irony, “Stage Fright.”

With those two classics as the Band’s standard at the time, Robertson was not only under pressure to try to get the other group members to continue to write songs, but he also had to fight the demons of musical success in those days, drugs and alcohol, both of which crept into, and were slowly destroying, not so much him, but the vaunted Band dynamic.

Looking back with the always-perfect 20/20 benefit of hindsight, Robertson may have been a bit more successful with the former than with the latter.

Over the years, Robertson has come under significant criticism, both from the media and from Band fans, for what has been perceived as a self-righteous, bordering on arrogant, rewriting of both history and finances within the group.

He has been accused of unfairly taking credit for sole writing of the Band’s songs and for taking financial advantage of their other group

members, buying out their shares in the group, and then lining his pockets with the profits generated from re-release upon re-release of their music. Frankly, I never bought it all of it.

While I seriously doubt that anyone connected with The Band, including Robertson, is going to be fitted for angel wings anytime soon, it seems more likely that Robertson did what he could within a seriously deteriorating situation, trying to involve the others in continuing what had been a clearly successful process of co-writing, albeit limited, that materialized on the first two albums.

Tragically, it didn’t work, and when “Stage Fright” was released in 1970, it was justifiably seen and heard as the first recorded evidence of The Band’s fall from the musical mountain top.

As such, it was easy to hear, and to feel, an underlying uneasiness, lack of focus, perhaps bordering a non-group effort, in the initial “Stage Fright” release that year.

I can remember listening to it back when it first came out, and thinking that some of the lighter material, such as “Strawberry Wine,” and “Sleeping,” the two tracks that opened the original release and were written by Robertson with other Band members, did not move me and demand my attention as much as the opening tracks on “Big Pink” or “The Band,” and, as such, they should not have kicked off the record.

As it was, the original running order left the album’s strongest tracks, “The W.S. Wolcott Medicine Show,” “The Shape I’m In,” and the title track, relegated virtually to the side lines, buried later in the release, thereby retarding its flow.

Now, I know that in today’s listen-

ing world, where individual tracks are sampled and the phrase “album running order” probably brings head scratching, if not downright ignorance, from music buffs, this all may be just this side of a quibble.

I mean, if all you’ve ever done is rifle through Spotify play lists, and you’ve never delicately turned a vinyl record over from Side A to Side B, well, you have no idea what you have been missing.

Or, probably, what I am talking about.

Yet, that weird running order bothered me (yes, I had no life, even then...) for the five decades that this album has taken its place after the first two monumental Band releases.

Thankfully, I was apparently not the only one who felt that way.

In interviews surrounding the 50th anniversary re-release of “Stage Fright” last month, Robertson has repeatedly said that his original running order in the 1970 release, which had “Strawberry Wine” and “Sleeping” near the end of the record, was changed, after other Band members protested that their songs, which Robertson co-wrote, were being buried.

Robertson has said that he gave in, put those two tracks at the beginning, and has regretted it ever since.

The re-release has what he envi-



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sioned for the original running order, leading off with “Walcott Medicine Show,” followed by “Shape,” “Daniel and The Sacred Harp (probably the most underrated song on the album),” the title track, “The Rumor,” and “Time to Kill,” with “Strawberry” and “Sleeping” at the very end of the record.

With the changes, the enhanced cohesion and flow is noticeable from the very first listening. The album, while arguably still nowhere nearly as good as the seminal first two, now stands much better on its own, and, as such, is a much stronger bridge to the middle period of the Band’s career.

Yet again, though, Robertson is being criticized.

Rewriting history? Maybe. Assuming too much control? Possibly, yet again. Arrogance (like saying in an interview promoting the re-release that “I don’t give a f###, it’s my music,”)?

Maybe an unavoidable character trait?

But, in a way, Robertson was, and is, right. Like it or not, he was writing the vast majority of the songs and running The Band show, and, as such, probably had the best feel for the running order of the songs on the album.

And, to my ears, his changes on the re-release of “Stage Fright,” reverting it back to its original dynamic, takes a decent record, makes it even better, and thereby places it more firmly and more properly in the context of the career spiral of the only group that it was rightly said could open for Abraham Lincoln.



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## Guitar Legend Steve Cropper Announces ‘Fire It Up,’ Calling It His First Solo Album Since 1969

Out April 23rd via Mascot Label Group / Provogue Records

On April 23rd, guitar legend Steve Cropper will release ‘Fire It Up,’ which he’s calling his first proper solo album since 1969, after decades of stardom in soul, blues, and rock and roll. “This album is different from everything out there now,” Cropper says, in reference to two vocals albums he released in the 80s - “I haven’t heard myself this way since the 60s.” Cropper announced the album with the release of “Far Away,” a bouncing soul number that draws heavily from classic R&B, featuring Cropper’s signature guitar that’s always in service to the groove. “I’m a rhythm player,” Cropper explains, “I set the groove. I’m always listening to the singer and the rest of band.”

A founding member of the Blues Brothers and one of Stax Records’ main producers, songwriters, and guitarists – as the guitarist in its house band, Booker T. and the M.G.’s – Cropper reintroduced classic soul to unsuspecting audiences, with Rolling Stone ranking him in the top 40 all-time greatest guitarists. “Midnight Hour” by Wilson Pickett, “(Sittin’ On) The Dock of the Bay” by Otis Redding, “Soul Man” and “Hold On I’m Coming” by Sam and Dave — you simply can’t discuss soul music without Steve Cropper. He plays on John Lennon’s Rock N Roll album, Frank Black’s Honeycomb and Fast Man Raider Man albums, and on several albums by Ringo Starr. He’s also produced for John Prine, Jeff Beck, and John Cougar Mellencamp.

But seven decades into his legendary career, Steve sees this record as different: “This is the first Steve Cropper album since 1969,” he says. “It’s made from old grooves, because during a lockdown, you work on stuff that’s been in your head for years.” Rooted in sessions with the Rascals’ Felix Cavaliere and produced with long-time collaborator Jon Tiven, Cropper is both



guitarist and a producer on the album, a role he is most comfortable in after years on the scene. “To be a good producer, you’ve got to be able to hear a song finished in your head before there’s much of anything done,” he explains. “...a good production is not accidental. I’m really proud of things that I produce.”

