

# Sound

**Magazine**

**Volume 32  
Issue 1  
January 2022**

# Waves

[www.swaves.com](http://www.swaves.com)

**An  
Interview  
with**

**TITO  
JACKSON**

**Plus**

- John Mayall
- Eric Gales
- Ken Serio
- Reverend Nathon
- Biglou
- Mandy Marylane
- Burnouts From  
Outer Space

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



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## OUR YEAR IN REFLECTION

The Hygienic year of 2021 has been an extraordinary year thanks to all our wonderful friends! Your gifts of support directly impacted our ability to continue to offer exceptional cultural experiences, and open a world of opportunities to people of all ages and diversities to be inspired, explore, learn and feel a connection in the arts. Because of your gift of your time, kind words of praise and donations to our efforts we continue to grow and create this vibrant community at Hygienic Art and in doing so spurring continued economic revitalization of our region in and through the arts.

Due to the pandemic, we presented the annual Hygienic Art XL Show and Arts Festival in August. This included the infamous Salon des Independants Exhibition at the gallery, the Hootenanny, the Rock Fix concert and the Naked Canvas runway shows, the Screening Room, and The Mayfly Playhouse with all performances at the Hygienic Gallery and Art Park.

This year we hosted The Drop-In Learning Center Summer Camp, Hot on Bank Yoga, and Kitchen Gallery Yoga in the art park. For everyone in the family we hosted 12 new visual art exhibitions, 22 concerts, and hosted children's film movie nights. Additionally, we support a resident artists' collective offering live-in studios and a venue to showcase their art work to help to launch careers in the arts. Thousands of attendees to our outdoor concerts, as well our theatrical performances and summer films enjoyed our newest improvement to the Hygienic Art Park.

We are grateful to our volunteers, supporters, members, resident artists, and staff for their participation in a variety of roles that support our mission. Please consider making a contribution to our annual appeal. Your tax-deductible gift will help to enrich the cultural life of the entire community and the region. We look forward to greeting current friends and welcoming new friends at the gallery and attending our upcoming line-up of spectacular events in 2022!

From Our Gallery,  
Sara Tyler-Connolly  
Director

## FROM ALL OF US AT HYGIENIC ART, WE ARE GRATEFUL FOR YOUR SUPPORT AND... WE THANK YOU!

Hygienic Art welcomes gifts of appreciated stocks and securities, planned gifts and bequests. As well as matching gifts from your employer. Contributions are tax-deductible to the fullest extent permitted by law. Hygienic Art is a 501(c)(3) non-profit organization. For more information, please contact us today at 860-443-8001 or info@hygienic.org.

## IN MEMORY OF JIM STIDFOLE

Jim Stidfole Memorial Fund

This fund has been created to support emerging visual, performing and literary artists that Jim so passionately supported and encouraged in the last 25 years of his life at Hygienic Art. His personal passion, we believe, was to give the opportunity of the Hygienic and all of its capacity to help, support, and encourage artists to reach for the stars. In his eyes, all artists are superstars and all they need to hear is, "You can do this!" I have been approached by artists who have been successful in their lifelong artistic evolution. They give him credit for nurturing their careers and giving them the first opportunity, either through the Hygienic Artists Co-operative, through Hygienic Theaterworks, or from his monthly poetry and author's book readings. After helping build the Hygienic, Jim used the space to make it happen for all.

## DONATE TO THE HYGIENIC

Our Galleries have produced more than 500 art exhibits and our performance venue has presented over 275 music and cultural events, over the past two decades. Our organization has provided a safe and inclusive environment for youth educational programs annually for the past 10 years. As a non-profit organization, we work to improve the quality of life of New London and the region.

With your financial support, we can continue to provide opportunities to regional artists and extend partnerships to local organizations in pursuit of providing cultural enrichment. Your donation directly support Hygienic Art programming and day to day operations of our Galleries, Art Park, and Hygienic Artist Collective.

In addition to the suggested amounts, we accept all donations great and small. Please donate to customize your donation amount by multiplying the quantity of the preset donation.

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## Our Mission

Hygienic art presents art exhibits, music and cultural events, and youth educational programs annually. As a non-profit organization, we work to improve the quality of life of New London and the region.

Hygienic Art's mission is to inspire, enrich, and instill a sense of community by promoting free public art forums, concerts, and events. New exhibitions every month showcasing local and nationally recognized artists. Exhibitions, events, festivals, and special programming info on our website.

[HYGIENIC.ORG](http://HYGIENIC.ORG)

Your gift guarantees our continued success!



# INSIDE THE WAVE

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**FRIENDS  
DON'T LET  
FRIENDS  
DRINK  
AND  
DRIVE**

## MAILBAG

*Dear Readers,*

32 Years! That's what we are celebrating this month. 32 years of being an entertainment and dining guide for our area. It doesn't seem that long ago, but it is something we all still enjoy doing. We have a great staff of writers, most have been with the magazine 10+ years. And some have been writing for the magazine for 20+ years. Thanks Mark Gould and Bill Harriman! You two are as part of this magazine as anyone could be.

Sound Waves has also remained a free publication these 32 years! This is because of our advertisers and you our readers. Thank You all!

*Till Next Month*

David L. Pottie  
Publisher

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# Sound Waves

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Editor

**David L. Pottie**

Contributing Writers

**Bill Harriman**

**Mark T. Gould**

**Rex Rutkoski**

**Andrew Kerbs**

**Ali Kaufman**

**Tom Matthew**

**Stephanie Shawn**

**Jon Persson**

**Dot Ames**

**Adrian Webb**

**Nic Hall & Joby Rogers**

Advertising Sales

**Kathy Pollard**

**860-572-5738**

Email

**[editor@swaves.com](mailto:editor@swaves.com)**

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# MUSIC NOTES

## “Ode To A Wool Hat”

By Mark T. Gould

He had me way before he punched the hole in the wall.

I was the ripe old age of 11, and I was enthralled with a new TV show called “The Monkees.”

For the uninitiated, picture four zany young guys trying desperately to channel the Beatles from their “A Hard Day’s Night” movie.

Thinking about it now, I guess you pretty much had to be there.

Anyhow, I remember that there was a commercial on the show promoting their first album, which, in a fit of unprecedented marketing genius, was also called “The Monkees.”

Seeing that, I pooled what was left of my somewhat meager allowance, scraped up the \$3.99 sale price (oh, those were the days...), rode my bike down to Oliver’s Music Shoppe in Mystic, grabbed the vinyl, and took it back home.

I spun it on our turntable, and regaled myself to what was later called “sunshine pop.” It was all ear candy to me, but I noticed that one track really stood out.

I grabbed the album cover when I heard it, and saw that it was called “Papa Gene’s Blues.”

It sounded like nothing else on the record, particularly with a really cool guitar riff, which I later learned was not played by the singer/songwriter, whose name, I learned, was Michael Nesmith.

Which leads us to the aforementioned hole he punched in the wall.

Nesmith, later known to all as “Nez,” was a musician’s musician right up to his passing in December at age 78, and, I also found out later, was a really good guitar player who chafed under the restriction from the creators and producers of the TV show that the four Monkees won’t be permitted to play their own instruments on their records.

So, one day, he decided to, literally,

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take matters into his own hands.