Careful and selective about what he’ll put his name on, you won’t be surprised to find that ‘Fire It Up’ is an instant classic. From the classic R&B of the title-track, featuring vocalist Roger C. Reale, to the funk of “Bush Hog” and the quiet restraint of “One Good Turn,” the album may have Cropper’s name on it, but it’s still very much a collaborative effort, where solos and prowess are always in service to the larger rhythm. “This isn’t a battle of the bands,” he adds. “...it’s better to enhance the other guy, make him shine.”

In fact, listening to everyone else may be one of the secrets to Cropper’s style. The “Go Getter Is Gone” highlights the album’s collaborative effort. “Roger came up with most of the lyrics here,” he says. “I came up with the rhythms and the grooves and the changes, but I think teamwork is better.” And suddenly a light shines on why Cropper has pursued so few solo records: “When a basketball team wins,” he says, “it’s not the player who made the last three-pointer who wins, it’s the whole team that got him there.”



# BAND DATES

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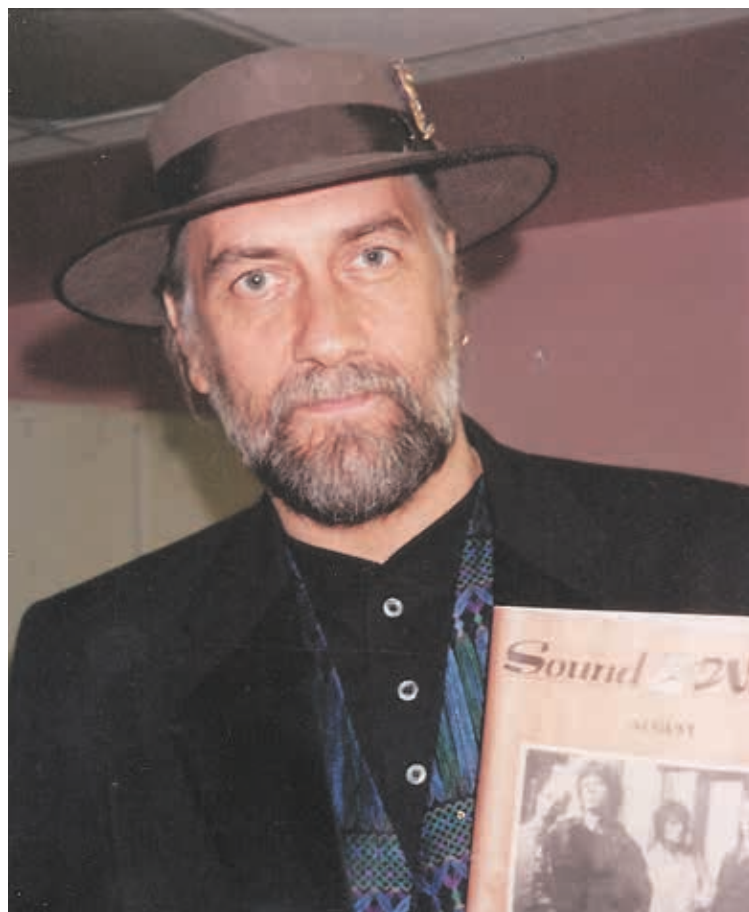
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# A NEW ENGLAND LEGEND RETURNS TO FOREVER: REMEMBERING CHICK COREA

By Rex Rutkoski

(Veteran music writer Rex Rutkoski began covering Chick Corea in 1974)

He may have been a native son of New England, but, musically, Chick Corea, who died Feb. 9 at the age of 79, was a resident of the world.

The depth and breadth of his artistic accomplishments, his pioneering experiments in multi-faceted styles — jazz, jazz fusion, avant-garde jazz, Latin jazz, classical, children's songs, chamber music and progressive rock were absolutely stunning.

Here's Sting, with his thoughts on the 23-time Grammy winning jazz legend, pianist and composer: "He completely devastated the landscape. It was like scorched earth — so musical, so powerful, so incredibly virtuosic."

The New York Times hailed him as "a luminary, ebullient and eternally youthful."

Ah, that's right! That power, that youthful spirit and intensity, even as this living legend approached 80! You find that same kind of spirit, that glowing inner, perhaps spiritual, light, in a few others, most notably someone like Carlos Santana.

Corea, born in Chelsea, Mass., June 12, 1941, was enshrined in the Down-Beat Hall of Fame and was a National Education Association Jazz Master.

The 23-time Grammy winner and keyboard virtuoso attained living legend status.

Corea is the fourth-most-nominated artist in the history of the Grammys, with 65 nominations. He's also earned 3 Latin Grammy Awards, the most of any artist in the Best Instrumental Album category.

"Chick is my guy — the musician I would want to play with, if there was anybody I could play with, or learn from," said Bela Fleck, another music hall of famer who collaborated and toured with Corea.

## DRAWING AND MUSIC

Corea once made an interesting comparison to drawing, his hobby, and his music:

"I find drawing very relaxing and fun. I like to use pencils and crayons mostly because it's convenient and easy to carry around on the road and onto planes," he explained. "I do plan to one day study and practice the drawing of 'real' things — people, animals, skies, trees and flowers — improve technically as a graphic artist. But for now, I have found it enjoyable to just draw random images. I have no particular technique but, as I put lines and marks down on a surface, I can tell when I've got something flowing and I can immediately tell when I like what I see and when I don't like it."

Then he added, "Music is the area where I put in the time needed to bring the technical rendition up in quality as far as I can. Drawing helps me relax and create something for no reason — just because I like to do it and it's fun. Of course, this is the most successful approach to music or anything really: do it for no reason and just because it's fun. But the society frowns on this attitude — calls it 'lazy' and 'irresponsible' — and so we must keep that approach a little bit secret and pretend we're working really hard." But practicing any artform can open doors to becoming aware of our basic impulses as spiritual beings to create and know that we are creating something that we consider worthwhile, Corea said. "So, I present to you my drawings and doodles and meanderings in the hopes that it inspires a few of you to realize any creative goals you may have."

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His musical creative path was the stuff of dreams.

There was sideman work with trumpeter Blue Mitchell, flutist Herbie Mann and saxophonist Stan Getz that came before Chick made his recording debut as a leader in 1966 with Tones For Joan's Bones. During these years, he also recorded with Cal Tjader, Donald Byrd and Dizzy Gillespie.

He accompanied singer Sarah Vaughan in 1967, then went into the studio in 1968 and recorded "Now He Sings, Now He Sobs" with bassist Miroslav Vitous and drummer Roy Haynes. That trio album is now considered a jazz classic. It is suggested that this is the record that cemented Corea's place in the jazz firmament as a pianist of incomparable skill.

## MILES HIGH!

And, then, how about this career boost from Miles Davis? MILES DAVIS!!

Corea played on some of the master's legendary recordings: including "In a Silent Way," "Bitches Brew" and "Live at Fillmore East," and when Davis took an electrified ensemble to the Isle of Wight Festival in England in 1970, Corea was a key figure as 600,000 people watched in amazement.

Soon Corea was on to forming the first version of his hallowed Return to Forever with Stanley Clarke on acoustic bass, Joe Farrell on soprano sax and flute, Airto Moreira on drums and percussion.

## DI MEOLA'S FAREWELL

Dynamic guitarist Al Di Meola later joined, bringing a new flare to the unit.

"The great Chick Corea has left this life but the incredible music he gave us and the meaningful memories will live on in my mind forever," Di Meola says. "Joining Return to Forever was for me a dream come true. Chick was my favorite musician and RTF was my favorite band when I was 19 years old. It was a non-stop groundbreaking musical journey. We were at the forefront of a new idiom called Jazz-Rock Fusion along with Weather Report and Mahavishnu Orchestra."

Di Meola saw the mid-1970s as an "extremely exciting time." "Thank you, dear Chick for the legacy you gave to the world and for believing in me and giving me the chance to play with you, my hero! Rest In Peace."

Chick's management released this statement on his death:

"It is with great sadness we announce that on February 9th, Chick Corea

**Continues Page 14**  
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A full-page photograph of Kenny Wayne Shepherd. He is shown from the waist up, looking down at a Fender Telecaster guitar he is holding. He has long, straight, light-brown hair and a light beard. He is wearing a black leather jacket over a dark shirt and a dark scarf. The background is dark and out of focus. Overlaid on the lower half of the image is the text 'KENNY WAYNE SHEPHERD' in large, bold, yellow, sans-serif capital letters.

# KENNY WAYNE SHEPHERD

## By Tom Matthew

Kenny Wayne Shepherd has had the kind of music career that most people dream of. By the age of 21, he had grabbed the attention of the entire world with his #1 hit “Blue on Black”, winning the Billboard Music Award for Rock Track of the Year in 1998. He’s had a list of platinum and gold albums, and every record he has ever made peaked at #1 in the U.S. Blues charts.

Kenny is known for his emotional, fiery performances channelling the energy of guitar masters like Stevie Ray Vaughn and Jimi Hendrix. Fans around the world have packed in to watch him play, and they just released a concert video from their 2019 performance at the Leverkusener Jazzstage in Germany that is absolutely electrifying.

I had the pleasure of chatting with Kenny Wayne Shepherd recently to discuss his inspirations, his influences and what he’s been up to lately. He talks about his favorite guitars, his cars and his life as a touring musician in the world of blues rock.

**Tom Matthew:** You recently released a live DVD entitled “Straight To You Live” that was filmed at a music festival in Germany. Tell me about how that came together.

**Kenny Wayne Shepherd:** We were out on our European tour, I think it was November 2019. I think this was our second trip to Europe that year. The tour was basically sold out, so just about every stop on the way was sold out. We were asked to do an appearance, a performance at this very prestigious music festival. It’s kind of a music series they do which is also televised. That’s been going on for many, many years and anybody who’s anybody has done it. It’s really prestigious just to be asked to do it.

So we did it and we always have our audio guys recording the audio of all of our shows. We’ve been doing that for years. And then they showed up with their video crew because they were televising our performance. At the end of the concert, we looked over the show and the video footage and thought, “Wow, that was pretty good, you know?” and we just kind of moved on to the next show and to the rest of the tour.

We didn’t really think too much more about it until COVID happened. And then the quarantines, the lockdowns and things like that started happening and the picture became clearer and clearer that we were not going to be able to perform for people for

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God knows how long.

The fans have been asking for my entire career, “When are you going to put out a live DVD?”. We’ve recorded a lot of shows and some of them weren’t the right show or the right performance, or I just wasn’t happy with it or whatever. It just hasn’t happened. So in the back of my mind I was like, “What about that European date that we did?”. I pulled up the video footage, we went back and revisited it and we thought this is really great. We have the audio, we have the video, we’ll go back and tweak it a little bit. Maybe this is the perfect time to put out a live DVD for the fans so that they can enjoy the band performing in the comfort of their own home. So that’s what we did.

**TM:** You’ve toured extensively all over the world - what are some of your favorite places to perform?

**KWS:** Places, venues, I mean every place is kind of different and I don’t really have favorites other than wherever the crowd is most fired up. That can be different - we can go to the same city and even the same venue a year apart and you can get a completely different vibe from the audience. But consistently, the German people love it. They like to rock ‘n roll pretty hard. Over in the UK, all of Europe has had a strong appreciation of blues music and a strong amount of support for the genre in general. Over here in the states, Michigan is one of my favorite states to go to. I know without a doubt any time we go to Michigan - first of all, it’s most likely going to be sold out. Second of all, they’re going to be rowdy, cause those people, they work hard and they play hard.

**TM:** The blues has a style and feel that goes back for over 100 years. How do you find a fresh and creative sound in a genre that has such deep tracks in the past?