Or, more specifically, his own hand.

Or, actually, his fist.

Nesmith, as the spokesman for the band, relayed the group’s dissatisfaction surrounding their recording process at



a hotel room meeting with their production supervisor, Don Kirshner. The response from Kirshner was reportedly a reminder that, contractually, Nesmith had no say in the matter.

Nesmith exploded, putting his fist through the wall of Kirshner’s hotel room, punctuating his physical blow with a verbal explosion aimed at Kirshner, supposedly telling the music

mogul that the wall could’ve been his face.

Soon after, the Monkees played their own instruments on their recordings.

Nesmith was a musical leader and trailblazer in so many other ways, too.

Born in Houston, he was an only child. When Nesmith was 13, his mother invented the typewriter correction fluid known commercially as Liquid Paper (think the precursor to autocorrect). Over the next 25 years, she built the Liquid Paper Corporation into an international company, which she sold to Gillette in 1979 for \$48 million.

Nesmith enlisted in the Air Force before graduating from high school, but obtained his GED while in the service. Upon returning to home, his mother and his stepfather bought him his first guitar for Christmas. He soon moved to Los Angeles, and began singing in folk clubs around the city.

In 1965, a friend told him about auditions for a new TV series called The Monkees. Beating out a boatload of applicants, he got the part, joining Micky Dolenz, and the late Davy Jones and Peter Tork.

He arrived at the audition wearing a red wool hat, which he said kept his hair out of his eyes. The producers who hired him told him to keep wearing it for the show, and thus the “Nez Look” was born.

While the Monkees had several staff songwriters giving them material, Nesmith continued writing his own songs, as he had since arriving in Los Angeles. One, “Different Drum,” became the first hit for a new singer by the name of Linda Ronstadt.

More importantly, many of his songs, including “What Am I Doin’ Hangin’ Round,” and his post-Monkees project, The First National Band, have been credited with helping create the genre known as country rock.

But, that wasn’t all.

After the demise of the TV show, Nesmith founded Pacific Arts, a multimedia production and distribution company, through which he helped pioneer the music video format.

He created one of the first television programs dedicated to music videos, “Pop Clips,” which aired on Nickelodeon in 1980. He was asked to help produce and create MTV, but had pri-

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or commitments with his production company. In 1981, he won the first Grammy Award for Video of the Year for his hour-long television show, "Elephant Parts."

The Monkees regrouped in 1986, but Nesmith did not join them. However, over the years, he played live and in the studio periodically with the others, including a final tour with Dolenz that wrapped up only a few weeks before his death.

"I'm heartbroken. I've lost a dear friend and partner," Dolenz said after Nesmith's passing was announced. "I'm so grateful that we could spend the last couple of months together doing what we loved best – singing, laughing, and doing shtick. I'll miss it all so much. Especially the shtick. Rest in peace, Nez. All my love, Micky."

"It is with deep sadness that I mark the passing of Michael Nesmith," Andrew Sandoval, who managed both Nesmith and the Monkees, said. "We shared many travels and projects together over the course of 30 years, which culminated in a Monkees farewell tour that wrapped up only a few weeks ago."

"That tour was a true blessing for so many," he added. "And in the end I know that Michael was at peace with his legacy which included songwriting, producing, acting, direction and so many innovative ideas and concepts. I am positive the brilliance he captured will resonate and offer the love and light toward which he always moved."

Back in the day, it was considered cool to tell everyone who was your favorite Beatle (mine was George), but it was far less common to reveal that you had a favorite Monkee.

Well, now I can let you know that I did.



It was the guy in the wool hat, who wrote great songs, played great guitar, and, yeah, who punched the hole in that wall.

Nez.

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# GRAMMA'S ATTIC REVUE

## Rod Martin and Roen Hendrix Cornish “We’re Really All Just the Same”

By Gramma

Happy New Year one and all. Thank you for taking a moment to stop by Gramma’s Attic local review of things and people that are happening in our little corner of the world. While the world is still being terrorized by a pandemic that is unlike anything history has ever seen we must take a moment to see the good things that are happening in our little corner of New England.

Please allow me to introduce to you local restaurateur and now author ,Rod Martin and his very bright and talented son Roen Hendrix Cornish. Because of a comment made to Rod by his son several years ago, Rod has written and had published a profoundly relevant book for the times that we are living in today.

First let me tell you a bit about the person that has written this book. Rod-erick Martin Cornish is a several generational local from New London. His family has been here for many generations and his father is well known in the community for investing in the Downtown area of New London. Rod left New London to get his MBA at the University of Michigan and went on to work in the corporate world at places such as General Foods, GE Capital, and Merrill Lynch. These jobs had him living in several different locations including but not limited to New York, New Jersey and Connecticut.

When 9-11-2001 happened he decided that he needed to take some time off to reevaluate life and what he wanted from it . Feeling overworked and underappreciated, he took the package that was offered to him and headed off for a trip to Europe and spent most of his time there in Sevilla, Spain. It was while he



was in Europe that he got a taste of the restaurant business and decided that he wanted to open a bar/eatery back in his hometown.

To do that he needed to learn the



ropes, so he came home, took an adult education course in Culinary at Grasso Tec, and then worked in several local establishments such as 99, Outback Steakhouse the Recovery Room and

G. Willikers. The experiences led to the December 15, 2005, 11am opening of Hot Rods and the rest is Ne London History. Rod hired a new chef in 2006 by the name of Carlos Paucar who brought the menu at Hot Rods to a whole new level. Together they have won several awards including The Day’s Connecticut Readers Choice Award for the best Wings for 8 years and a trophy for their wings in The National Buffalo Wing Competition.

Rod also is a major supporter of local music and has had many of the musicians that this writer admires at Hot Rods to play for his customers. Some of them are: Andre’ and Friends, Karl Kelly ,Braiden Sunshine, Sunday Gravy and many more.

In 2014 Rod took on a whole new job... He became Father to Roen Hendrix Cornish. Roen has already in his young life made a name for himself as a model. He was involved in that career for about 4.5 years. When he was 5 years old he let his parents know that he was done in that job. It was while Rod and Roen were in New York getting ready to cross the street leaving a modeling gig that the inspiration for the book came to be. Roen looked up at his dad and said “Daddy your skin is darker than mine, mine is whiter.” Rod wondered Am I going to need to have the race conversation already? Before that thought was completed Roen, without skipping a beat looked up at his dad and said ,”It’s ok. We’re really all just the same.” And at that moment the seed was planted for the book that this writer is reviewing today.

This book, inspired by the intuitive mind of this amazing young man, is a testimony and a lesson on how we should act to one another. It tells us on every page that we are all the same. I tell people often that we are all the same and that we all bleed red. This book takes a much gentler tact and explains many of the differences that we experience when meeting other people. Race, color religion, gender, handicaps and several other things are addressed in this book, and it continues to state as each difference is stated that it does not matter.... We’re really all just the same.

The illustrator is Autumn Wilson. She has her BFA from Syracuse University and she fully captures the nuances of

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the meaning behind this book in her art . She can be found at [www.autumnneverwilson.com](http://www.autumnneverwilson.com).