**KWS:** Well for me, my entire career, you can go back and look at my first album - my formula, and I think a lot of others in this genre has been to take blues, which is the foundation of my music and the foundation of my playing and then mix it and meld it with other genres. Primarily ones that really work, which would be genres that would be spun off from the blues. I mean rock ‘n roll being the most obvious example. Muddy Waters had a song called “The Blues Had a Baby and They Named It Rock and Roll”. It’s really easy to take rock and blues and put them together because you can’t really have one without the other anyway.

I’ve just always, from the very beginning of my career, my goal was to write. Blues songs typically - especially in the traditional sense, you know, three chords and a hook line but never really had much of a chorus. I grew up around radio stations because my dad was on the radio. So I grew up around all these songs, these hit songs on the radio that had these big choruses that made you want to sing along and that was something I always heard from my music. I took blues and rock, but primarily just trying to take blues and write blues music with a chorus in it, and go from there.

**TM:** Your songs have a lot of room in the arrangement for the rest of your band mates to shine, and you do a great job of creating space for the other instruments. Do you do most of the arranging or is the band a big part of the process?

**KWS:** Generally, the arrangements come to life in the studio. When we go make a record I have a very basic outline. I don’t like to go into the studio with the whole album mapped out ahead of time. We go in and I’ll have the most basic demos that are acoustic guitar and a vocal and that’s it. The rest of the sound of the album is in my head. To me, that’s where the magic is supposed to happen, in the studio. I leave a lot of room for spontaneous

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things and creative interpretation for the studio.

Once we get things recorded and get an album finished, that kind of creates the roadmap for the show, for the stage and the arrangements. Then from there, we’ll kind of just stretch it out. But generally, I kind of direct the band where I want things to go for sure, but we definitely choose songs, certain ones in particular throughout the show where it’s a great opportunity to stretch out and give the other guys moments to shine. I’ve surrounded myself with what I believe to be some of the greatest players in the industry. It would be doing everyone a disservice to not give them moments to step out and have the spotlight. They’re so tremendously talented.

**TM:** You’re well known as an aficionado of Stevie Ray Vaughn’s music. What is it about his playing style that drew you to him so strongly?

**KWS:** For me it was the fire and the fury, the passion that he played with. Raw emotion. Really 100% feel based playing, that’s what it was for me. To me, that’s what I really got from him. That’s the thing that I heard in him and I said, “I want to do that”. I never said I want to be Stevie Ray Vaughn, because there’s only ever going to be one Stevie Ray Vaughn, they’ll only be one B.B. King.

But we all have those guys you know, B.B. King had T. Bone Walker as his biggest influence and Stevie Ray was one of my biggest influences. We all have that guy that sparks that flame and for me it was Stevie Ray. He wrote on my strat, when he autographed my very first strat, he said “Kenny, just play with all your heart.” And that’s what I try to do every day of my life. I try to play with all my heart, and I try to play with that fire and that fury that he played with.

**TM:** Who are some other musicians that you admire, present day or otherwise?

**KWS:** There’s a lot. Obviously my influence list is extremely long. Everybody from Jimi Hendrix and Buddy Guy, B.B. King, Muddy Waters, John Lee Hooker, Freddie King, Albert King, Robert Johnson, Blind Lemon Jefferson, Lead Belly, so on and so on. Throughout the history of the blues, I went so far back and connected all the dots. I learned a lot from listening to those guys and their music.

But there’s a lot of young people coming up today that I dig as well. There’s Larkin Poe, these girls that are like a duo - they’re sisters and they’re putting out great music. There’s actually a lot of females like Samantha Fish. Young girls, even like Shemekia Copeland, Johnny Copeland’s daughter - what I like is there’s a lot of females putting out blues music today. Both guitar players and just vocalists. We need everybody to participate and continue to bring new fresh life in music, into the genre.

Then there’s guys, there’s younger guys like Laurence Jones over in the UK - if I went through my Instagram feed I could tell you everybody because I try and follow a lot of the young up-and-comers and encourage them, and stuff like that. There’s a lot, no shortage.

**TM:** You have an extensive collection of Fender Strats and your own Signature Strat released several years ago. Tell me what you look for in a guitar and why the Strat is your go-to model?

**KWS:** For me, the Strat is first of all what my idols played. Clapton, Buddy Guy, Stevie Ray and Jeff Beck. I mean so many guys throughout rock and roll history and the blues, you saw them playing Strats. So that was the guitar I kind of gravitated towards and after playing one for so many years - that guitar is set up ergonomically, the placement of all the knobs and the pickup selector, the contoured body - everything is just really set up perfectly for the way that I play.



When I play other instruments, it can be a little bit challenging for me. I have to really be aware of what I'm doing, especially when the pickup selector is towards the top of the guitar close to the neck like it is on several other kinds of models. I have to be super conscious and aware of my playing because I'll accidentally hit that thing, because I'm not used to it being there, because it's down and to the right on a Strat. So when you have to be that aware of what you're doing then it actually interferes with your ability to let go and just feel the music. So the Strat has just always been the instrument for me. If I was going to design a guitar, hopefully this is what I would come up with.

And then I have certain elements, certain features and things that I prefer on a Strat. That's where the Signature guitar comes into play. It's given me an opportunity over the years to put my design skills to work visually and technically for the specifications I believe make up a great playing guitar. This newer Signature Strat is something I'm really proud of. I think we just made an incredibly compelling instrument. It's visually stunning. It plays and has the quality to match the appearance. All of the components are top notch. The sum of its components, the guitar being the sum of its components, really makes for an incredible instrument. I think the proof of that is that they can't seem to keep them in stock. It's constantly on backorder because every time they make more, people buy them. I'm really proud of it.

**TM:** I saw on your website [www.kennywayneshepherd.net](http://www.kennywayneshepherd.net) that you have a good collection of cars, specifically Dodge Chargers. Have you always been a Mopar man?

**KWS:** When I was a kid, I grew up watching all those TV shows like "The Dukes of Hazzard" and "Knight Rider", "Smokey and the Bandit", "Magnum P.I.", "The A-Team". Back in the seventies and eighties it was movies like "Bullitt" and all these movies and TV shows that always had a hero car that was always a huge part of the movie or the series itself. The General Lee really, the '69 Charger on the screen really captured my attention and my imagination as a kid.