To find this book many of the local shops in the downtown area are carrying it. You can also get it at Hot Rods, Amazon, and Barnes and Noble. You can also go to [www.rodcor-nishauthor.com](http://www.rodcor-nishauthor.com) .



I hope that you all get a chance to check out this fabulous book and support local talent . See you at Hot Rods for the best wings in Connecticut.

*Until next month stay safe and Healthy.*



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29 - Calabrese Club, Westerly, RI 7:30-10:30

## DARIK & THE FUNBAGS

8 - Chicago Sams, Cromwell, CT  
21 - Anthony Ds, MILFord, CT  
22 - Geraldines, Chicopee, MA  
29 - Woodbury Brewing, Woodbury, CT

## F & BLUES BAND

14 - The Barn, Groton CT 7-10

## NICK BOSSE

7 - Phoenix, Pawcatuck, CT 7:30-10:30pm  
13 - Filomena's, Waterford, CT 6-8pm  
14 - Phoenix, Pawcatuck, CT 7-11pm  
15 - Boomerangs, W. Warwick, RI 8-11pm  
22 - The Barn, Groton, CT 7-10pm  
27 - Shunock Brewery, N.Stonington, CT 6-9pm

## THE NIGHT SHAKERS

21 - The Barn, Groton, CT 7-10pm

## RAMBLIN' DAN STEVENS

6 - The Barn, Groton, CT 6pm  
14 - Daniel Packer, Mystic, CT 9:30pm  
15 - Blackledge CC, Hebron, CT 7pm  
16 - Shunock Brewery, N.Stonington, CT 4:30pm  
21 - NewSylum Brewing, Newtown, CT 6pm  
22 - Christ Episcopal, Bethany, CT 7pm  
23 - High Nine Brewing, Deep River, CT 3pm  
28 - Arts Center, Marlborough, CT 7pm

## WOOLY MAMMOTH

15 - The Barn, Groton, CT  
11 - Richonis, Groton, CT

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# TITO JACKSON

**By Joby Rogers**

Tito Jackson has spent nearly his entire life performing in front of an audience. In 1962 at just nine years old he and his brothers Michael, Jackie, Marlon, and Jermaine were performing as "The Jackson Brothers," winning local talent shows around their hometown of Gary Indiana. The brothers were soon champions on the most prestigious amateur stage of all-time — New York City's Apollo Theater. That same year the brothers renamed themselves the "Jackson 5" and cut "Big Boy", their first studio single. The local hit set the stage for an audition and then a recording deal with the Legendary 'Motown Records'. The 'J5' were the first band in music history to debut with four consecutive number-one hit singles on Billboard. "ABC", "I Want You Back", "The Love You

Save," and "I'll Be There". Following several appearances on coveted shows like the Ed Sullivan Show and Soul Train, the brothers landed a Saturday morning cartoon series and their own CBS primetime television series. The record-breaking 'Victory Tour' commenced the following year. In 1997 the Jacksons were inducted into the Rock & Roll Hall of Fame. In 2001, 17 years after their last performance together, All six brothers reunited at Madison Square Garden for a 30th-anniversary special. Sadly this would be the last appearance of all the siblings on stage together. Michael Jackson passed away suddenly eight years later in June of 2009. Tito's unyielding passion to entertain has secured his place in music history, and the rich legacy that he established as a member of the Jacksons is one that has stood the test of time, and is one that will flourish for as long as there is a 'wonder' called music. Tito still rocks the world stage, touring as a solo artist and with his surviving brothers, including his newly released LP, 'Under Your Spell'.

*Hi Tito, and thank you for taking the time.*

No Problem, Thank you as well.

*Your new single 'Love One Another' asks two substantial questions. Why don't we love one another, and why don't we trust one another? In your opinion, what will it take for us to attain the idealism you portray in the song? Are we drifting closer to that aspiration or farther away?*

The message is what's more important, even more so than the song. I think we're drifting apart and we need more

people to spread the message of love. Be polite to your fellow man, do small, little, considerate things. If you see somebody in line and they're buying food and they're a little short with money, if you can afford it, give it to them. Compassion, love, and concern will change things.

*"Under your Spell" is your first full foray into the Blues. Your father, Joe Jackson, played in a Blues band back in his day. Blues is arguably the most influential music in American history. It was the first 'black' music to reach white audiences in America. The Stones, Beatles, Elvis, and countless other white artists have benefited from it. Most have rarely acknowledged their Blues influences. In your opinion, why has the Blues held such a permanent authority over Rock and Roll?*

Blues is the first music that we borrowed from, and it created R&B and Rock and Roll. I feel that Blues will always be here. No matter how small or big or popular it may be. It's important to the music we listen to today. You can't drive a car without wheels. Blues is the wheels on the car.

Music, more than anything, is the universal element that connects us all. Every human. It's the one thing every human can relate to. Personally, I've gotten more inspiration from music than anything else in my life, more than religion and more than education. Music spoke to me in a way that a religious service, teacher, friend, or parent, could not. Music gave me a greater understanding of myself. What has music taught you about yourself?

Music has always been a part of my life, as yours. I can't remember a day when I didn't have music in my life. Whether it was listening to music my parents played around the house before the Jackson Five were created, or the music today that gets me going. Being an artist is something more than just music. I'm able to tell a message with 'Can You Feel It' or Michael Jackson's 'Heal the World', and now, my message is, let's love one another.

***The video for 'Love One Another' is layered with many family members, including your mom, all your brothers and sisters, their children, and legends like Stevie Wonder and Smokey Robinson. The Jackson's have historically written songs pleading for world peace and acceptance, most notably on 1980's 'Can You Feel It'. Was that song in any way an inspiration for 'Love One Another' and would Michael have participated?***

Absolutely! The story of the Jackson family was always about love. The song was partially an inspiration. Everyone wants to love. We just have to do it. Some people don't know how to do it. Try to do something for somebody that you don't even know, every day. I don't care if it's offering them a piece of tissue, giving a dollar to the guy on the corner that you know is homeless, or even just holding the door open for someone. That's showing love, consideration, and compassion. Things we need to do more of today.

***In the semblance of artists like Marley, Sam Cooke, Marvin Gaye, Springsteen, Baez, and Dylan, who have used their music and platform to speak out against political, racial, and environmental concerns. Do you think it is an Artist's duty to reflect the times? Do you think it's better to use your voice and risk losing fans or not say anything at all? Are there boundaries?***

I think it's better to use your voice. We have to spread that message and we all have to do a part. Especially today. What's going on at the Capitol in the U.S., the brutality and the killing of George Floyd, the riots, and things of that nature. We need to sit down and take a step back and think about where we come from and where we're going. If we could get a grasp on that, we could overcome this hatred, racism, and all the bad things.

***The songs on your latest LP, 'Under your Spell', are coming from another place entirely, compared to your past works. There's more clarity. 'Rock Me Baby' has that BB King feel.***

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***'Wheels Keep Turning' swings more. 'That Kind of Love' feels rooted in the Delta Blues. It seems like the Blues fit you well. How did you come up with such a layered song index?***

I've been doing Blues for a long time. The public does not know that. The songs on the album that my producer and I selected were chosen because we wanted to put together a killer album. After we listened to the album, we agreed that we needed to write a song that related to today, with all this commotion. That's how 'Love One Another' was born. Out of that feeling. That was the very last song we came up with, just two weeks before I turned in the project. I feel it was destiny. It was meant to be. No one had as many things to do because of the Covid shut down, so it was a perfect opportunity for them to participate. I wanted to add them to the record, especially Stevie Wonder. The statement, 'Love One Another' is so powerful, and I wanted to reach as many ears as I could to spread the message of love.

***In order to maintain a post Jackson's solo success, you have to be able to communicate with people and have a connection with your audience. More importantly, you have to persuade your audience to grow with you, and be open to what you're presenting. How did you navigate that reality, and how do you persuade your fans to continue the journey with you?***

We've always tried to give our fanbase what they wanted to hear, whether on record or at a concert. We've always tried to put out good music and messages and songs that people can relate to and want to have in their library of music. Those are some of the things that have helped us sustain.

***Speaking of your discography, If you were only allowed to release one Jackson's song that you could share with the world. One song that exemplifies and defines the Jacksons'. Which would it be?***

Not because I wrote this song (laughs), but it's called 'We Can Change The World'. It's got a strong message.

***You still tour with your brothers. Why is performing still so vital to you at this point in your life?***

You miss that connection you have with your audience when you're not on a stage. To be able to play your music, live with a band, it's addicting actually. I enjoy it, my brothers enjoy it. We're doing our calling.

***Why do you think your fans have connected with the Jacksons' music on such a large scale and for so many years?***

It's everlasting music for all times. That music has survived across generations.

***In 1984, I saw the 'Victory Tour' in Pennsylvania, and I also saw your gig at the Apollo Theater in Harlem in 2012. The current Jacksons' shows, though scaled-down, are still remarkable. How do you carry the heritage and legacy of the Jacksons forward through all of the years and keep it fresh and relevant for yourself as well as new fans you've connected with along the way?***

Show business is exciting. I've always said it's what you want to make of it. Some artists have success and some don't. If

you have success, you want to continue forward, but you never forget your roots. The Apollo appearance you mentioned, was more for historical reasons. The Jacksons had never played the Apollo as a professional group, we played the Apollo on amateur nights.

***In 2012, I met you and your brothers backstage at your gig at the Apollo Theater in Harlem. The Apollo Theater is forever connected to the Jacksons' legacy. You first performed there as amateurs in 1968 with Etta James. 2012 marked your first appearance there as professionals. I had a brief conversation with your brother Marlon. He told me that while performing, he couldn't help but look off into the wings. He said that's where 'Little Michael' would be watching from and imitate the movements of James Brown and Jackie Wilson. What special memory does the Apollo hold for you?***

Lots of things! The memory of doing five shows a day. The screaming audience that would 'boo' if you're not entertaining them. Every time we played the Apollo as amateurs, we were a little nervous because there was always the chance to get booed. But we never got booed. I kept thinking, I don't want to get booed at the Apollo. That meant that you're not gonna make it. A lot of professional companies went off of that. If the audience loved an amateur act, a company would look into them.

***I have to be cautious about how I articulate this next part of our conversation. I've been on the road for the better part of my life. The one thing that I still contend with is the eccentricity of being on stage in front of thousands of people for a couple of hours and then, literally, an hour after the curtain falls, you're completely isolated in some hotel room. It is such an absolute juxtaposition of energy. Everyone copes with it differently. With Artists like your brother Michael, Prince, Tom Petty, and others, seemingly hiding depression and addiction from family, friends, and fans for decades.***



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***What would you be willing to share with people who are in the midst of that battle right now?***

I just get off stage and go to my hotel room, take a shower and relax. Maybe watch a movie and just unwind. I don't think you need the help of any stimulants or drugs to help you get back to your normal state. It's like running a marathon. You always take a few moments to catch your breath. We usually go backstage after a show for a meet and greet, so it's an hour or two before we see a hotel room.

***You're aware that Vice President Kamala Harris said that you were officially her first celebrity crush. I know there's a surprising backstory to it. Would you care to elaborate?***

That's good to know (laughs). That was many years ago. From my understanding, she and her friends each picked a Jackson and I was the only Jackson left. She didn't have a choice (laughs).

***What do you hope the Jacksons' legacy will prove to be a hundred years from now?***

A family of music who wanted to make a difference in the world. Spread a message of love, with a commitment to world peace.

***I travel quite a bit, and I found that travel is fatal to prejudice, bigotry, and narrow-mindedness. You learn that all people cry, laugh, work, worry and die. Was traveling a similar experience for you?***

Yea! Everybody's the same. There's no difference. We are just different colors, that's all. We're all humans and that's why we have to look out for each other. It's our nature to help each other. When you see a human in distress, you naturally try to help. If you see an accident, you pull your car over to make sure everybody's ok. That comes from the love in your heart. If everyone just reached in their heart to feel that love, we could overcome racism and all this crap that's taught. Some of us want to separate from each other, and that's not how it was meant to be.

***Your father Joe was a strict parent, who was striving for perfection from his sons. That can be difficult for a child. Did that environment ascribe to sparking an impetus in your life and form your creative spirit? In what way, if at all, did that experience affect your art? If that had not happened would there be a 'Tito Jackson' today?***

That's hard to say. My dad was strict. He was strict because he knew if he wasn't, we would have turned out to be different kinds of people. We grew up in an area that wasn't pleasant, in a time that wasn't pleasant. We wanted show business. He didn't start us in the business. We pretty much started ourselves. It was our mother that had to make him listen to us. He saw that his sons did have talent. I encourage every parent, that if they see their children are good at something, whether it's sports or music or whatever it may be, support them. Support your children, and that's what he did, in the only way he knew how. After he saw our talent he went out and bought microphones and stands and instruments, and he bought everything on loan. He put together a rehearsal schedule. He saw what his kids could do.

The Jacksons went through several label changes. *What misperceptions did you have about the music business when you learned that it wasn't just about the music?*

Not really, because I was young and when you're young, you can handle almost anything. We were popular, so I wasn't worried about us not getting resigned or anything of that nature. But there were times when we were younger and they were telling us that our voices were changing and you'll never have hits as you had before, and you guys are finished. We didn't listen because we knew who we were, and my father always instilled the 'eye of the tiger' in us.

*Before we wrap, I would like to personally thank you for being part of a group that had such an important and positive influence on my life.*

Thank you, Joby, that's nice of you to say that. Like I said, if we could get one person to show love and change as a result of our music, and I'd like to say to all your listeners, that all of the Jacksons, the whole family, would like to say thank you for supporting us all these years and loving the music and making it a wonderful life and journey. As long as there's a song for us to sing we're going to try and bring it to you. Thank you for your love and support. Thank you, Joby, Peace.

To view the 'Live Zoom Interview' with Tito Jackson please visit...