So as I grew up, I had the opportunity to build that dream - the '69 Charger. It's totally custom. It just kind of snowballed from there. And then the modern Dodges, they just made incredible cars that make a really compelling case for the newer cars over the older cars. Like my Dodge Demon that I have, it was made in 2018 and was a limited edition model. It has 840 horsepower from the factory and it has a bumper to bumper warranty.

With the old cars, you've got to fix them if they break. You've got to fix them yourself or have somebody else fix them. The new ones, you can just take it to the dealership and let them fix it. It's been pretty cool. It's a great time to be a car guy right now. All the changes that are happening and all the performance barriers that have been broken down with the new technology.

**TM:** What do you have planned for the future? Are you writing, recording or just taking it easy in the downtime?

**KWS:** I've been trying to keep up with my family. My wife and I have six kids, so that's a full-time job just in itself. I'm having a great time. This has been an unexpected lengthy amount of time at home with them. So I'm really trying to take that for all that it's worth and really be present and stuff. We've been having a great time doing that.

We just finished recording a totally brand new record at the beginning of March 2020, so we have a whole new album just sitting in the can waiting to be released. I hadn't really felt the pressure to write or record new songs because I already have an album ready to go. But now that this thing has kind of gone on for so long and people really don't know - they still can't tell us when we're going to go back to work in any significant capacity.

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ity. I'm starting to think that maybe I need to start writing more songs and just kind of get further ahead of the game. Who knows. Sooner or later if we're at home much longer I'll have to be creative in some way. I'll figure something out.

**TM:** What's one piece of advice you could give to an aspiring musician trying to make it in this business?

**KWS:** It's kind of multifaceted but first of all, just remember - the reason I first started playing guitar was because I enjoyed it. It was fun for me. I went home, I locked myself in my room and I would just play for hours and hours because it made me happy. It wasn't to get anybody's attention. I wasn't thinking about making money. I never even knew that would be a possibility. Everything else just kind of fell into place.

Keep your motives pure. That way if it doesn't work out, if you want to pursue a career and it doesn't work out, the bottom line is you still play music because you enjoy it, not because you wanted to make a bunch of money. If you make a bunch of money, then that's just great, the by-product of success.

And other than that, it's just "don't compromise". Play the music that you like and music that you feel inspired to write. Don't let anybody try and steer you in a direction that you're uncomfortable with. Because if you're successful, you have to play that music for the rest of your life. So you don't want to get talked into playing some awkward song that you really don't like that you have to play for the next 20 or 30 years.

**TM:** That's great advice. Thanks so much for taking the time to talk with us today.

**KWS:** Alright, I appreciate it. Have a good one.



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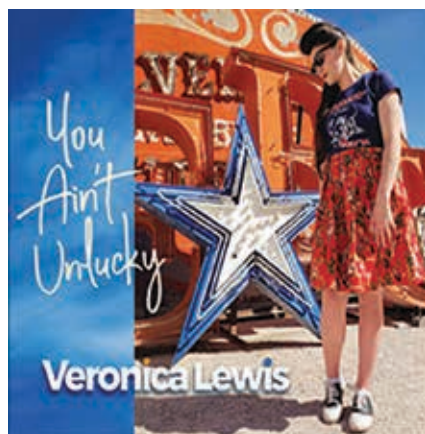


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# HEARING AID



## Veronica Lewis "You Ain't Unlucky" Blue Heart Records

I had the pleasure of reviewing Veronica Lewis's single "You Ain't Unlucky" back in the Sept. 2020 issue of Sound Waves. I enjoyed it so much I asked her manager, Nancy Leotta at Moonwink Music to make sure Sound Waves is on the VIP list when Veronica comes out with her full length album and she came through for us. Thanks Nancy.

For those of you unfamiliar with Veronica Lewis her music is best described as boogie woogie, rag time, and blues all rolled into one with Veronica Lewis's vocals taking center stage. She is a seasoned performer that exudes confidence with a vintage style that lets you know you are in for a special performance. She has won several awards including 2020 Blues Artist of the Year, 2020 Boston Blues Challenge, Granite State Blues Challenge, and best New England Hall of Fame "Young Artist" of 2020. Needless to say quite an assortment of wins under her belt and no doubt many more wins to come.

In this review we have the award winning artist making her first debut album, "You Ain't Unlucky". Veronica Lewis's amazing boogie woogie piano chops will transform your Covid doldrums into a night of fun and dance. So gentlemen, take your Zoot suits out of storage and Ladies get your poodle skirts and saddle shoes on because we're going to jump and jive at the local sock hop tonight. Just close your eyes, feel the music and let this great compilation of music take you away.

12 SOUND WAVES

The eight track album opens with the title track "You Ain't Unlucky" which has a great base line followed by the melody which immediately gets you in the mood for what's to come. As an added treat, halfway through the song the horn section comes in that adds a rich texture to the song. Veronica picks up the pace with "Clarksdale Sun". By this time you are more than ready to get into full dance mode. I especially loved the section where the keys marry the horns and together they are definitely making a statement. "Is You Is My Baby" takes you on a slow, bluesy bump & grind journey. On the next track as a child of the sixties I clearly remember Jerry Lee Lewis taking the audience by storm especially when Jerry Lee stomped the piano keys with his feet. He earned an amazing showman's legacy which is carried on by Veronica Lewis's "Ode To Jerry Lee". The album concludes with "The Memphis Train", a standard Boogie Blues but with Ve-

ronica's award winning piano playing at the helm it gives the song an exuberant style all it's own. I strongly recommend this excellent album to anyone looking to add boogie blues fun into their lives. This CD is available at [www.veronica-lewis.com](http://www.veronica-lewis.com).