<https://facethemusicjr.wixsite.com/facethemusic>

For more info on Tito Jackson • [www.titojackson.com](http://www.titojackson.com)

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SOUND WAVES 13

# LOCAL BEAT

## **“Burnouts From Outer Space Blast Off With Apollo Album and Seek Landing Strip As Pandemic Persists”**

**By Andrew Kerbs**

Okay so Its been a couple of years since this Burnouts album has been released and the Pandemic has put brakes on this band's ability to do a full-scale, bar-filled New England tour. I was hoping to review this album during a more extensive tour as few classic South-Eastern CT bands have a reputation that is so the epitome of cool and worthy of coverage by journalists. The band Burnouts From Outer Space consists of Bobby Crash on drums and lead vocals, Pete Barrera on guitar, Max Kelly on lead guitar and keyboards and Nick Maynard on bass. Max and Jason Banta also sing backup vocals and there is a smattering of guest keyboardists on the album which include Matt Gouette (of Emeline Moon Tower fame), Mike Albaine and Ben LaRose. Even Bob Crash himself plays keys on some tracks. With some members hailing from Dorian James project of long ago, the quality of the musicians (not to mention their goth-tinged sound) becomes clear.

Their new album, Apollo starts off with “Where Is My Love,” driven by Nick Maynard 's infectious bass hook melody. Max Kelly also plays a shredding melodic lead solo and his counterpart Pete opens the song by playing a shuddering and searing guitar sound like a rocket blasting off into space. Bobby sings about his lonely heart through longing, reverb soaked vocals drenched in nostalgia for a time when he “heard her singing to him” before the trees died away in the winter chill. The extinction of natural things (including a lost love) fades away just as the song fades out. .

Crash sings about preachers, angles



and violins as he “dances into the fire” to rediscover his lost love over a laid back, Pearl Jammish drum beat on “Ballad of El Diablo.” Max’s minor scale solo sounds sad as if love’s gone astray and dancing to find her could be a metaphor for joy (or perhaps a reunion in heaven if she’s no longer around). Bob’s voice shudders as he cuts a deal with the devil and the song slows to a stop as he drinks alcohol to distract his busy mind off of her.

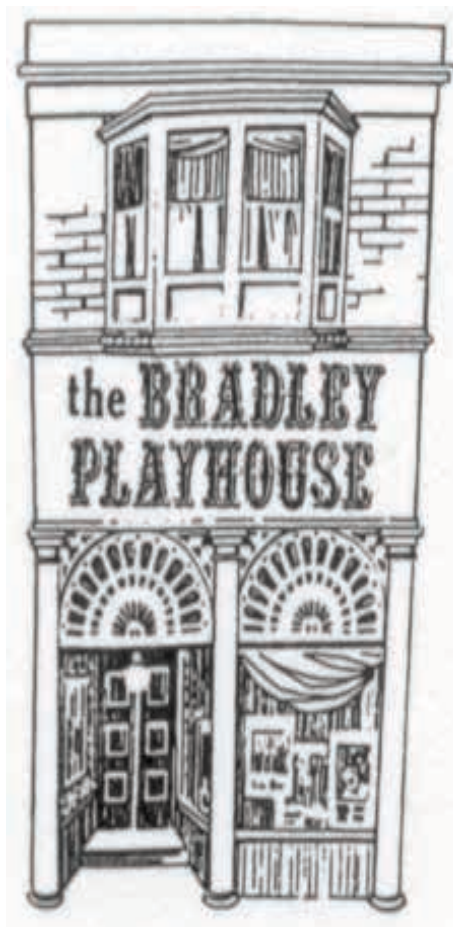
The bands dark subtle goth underpinnings get evident thanks to Nick’s Cure-ish-sounding bassline nicely counterpointing Crash’s Bowie-esque vocals, Pete’s guitar riff and Max’s deft soloing on “Queen of the Angels.” This tune starts off Beatles-esque with its buzzy electric guitar intro only to launch into strident synth-pop with Bobby’s Larry Mullen-meets-Charlie Watts beat. Furthermore, “Corpse Bride’s” slow dreamy tempo and New Romantic stylings contradict its morbid theme and title while a wall of sound builds up at the coda. Bob sings about “watching the world go round” as he sings the romantic “Sea Song” showcasing the band’s sensitive synths. Bobby Crash channels the spirit of Bowie once again on “Pair of Dice” as he commands the listener “You just shut your mouth (and enjoy the show).” And who could resist the guitar and drums punching quarter beats until the song slams shut. Lastly, Nick’s bass meanders as Pete sensitively tickles his

guitar strings on the slow, dark “Dead Saint’s Day” which draws the diverse influence of Dead Can Dance at their brooding best.

“She’s the One” aint a Springsteen tune but a straight-shooting MOR cut with a sensitive, harmonic chorus as “she takes him higher . . never to leave his side . . keep(ing) him up all night.” Just when you think the song fades to an end it fires back with a few “yeah yeahs” at the end.

The infectious bass beat pulse of “It’s Over” and the quiet, mournful guitar bridge speaks volumes about the sorrow surrounding his breakup (and the ambivalent “I need to see you” lyric) but Bobby defies that mournfulness with such a whack of his drums the song springs back full force . . his glassed over foggy vocals barely perceptible underneath Max’s blistering solo and robotic synth hooks.

Fans of this band should be happy to see this band play out live this Spring as the Pandemic clears up yet again and people begin emerging from the wood-work



# BAR FLY JOURNALS

**By Stephanie Shawn**

Hello my sweet Bar Flies! Happy New Year! 2022! We did it! Made it thru another year of chaos and confusion!

So let's start the Year with some happy stories. Took a trip with our friends Jim and Fern to the Big Apple NYC! We saw WICKED on BROADWAY! Absolutely the Best Broadway Show Ever! Then, of course ROCKEFELLER PLAZA for the Tree and all that comes with it. The weather was unusually balmy and we were able to walk all of Manhattan.

We then finished our XMAS TRIP with dinner at CIPRIANI'S in GRAND CENTRAL. (which New Yawkas pronounce Chip riani's) (I guess they never met my Brother In Law CHRISTOPHER (sip) CIPRIANO? :))



Also, Congratulations to DONNY and MICHELLE on their wedding at the HAVERSHAM! And I was thrilled to see that even though I was out of town being a RockStar in Florida, it was nice to see so many of you enjoyed Christmas and New Years Eve together!

Anyways, thank you JIM and FERN for another season of amazing memories! Oh, and congrats on tracking down those freakin' nasty porch pirates! Go Jim!!

CAROLINE BALL, MICHELE MITCHELL and twin MAUREEN, CANDICE LEE, JOHN BABIN, DEB BROCHU, JOHN HIGGINS, SAMANTHA ANNETTE, WALTER HOUGHTALING, SPENCER WHITE, RICHARD (DICK) BROWN, HEATHER ST CLAIR, ED, MIKE BOON. GAYANN YODER, FRANKIE SERRANO, ANDY PUPILLO, CARL FUSARO, BEN SHERMAN, TIM RIQUIER, [www.swaves.com](http://www.swaves.com)



CHRIS POST, RONNIE HARKNESS, DONNA KNOLL, TAMI ALGIERE, DINO COZZOLINO, WENDY GARAFOLA, LARRY MATHEWS and I forgot ED ST CLAIR last month! Hap-



py Belated!!

Oh, and I did an absolutely hysterical MEMMO for bestie WENDY CARR for her Birthday featuring IG ED from 90 day fiancé!! Stay tuned! Hahahaha!!

Heading to LAS VEGAS despite the horrible gloom and doom of our nation. Just trying to live. Safely, while still doing what I planned. It's a scary world.

I'll be with my bestie sidekicks BUMBLELINA and TAMI! should be quiet, restful, boringtime on the Strip. NOT!!

And heading to COMIX ROADHOUSE at the MOHEGAN SUN to eat, drink and Ride the Bull with My Girls from COCO'S SALON! Oh, those pix are going to be memorable!

I'm totally rooting for 2022, so say a magical prayer with me that this whole nightmare scenario will disappear into the abyss. Or not and we just try to live with it. Yikes!

Sorry, I'm in Fla. Sunning my cadaverously white frame, hoping to return sun-kissed. But, like a vampire, I shun sunlight.

*See you out and about in 2022. So, Ciao for now, my Sweet Flies! Love you long time!*

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# The Barn

By Ali Kaufman

If there was ever a time for a new business whose goal is to soothe our bodies and lift our spirits, that time is now and The Barn is the place. Perhaps you have passed by the beautiful forest green structure located at 13 Fort Hill Road in Groton, it is eye catching! I assure you that what you find inside is equally if not even more so. Long time residents will remember this lovingly refurbished venue was the old Pequonnock Volunteer Fire House. Reminders of it's history, like an original sign and some memorabilia have been worked into the new decor as nod to the past. While The Barn honors it's history, it is forward thinking in what it offers and how it wants to serve the community.

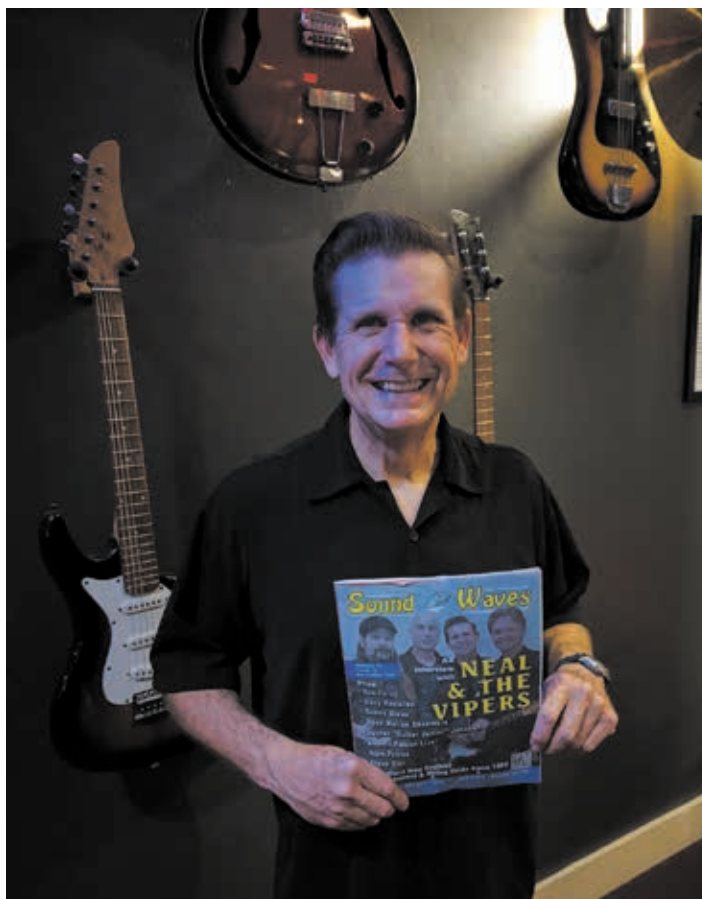
The owners have a background in Hemp Farming, with one of the partners experience going back 30 years and having secured one of the first licenses issued in Connecticut. The other partner was cultivating a different kind of green with an equally lengthy and distinguished career on Wall Street. Together, Brian, Pete and their team brought their passion for health and wellness to a new level with New England Hemp Farm. Their independently certified products come in a variety of modalities and are sold on premises. There is a showcase in the open concept main seating area but don't miss the fully stocked store towards the back, it is chock full of the finest non-intoxicating hemp products and very cool branded merchandise. Since this is a family owned farm operation you can be sure to find the information you need to help you decide how this gift from nature might be best integrated into your own life.

What started off as an outlet for the New England Hemp Farm, has now morphed into a full on music venue with truly creative ideas on tap....In addition to the 16 craft beers, two of their own, literally on tap. They produce the popular Haze For Horses IPA and Farmers Lager, off site but have it available at The Barn to take home in cans. They have a full liquor license so you can still imbibe if beer isn't your thing. No expense was spared in breathing new life into this historic building, but it is not stuffy at all. Quite the contrary, it is welcoming and roomy with vaulted ceilings a great view of the stage from every seat. The stage is equipped with a built in sound system, high tech lighting and they've even invested in a drum kit. Plenty of room to dance and you will want to! Line up includes almost every genre you can think of, from popular local artists to eventually booking national acts passing through. Nick Bosse doing country, Night Shakers bringing the Blues to Alter Ego for the best music the 80's had to offer. From Americana to Sea Shanties, acoustic to electric, solo/duos to a 6 piece band there is something for everyone including those of you that prefer comedy to music. January 9th The Barn welcomes Craft Beer Comedians for an early evening show.

The menu will be expanded as they progress but as it stands now they offer pizza from Woodfellas made in their own pizza oven and Hot Bavarian Pretzels, on both Saturday and Sunday they host food trucks. You might consider combining your visit with a walk along the Poquonnock River Boardwalk whose entrance is just steps away. The boardwalk connects to even more trails and incredible scenery at Bluff Point State Park. There is so much good going on here and as Brian shared with me, "We are just getting started!". After spending time there and seeing for myself I sure do believe him! I'm already looking forward to warm weather on the planned roof deck and at tables out front on the stone patio. FYI, all state guidelines as they pertain to Covid will be followed, they trust in their guests to make their own responsible decisions beyond that. I invite you to visit Barnct.com for hours, line ups and

[www.swaves.com](http://www.swaves.com)

details. For bands or food trucks wanting more information you may email Brian directly at [Brian@barnct.com](mailto:Brian@barnct.com). I just hope you'll tell them Ali from Sound Waves sent you!!! See you at The Barn!



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| THURS                                | FRI                                  | SAT                                | SUN                                                   |
|--------------------------------------|--------------------------------------|------------------------------------|-------------------------------------------------------|
| 6 <b>Ramblin' Dan Stevens</b><br>6-9 | 7 <b>Feldman &amp; Fleet</b><br>6-9  | 8 <b>Stone County Band</b><br>7-10 | 9 <b>Ken &amp; Rickie</b><br>3-6                      |
| 13 <b>Coal Tattoo</b><br>5-8         | 14 <b>F &amp; Blues Band</b><br>7-10 | 15 <b>Wooly Mammoth</b><br>7-10    | 16 <b>Ken Atkins &amp; The Honky Tonk Kind</b><br>3-6 |
| 20 <b>Dee Jayne Duo</b><br>6-9       | 21 <b>The Night Shakers</b><br>7-10  | 22 <b>Nick Bosse</b><br>7-10       | 23 <b>James Harris</b><br>3-6                         |
| 27 <b>Franken Phil</b><br>6-9        | 28 <b>Alter Ego</b><br>7-10          | 29 <b>Dan Watson</b><br>7-10       | 30 <b>TBA</b><br><i>Call for Info</i>                 |

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# HEARING AID



## John Mayall

### *"The Sun Is Shining Down"*

Forty Below Records

Before I get into the John Mayall review I want to give kudos to our Editor, Dave Pot- tie for getting the Mayall CD a month before it's public release. When I saw the Mayall review assignment on my desk my heart skipped a beat because reviewing a legend and member of blues royalty is a privilege. First of all I didn't know that Mayall was still alive and recording but as it turns out at age 88 John Mayall is alive and well. He is considered the "Godfather of British Blues," is a British blues singer/guitarist /keyboard player/blues harp player/songwriter/producer and front man who has been wailing the blues for over 50 years. Mayall introduced the blues to Great Britain and was responsible for the re-introduction of the blues to American audiences.