*Until next time*  
- Adrian Webb



## WILDROOTS SESSIONS Vol 1 Wildroots Records

From the WildRoots website \* "With the release of WILDROOTS SES-

SIONS VOLUME 1, Victor Wainwright and Stephen Dees celebrate 16 years of a musical partnership that began in 2005. They're teaming up again to deliver a Blues and American Roots tour de force. After the 2015 release of the critically acclaimed award winning record BOOM TOWN, The WildRoots are back! Stephen and Victor felt it was time to spotlight all the great players and singers who have been a big part of all their past and current collaborations. SESSIONS brings together talented artists they consider not only as colleagues, but as family. The WildRoots team understands the music and its traditions. They instinctively know how to interpret and perform the music with a freshness and a flair that breaks through all the clutter on the sonic landscape. Steeped in a variety of American Roots music, with exceptional songs and musicianship."

This review is another one of those rare moments that I get to experience sheer greatness unfold before my ears. The album includes some very special extended members of their musical clan such as lead vocals by John Oates (Hall & Oats), Stephen and Patricia Ann Dees, Nick Black, Anthony "Packrat" Thompson, Robert "Top"

# Veronica Lewis

## You Ain't Unlucky

Veronica Lewis

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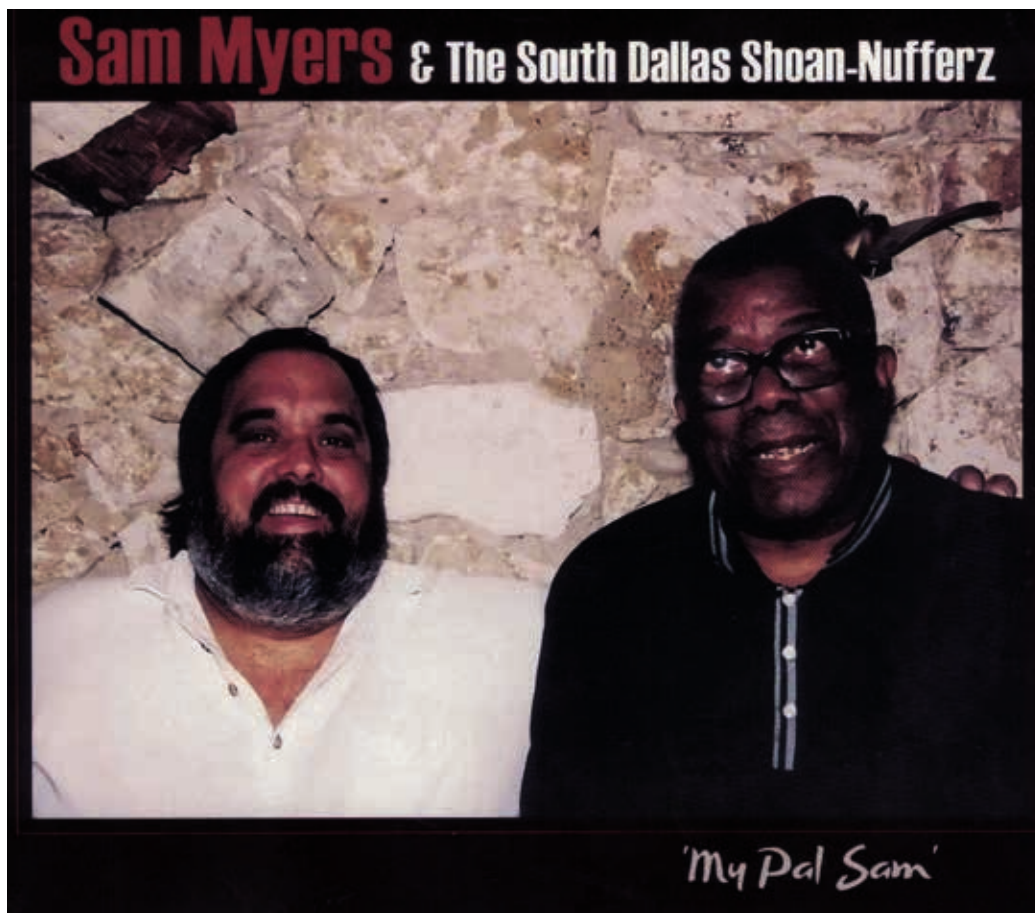
Thomas (Smoke House), Beth McKee, Billy Livesay (Clarence Clemmons, The Livesays), Mark Hodgson (Midnight Creepers), and Chris Merrell (Dicky Betts). The Core band members consists of, Stephen - Guitars, Bass, Percussion, Vocals, Production, Victor - Piano, Organ, Vocals, Patricia Ann - Saxophone, Vocals, Flute, Bass, are joined by WildRoots alumni Billy Dean - Drums, Charlie DeChant - Saxophone, Greg Gumpel - Guitar, Stephen Kampa - Harmonica, Ray Guiser - Sax, Nick Black - Guitar, Vocals, Ray Guiser - Saxophone, and Alberto Cruz - Drums. Guest musicians of note include Michael Shrieve (Rolling Stone Magazine The Best Drummers of All Time: #10, Rock 'n' Roll Hall of Fame with Santana), Bryan Bassett - Guitar (Foghat, Wild Cherry), Lucky Peterson - Hammond Organ, Pat Harrington - Guitar (The Train).

This 16 track album truly transcends all forms of blues. If you are looking for a fast paced meat & potatoes, hard driving blues album, This aint It!! The excellent compilation of seasoned musicians does a great job of serving their take of gourmet blues on a silver platter for listeners to enjoy. It's the kind of album that you need to listen to several times to truly appreciate all it's faceted nuances. Moving through the different tracks it opens with the band performing a new take on Wilson Picketts' classic soul song "634-5789". Followed by gospel themed songs "Somethings In The Water" and "Cradled In The Bosom Of Jerusalem".

I myself was drawn to "Move Along part 1 & 2" with its fantastic horn arrangements. On the track "Our Last Goodbye" it features vocalist, legendary John Oats. You would swear that Hall & Oats got back together. Moving on to "Santa Claus Is Back IN Town", if you think that Victor Wainright wanted to include a song for the little kiddies - think again!! This rendition is pure, down & dirty blues with a raspy, growling sax giving the song a slow, sensuous feel. If Jazzy Blues is your thing "Easy Chair" & "Square" definitely fits the bill. "King Snake Crawl" takes you back to the raw, gritty blues of Blind Lemon Jefferson, John Lee Hooker, and Charley Patton. If you close your eyes you would swear you're in a 1930's road house blues joint as you belly up to the bar to get a taste of the local moonshine. Great rendition, loved it. "Misty Morning In New Orleans" and "Where I Am" (another one of my favs) are two very different Blues styles but both pick

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## Cooking with the Blues CD: Sam Myers & the South Dallas Shoan-Nufferz



**What's the secret ingredient to all of Daddy Jack's recipes? The blues! Jack has always been a blues lover, supporter, and aficionado.**

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up the pace and get you swinging and swaying. The final track on this great CD is a love ballad; "I'm Yours" featuring Wainright on vocals and DeChant on sax. Wainright's heartfelt vocals brings back hints of the late, great Joe Cocker to mind. Truly an excellent interpretation along with DeChant's sultry sax playing.

In closing I have to say that this body of work is in a class of its own and I thank our publisher David Pottie for asking me to review it. Suggestion to my readers – To truly enjoy an intricate body of work like this I suggest you listening to it through a good pair of studio quality headphones. An investment of about \$150.00 will bring you years of listening pleasure, and don't forget to add the side of bourbon and a cigar... Wildroots Sessions Volume 1 available on Amazon and a bargain a twice the price.

**Until next time  
– Adrian Webb**

gio guitar backing to Skovmand's clear, slightly rough vocal and singular lyrics, "I bleed apart, torment in the colorful rain. I don't mind getting old for you, babe." Heavy and Young is faster paced, and introduces another pleasantness of this album, vocal harmonies, easily delivered around a title line of "Old and weightless is what you called me for my drifting mind." Song For Rose features more finger style acoustic guitar, with harmonies between lead and supporting vocals. Outside Of Us has some intricate guitar duo work underscoring lines like "One day we'll sing it to everyone and all, We gave our faith and trust 'cause it was Outside Of Us." The final track, April Child, uses background vocals singing supporting chords for "Finding that the one we want Is buried in our simple minds."

The Burnt Pines have debuted with an album that is melodic, musical, a relaxing listen, with uniqueness in the lyrics that keep it interesting throughout. More info may be found at [www.TheBurntPines.com](http://www.TheBurntPines.com).

**– Jon Persson**



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## **The Burnt Pines**

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With their debut and self-titled album, The Burnt Pines have given us something we all need in these trying times: something mellow, to bring a calm space to our lives, and yet melancholy, to share in the mood which has yet to be lifted. Twelve original songs, with lyrics by Danish born vocalist Kris Skovmand and musical arrangements by guitar/banjo man Aaron Flanders, are filled out by Miguel sa Pessoa's keyboards. The core trio is joined by several additional musicians, in a recording effort which rose from studios in Boston, Massachusetts and Lisbon, Portugal. A burst of creativity saw a new song every three weeks, recorded complete with all tracks; seven more songs await the publishing of a second album.

The album opens with a nice arpeg-

**14 SOUND WAVES**

## **Chick Corea - Rex Rutkoski Continued**

passed away at the age of 79, from a rare form of cancer which was only discovered very recently.

Throughout his life and career, Chick relished in the freedom and the fun to be had in creating something new, and in playing the games that artists do. He was a beloved husband, father and grandfather, and a great mentor and friend to so many. Through his body of work and the decades he spent touring the world, he touched and inspired the lives of millions."

His management said that though he would be the first to say that his music said more than words ever could, he nevertheless had this message for all those he knew and loved, and for all those who loved him:

### **CHICK SAYS THANKS**

"I want to thank all of those along my journey who have helped keep the music fires burning bright. It is my hope that those who have an inkling to play, write, perform or otherwise, do so. If not for yourself then for the rest of us. It's not only that the world needs more artists, it's also just a lot of fun.

"And to my amazing musician friends who have been like family to me as long as I've known you: It has been a blessing and an honor learning from and playing with all of you. My mission has always been to bring the joy of creating anywhere I could, and to have done so with all the artists that I admire so dearly—this has been the richness of my life."

..And ours!

---

(Rex Rutkoski is a regional, national and international freelance writer, and former FM radio talk show host, covering music and other subjects since the 1960s. He has written in New England for several decades. Based in the Pittsburgh suburbs of Freeport, Pa. He can be reached at [rexrutkoski@gmail.com](mailto:rexrutkoski@gmail.com))



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# STAN BACK!!

BY LARRY NADOLSKY

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# COOKING WITH THE BLUES

By Jack Chaplin

Boy, Oh Boy, Am I looking forward to Spring, this year more than ever. We had two days last week that we were able to sit out on our side deck. The sun was shining bright, the sky was deep blue, birds were chirping, and Chip, our almost friendly chipmunk, was scurrying along the stone wall. I soaked up that sunshine like a dried-up sponge! It seems everything is coming awake and out of hibernation; it felt like it's been years! I think we all have a serious case of cabin fever to a degree as we've never seen. Being social creatures, we crave the human connection; our pets have been great, but we need essential human interaction.

We're all Zoomed and FaceTimed out, and we need in-person contact in a bad way! I'm excited to be getting my first Covid shot in the next few weeks. I've had so many allergy shots in my life that I was always against getting the flu shot. I hadn't had one in my life until I had some severe health issues, and a doctor that I trusted told me some wise words. "As you get older, a bad case of the flu could take you out," which it almost did a year ago. "If it has even a 50% chance of protecting you, you would be a fool not to take it". The same for the pneumonia shot; time to roll up the sleeve! I'm not preaching and to each their own, but I'm getting my shot when I have the opportunity. I see Spring coming like the cavalry; help is on the way, and times will get better!

My friend Christian the "Dent Wizard," passed by the restaurant over the weekend; I hadn't seen him in over a year. We caught up on life, and he said it was his 50th birthday the next day. He is a great musician and asked if he could bring in some players and have a jam on his special day, let's do it! We were around doing takeout curbside pizza, and



having some great energy grace our doors was a breath of fresh air. It was a small gathering, and everyone was respectful of mandatory masks. Just having live music and a few dancers grooving to the tunes brought much joy to all! An indication of good things to come!