His recording career started in 1964, and he rose through the blues ranks with fellow musician Eric Clapton as well other musician greats Peter Green, John McVie, Jack Bruce, Albert King and too many others to name. Through his illustrious career John Mayall was not only known as the Godfather Of British Blues but was also awarded the Most Excellent Order of the British Empire Cross by the Queen. Not too shabby...

\* from Mayall's website: "On his latest album, *The Sun is Shining Down*, out January 28th via Forty Below Records, Blues legend John Mayall teams up with a stellar cast to deliver a funky soulful affair punctuated by brass, violins, harmonica and electric ukulele. Special guests include, The Heartbreakers' Mike Campbell, fast rising roots rocker Marcus King, Americana icon Buddy Miller, Scarlet Rivera of Bob Dylan's Rolling Thunder Revue, Chicago blues gui-

tar mainstay Melvin Taylor and Hawaiian ukulele star Jake Shimabukuro. Also on hand are Mayall's longtime dynamic Chicago rhythm section of Greg Rzab on bass guitar and Jay Davenport on drums with Austin's multi-talented and charismatic Carolyn Wonderland on guitar. Recorded at Robby Krieger's (The Doors) Horse Latitudes studio with Grammy nominated Producer Eric Corne."

In "The Sun Is Shining Down" Mayall wrote six of the ten track CD and clearly shows he's still got it as he maneuvers through several genres. Talk about putting your best foot forward, the album opens with "Hungry And Ready" where Mayall unleashes a massive wave of great blues talent on unsuspecting listeners with guitar whaling, horns blaring, and improvisational Blues Harp lending a helping hand. Close your eyes and picture the iconic movie "The Blues Brothers" and you'll get a feel for what this album is like, no Cab Calloway though...

In "Got To Find A Better Way" Mayall and the band do a pretty good job playing a blues samba with a spotlight on violin. Shades of Stan Getz and Jobim?, maybe Stephane Grappelli? In "Our Special Lady" the band falls back into the standard blues regimen with Mayall's vocals front and center. It has great guitar and keys and excellent percussion keeping everyone in-line. I love this track as a perfect example of excellent seasoned musicians sharing the spotlight without egos getting in the way and they blend together oh so well! On the track "Deep Blue Sea" violinist takes the spotlight again. Next up we have "Driving Wheel" where everyone gets a shot at solos with amazing renditions from the horn section to keys and a stand-out performance on lead guitar. Finally on the title track (last song) the list of great performances ends with "The Sun Shining Down" which is a sultry, steady beat blues rendition with excellent blues guitarist Carolyn Wonderland leading the way.

I apologize to my readers for not having the band member names and what instrument they play. I find that Mayall's marketing and publishing department did a poor job on that front. Instead, for whatever reason the inner jacket of the CD lists the Key of each song, never saw that before in all my music reviews for Sound Waves. It disappoints me because as good as they are the musicians deserve mention. I knew that

Carolyn Wonderland is an excellent blues guitarist from past reviews but time did not allow me to look up each and every band member. In any case the album is an entertaining conglomeration of great musicians coming together and making beautiful music.

John Mayall's "The Sun Is Shining Down" is available at [JohnMayall.com](http://JohnMayall.com).

**Until Next Time – Adrian Webb**



## Eric Gales

### *"Crown"*

Provogue Records

Eric Gales is known as a virtuoso in the school of Hendrix, even playing his guitar strung upside down and left-handed despite being born right-handed. His body of work is extensive and his level of talent is absolutely tops. A former child prodigy, he has eighteen albums under his belt and a list of special appearances that is too long to count.

His style is straight fire. This guy can hang with the best of the best. That's why it's so fitting that another pair of guitar virtuosos, Joe Bonamassa and Josh Smith produced Gales' upcoming album, "Crown".

The first single released is the eponymous "Crown", featuring some funky riffs and a lot of badass guitar work. The music video features Gales and Bonamassa getting in a boxing ring where they proceed to try and outdo each other with electrifying guitar solos. It's pretty incredible to watch what these guys can do. At the end of the video, Gales is sitting on a throne, finally wearing his crown.

Social justice and anti-racism is a thread throughout the album. The second track "The Storm" starts out in acapella style "How can you love what I do / but hate who I am / Somebody give me an answer / so I can understand / I wasn't raised like that / it wasn't part of the plan / How can you love what I do / but hate who I am".

"Survivor". It features a slow-tempo with a thumping intensity and some more catchy riffs in the style of Hendrix. He makes references to attacks on his race and spotlights how he remains strong through adversity.

On "You Don't Know The Blues" there is a bit of syncopation in the rhythm and a call and response type vocal riff "If you ain't been to jail / you don't know the blues / And nobody posts your bail / you don't know the blues / You're lights have been off for two weeks / you don't know the blues / and you're sleeping out in the streets / you don't know the blues".

Honestly, it's a very lyric-driven album, especially for such an effervescent guitarist. There are plenty of great guitar hooks and solos to go around, but you can tell that on "Crown" Eric Gales is really showcasing his abilities as a writer.

One of the highlights for me is "Too Close To The Fire". The lyrics are poignant and the guitar work is passionate. It goes through a range of dynamic changes and builds for over seven minutes, and again tackling issues of social justice.

Eric Gales states on this album that he wants his crown, that he wants to be on top. Well, it's pretty obvious that he has earned himself a spot in the conversation about the greatest living blues guitar players. "Crown" comes out on January 28, keep your eyes open for it.

**- Tom Matthew  
Two Ton Music**



## **Reverend Nathon** *"Volume I"*

Reverend Nathon Dees describes his brand of music as Texas Outlaw Blues, and brings it full force to his debut album, simply titled Volume I. It is a collection of twelve original songs, some new and most old and tested, which give a full view of the lead singer and guitarists style and soul. The good Reverend admittedly does not produce volumes of new songs; rather he

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works the nuances of what he has written.

This album started as a suggestion by drummer Gary Delz that they put together a concert tour and record an album. Covid interrupted the process, but now the record is done and Reverend Nathon is ready to play some more. On the opening track, Nathon jumps right in and pushes his Outlaw Blues decree with a fast and furious guitar rhythm riff, before settling into some revival-tent, preaching-the-blues vocals over a steady, insistent beat. I Find Hope Again begins with some nice, melodic guitar work, joined by a chorus singing harmony, before moving into a country rock rap and refrain, finishing up with impassioned guitar riffs.