This past month I was on a search for the best Shrimp Cocktail. A while back, I had a nice plate of peel and eats at the Dogwatch Cafe in Stonington Borough. They were the 21/26 size (shrimp per pound), cooked in a well-seasoned broth served warm. Small but tasty, I call them skrimp shrimp! The ones I was looking for were the colossal kind, U10's, (under 10 to a pound). My two sisters Pam and Holly live in R.I. near Twin Oaks, the legendary eatery in Warwick that we like to lunch at. They serve their's on shaved ice w/ lettuce underneath with a tasty cocktail sauce. They cost \$3.75 apiece, U10's for sure, crisp and delicious. Sister Holly makes sure that they don't try to slide a puny one in! Next stop, Daniel Packer Inn, Mystic. medium-sized, 16/20s, \$3.95 ea. Tasty but not enough bang for the buck. Next stop, On The Waterfront

in New London. We ordered up, out came two giant beauties; they had a nice snap which represented a top-quality shrimp, another U10 variety, \$2.75 ea. A great value, one that would bring me back weekly just for a heaping plate and a few cold beers! As a side note, I had one of the best steaks that I've had in a long while, and all at the table felt the same with their meal. Last but not least was a visit to Fresh Salt down in Old Saybrook. I ordered a few clams on the half shell that were delectable, tasting of the sea, obviously a day or two out of water. I had also ordered two shrimp, and out they came, U10s I would wager, full of flavor from the boil, they had that snap, top-notch. I like how they put a dab of horseradish on top of the cocktail sauce, which, when mixed in, gives you that sinus blast that is an agonizing delight, if you know what I mean. The price was \$4.75, kind of on the high side, but so good I didn't care what the price was. So the results, for overall size, price, and flavor, Waterfront takes the cake. When you don't care what

the price is, for quality and flavor, Fresh Salt Wins The Blue Ribbon.

We have two new entries into the restaurant here in New London. One is a Rib Joint inside of Octane on Bank St. Looks very interesting; the rib part is short ribs, most of the menu revolves around them. I call them the Bubba Gump of Short Ribs. Next is The Big Thrill Emporium Of Lobster; I'm not exactly sure where they are downtown, no address to be found yet. They have a Facebook page, and they offer takeout on the weekends; you have to preorder. I tried to call, but there was no answer...I suspect they are working out of an existing restaurant; I'll let you know when I find out!

Well, here's to a fresh shot in the arm, sunny days, and blue skies ahead! Make an effort to make someone's day!

*Blessings, Jack*



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Vol. 1, No. 1

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COVER STORY

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By Buddy Cage

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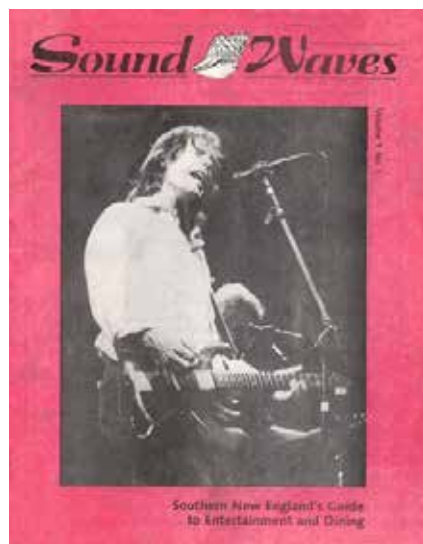
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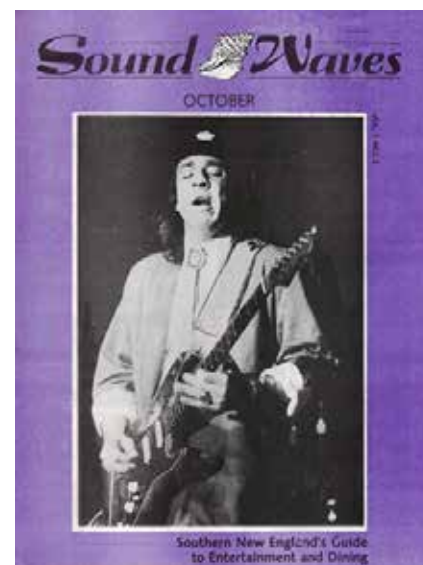
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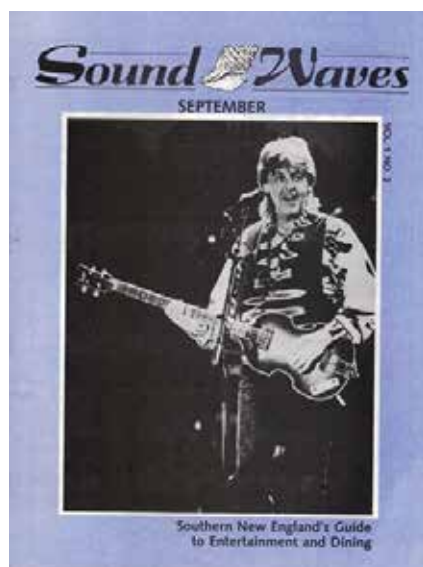
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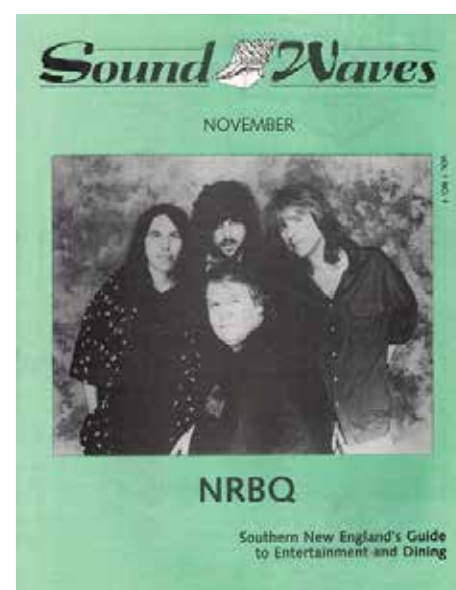
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