Bi-Polar Blues features a hypnotically repeating guitar line, setting the tone for a rhetorical Q&A, "What you gonna do today," answered by "I'm gonna play Bi-Polar Blues." Reverend Nathon's next number shows off his guitar legit with a smooth, gentle line of chords, arpeggios, and melody, backing the lines "I never knew how it felt to lose A Love Like Yours," leading to some of the most intense, rapid guitar licks on the album. Autumn Breeze continues the theme of opening with some pretty guitar arpeggio work, while The Way It Could Have Been has a pure outlaw southern rock feel. A bit of fun and satire is to be found on Millennial Blues.

This is a very fine first album, living up to the Texas Outlaw Blues claim of Reverend Nathon in places, but also, downright artistic and easy in others. More info may be found at [www.reverendnathon.com](http://www.reverendnathon.com), or Facebook at [nathonsplace](https://www.facebook.com/nathonsplace).

**- Jon Persson**



## **Ken Serio** *"The Fuse Box"*

**Tripping Tree Music**

Ken Serio, well known and respected studio drummer is a local talent who grew up in Pawcatuck CT on the Westerly RI border. Aside from working with several musi-

cal greats such as Alecia Keys, The Beastie Boys, and Billy Joel; Serio has formed several of his own bands over the years and to date has put out his most ambitious effort yet. "The Fuse Box" is a 12 track CD with all original music except for "Stratus" which is a respectful nod to the great Billy Cobham. The culmination of these highly talented Jazz fusion artists on this project is amazing and include Brian Charette (keys) who co-wrote half of the music with Ken Serio, and guitarist Achilleas Diamantis (guitar & synth) from Greece who wrote the other half. Other contributors to the album include Mike Stern (guitar), Sakis Zachariades (guitar), Jedd Cheblowski (bass), Rick Austin (bass), Owen Yost (bass), and Billy Eric (bass).

My first impression of this album was so strong I took a double take, not expecting to hear what I was listening to. Keep in mind I listen to local Blues bands all day long. Ken Serio's latest album was one of several music review assignments I had for this month and I found it totally different, and refreshing. His music is best described as original "Jazz Fusion" with the likes of Spyro Gyra, Scott Henderson, and John McLaughlin & Mahavishnu Orchestra. As for Jazz fusion fans in general, most are themselves musicians who understand and appreciate it's intricacies and the level of difficulty to play it. Jazz fusion with it's elaborate chord progressions, unconventional time signatures, and melodies with counter-melodies is a difficulty level far beyond the Blues. Don't get me wrong, I love the Blues, and I play the Blues. It's like a comfortable pair of jeans but with Jazz fusion it's a whole other universe. More like an electric Miles Davis on Steroids. Ken Serio opens

excellent skills.

I did not like the next track "Praise The Lord" that much but "Voyager Returns" makes up for it where the drums, and bass seem to have a symbiotic union as they carry the underlying rhythm all the way through. In "Mr. Bill" guitarist Sinan Bakir is very capable but I could have done without the endless guitar shrills. And on the last track "Dusk", Serio, Cheblowski, and Achilleas Diamantis make an excellent trio. They had a nice full tone, and sounding like there were many more musicians playing in the mix as they blend very well.

Overall, Serio assembled a superb and outstanding group of well seasoned jazz musicians to create this great album. At first listening I thought a few of the tracks were a little too redundant but the more I listened to it over and over again the more I find myself enjoying it every time. I was also glad to see each member of the team got their moment in the spot light as these excellent musicians deserved. Last but not least I give special kudos to Bob Cowley for doing an excellent job of the mixing and recording and to Toby Mountain for the final mastering. Most people don't understand that you can have talented musicians delivering a great performance but if the sound engineering isn't right it's like having a stale and burnt tasting cup of coffee spoiling the perfect meal. Great Job guys!! Ken Serio's "The Fuse Box" is a double thumbs UP for me and available at KenSerio.com, and at Amazon.com.

**Until Next Time – Adrian Webb**



### **BIGLOU**

*"Big Man"*

BIGLOU Johnson brings his versatile and richly smooth voice to a new album of ten songs, titled Big Man, which revel and celebrate in the style of old Chicago blues. He does this with the backing of, not just a band, but a wide variety of instrumentalists and backing vocals, who perform with a precision and tightness which speaks of

**20 SOUND WAVES**

many years spent playing in just such ensembles. The resulting album is exceptional as a work of musicality and production.

For the opening track, Lightnin' Strike, BIGLOU speaks more than sings, in a rhythmic oration that tells its tale as the bass rides with long runs, guitar riffs add refreshing melodies, and backing singers embellish with timely harmonies. Chill On Cold brings a stripped down bluesy sound, harmonica with a backing chorus and organ, as Johnson sings "If she's pretty but got no soul, she'll put the Chill On Cold," a tribute or warning about a woman who cares for naught but herself.

Let's Misbehave let's BIGLOU show off his slow, seductive voice, in a gently swaying shuffle beat number with sax and keyboard solos, as Johnson implores "let never come to light what we did tonight, Let's Misbehave." A southern, bayou-blues, even tropical sounding track gives a little guidance for living in a stressful world: "Problems come and go like the seasons change, Go and use your quiet space, And get some Sunshine On Yo Face."

Ramping things up again, BIGLOU rolls into a big-band sounding, call and answer vocal with fast fingered guitar solos, a song for the overbooked: "Don't you bother me, I Got Stuff To Do," a sentiment shared by many in their busy everyday lives. BIGLOU Johnson and his talented bandmates have produced a truly fine collection of songs in the Chicago blues style, fronted by the smooth and varied vocals of the Big Man himself. More info may be found at [www.bigllo.com](http://www.bigllo.com), on social media @bigllo.

**- Jon Persson**



### **Mandy Marylane**

*"Blues Shack"*

Y&T Music

\* "From the opening line of the Lonnie Johnson Classic "Devil's Got The Blues," to the closing strains of Sister Wynona Carr's "Dagnet For Jesus," the music packs

a gut punch on Mandy Marylane's latest EP, "Blues Shack" That's the power of the blues...

Produced by Fernando Perdomo, "Blues Shack", puts Marylane's deep alto vocals front and center. Her voice taut with tremolo is a force to be reckoned with. It soars with the passionate ache of Patsy Cline and the soul stirring emotion of blues legends like Rosetta Tharpe." \* (from Mandy Marylane Y&T info page)

While listening to Mandy Marylane's interpretation of five Blues and Country classics on this EP I thought to myself what a great way to stand out from the rest of current blues crooners. Marylane takes us to the beginnings of the blues as she sings in the style of early 30's blues legends Ma Rainey and Alberta Hunter, Rosetta Tharpe, and a couple songs with strong relations to 50's country legends Loretta Lynn & Patsy Cline.

As I read through the credits and looking for musicians to list I was astonished to see that Fernando Perdomo not only produced this EP, but also played every single instrument on every track with a spot light on Mandy Marylane's vocals. All very well done, authentic and talented indeed. If you close your eyes while listening to "Blues Shack" Marylane's interpretations will definitely take you back to a time characterized by smokey, gin-mill speakeasies, glamour, gangsters and a period of time where most lost themselves with music and alcohol – a nice way to escape ... However, what is sorely lacking is a blues pianist to accompany. If Marylane shared the spotlight with



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