

Sound

Magazine



Waves

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Volume 32
Issue 2
February 2022

Plus

- Snoop Dog
- Rennie Chapman
- Elvis Costello
- John Mellencamp
- Captain Danger

**An
Interview
with**

KIEFER SUTHERLAND

Tributes to

- Meat Loaf
- Ronnie Spector
- Michael Lang
- Fred Parris

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



NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

INSIDE THE WAVE

Music Notes	Pg. 4
Gramma's Attic	Pg. 6
Band Dates	Pg. 8
Ronnie Spector	Pg. 9
Cover Story.....	Pg. 10
Bar Fly	Pg. 15
Michael Lang	Pg. 16
Hearing Aid.....	Pg. 18
Dining Out	Pg. 20
Classified.....	Pg. 26

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

MAILBAG

Dear Readers,

It was a good weekend to put this issue together. We had a good ole' Nor'easter. It was nice to sit here and watch it come down. I still don't understand why people panic so much. We are New Englanders folks! Yeah we might lose power (glad we didn't or this issue might have been late), but it wouldn't of been for too long. Events like this I feel do more good than harm. Families and friends bond more. We sit and communicate. We get out and enjoy the snow when it's over. Though some of us need heating pads from shoveling, it's all good. And honestly, compared with some of the weather other states have had recently, I'll take a Nor'Easter any day.

I hope you all enjoy this month's issue. We had a great interview for the cover. Also check out the "Hearing Aid". Mark Gould did a couple of reviews. It's been awhile...flashback 20+ years!

Till Next Month

David Pottie ~ Publisher

2 SOUND WAVES

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February 2022

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MEAT LOAF: A TRIBUTE

By Rex Rutkoski

The question drew hearty laughter from Meat Loaf.

I had just asked him what he considered his strengths, the ones that seemed to give him such mesmerizing power over audiences.

"Nobody ever asked me that before. It's a good question," he said. "I'll tell you what I think they are."

It was knowing how to work a stage and an audience, he explained.

When he performed to a rock audience, the actor-musician said he went completely in the opposite direction of what usually is done in concert.

"I've been to enough arena shows. I refuse to do anything that anyone else has done," he said. "You know when they put their hands above their head and clap? I never get the audience to respond in a typical fashion of audience response, such as saying, 'How you doing (insert city name)?' I don't do that. I never say the same thing."

But there was the same idea that he shared each night, he said, telling the audience what a privilege it was to perform for them. "I've been doing that for years," he added. "I express the thought of, 'I stand here tonight in front of you, very grateful for the privilege and honor. And I say thank you. I do that every night. That is a reality.'"

He displayed that respect until literally his last breath Jan. 20, 2022 at the age of 74. Fans seemed to understand that he was sincere.

A FASCINATING ARTIST

Marvin Lee Aday – aka Meat Loaf – fashioned one of the most interesting careers in rock, stage and film.

"I must be doing something right. I must have something there. I don't know what it is," he said.

He didn't see himself as a great singer. "I think I'm a great performer, a really good actor," he acknowledged.

He cited his work ethic and professionalism as his strong point. "I will come on in any situation and give everything I have," he said.

"I enjoy the hat I'm wearing at the time. When I'm doing a film, I get real involved and want to do more film. And all of a sudden I leave the film, I put on my hat and say 'Let's rock!' It comes from the street level. My theme song, no matter what I'm doing is 'Rip It Up,' whether I'm doing rock'n'roll or acting or Shakespeare."

New York Times critic Clive Barnes, when he reviewed "As You Like It," wrote that Meat was one of the few real people on the stage for that play. "He was the first one to call me 'Mr. Loaf (in print),' Meat added through laughter.

Other artists respected him.

Queen's Freddie Mercury asked him to come and analyze his show. "We spent six hours going through notes. He saw my show and said he couldn't believe it," Meat Loaf said.

A CREATIVE SOURCE

He saw his source of creativity as "the world." "I just look," he explained. "I just look. To tell the truth, I think I exist on another space," he said, laughing. "Where my creativity comes from, I don't know. It's from what you see, what you gather in, just from that."

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He believed that being involved in different mediums fuels creativity.

"I think people need to do that. They need to have other outlets. If you just stay in that one world, people get trapped in that world. It's an obvious thing. People have a big hit record and are trapped there," he suggested. "They are absolutely trapped in that world and that persona of who they are. They will go out and do whatever they can and not know how to get out of it. There's other forms of creativity."

And Meat Loaf was involved in many of them. "As an actor I go to the edge with my work," he said. "I'm not afraid of that."

LOVED WHAT HE DID

"I love what I do," he said. "That's the true thing. If you don't love what you do, boy you have to figure out how to get yourself motivated." He tried to keep a sense of fun in what he did.

"I really like entertaining, going on stage. There's nothing better for me," he explained.

Rock'n'roll is meant to make people feel good. Rock'n'roll is about extraordinary moments, he believed. "That's what I choose to sing about. I think that's what rock'n'roll has always been about." "Look at 'Tuitti Fruitti.' No words can express the feeling. Those are the best lyrics in rock'n'roll."

He believed that success was "measured in your heart."

"I'm selling a lot of records, but I'm not the one buying them. Success is when I get a one-on-one with somebody," he explained. "When I walk on stage and I'm finished and they are going, 'I really enjoyed that show,' that's success. It can be a hundred people or a million people."

In the mid-1990s, Meat Loaf said he had the feeling some people would like some of the rock veterans to "move aside and let the youth come in."

Actually, no one has to move aside, he insisted. There's room for everybody.

"It's not sports. In rock'n'roll we don't lose our legs. It's not like a baseball player who can't move quite as fast when they get a little older. People get confused with rock'n'roll. Rock'n'roll is a timeless thing."

..Just like the career of one Mr. Loaf!

May he rest in peace. This time "Heaven Can't Wait."

(Rex Rutkoski is a veteran music writer who covered Meat Loaf's music career since its inception. He can be reached at rexrutkoski@gmail.com)



MUSIC NOTES

“The Night is Still: An Appreciation of Fred Parris”

By Mark T. Gould

I was stuck in one of those seemingly interminable lines at the post office, but, for once, I wasn't getting frustrated about it.

I think that had a lot to do with the gentleman standing in line in front of me.

As routinely happens with what I loosely term “in-line etiquette at a retail establishment,” we never really looked at each other.

But, boy, did we talk and chuckle. About lines. The government. Life in general.

You know, the usual passing the time stuff.

Although I never saw his face, I could tell from his profile that he was a bit older than me, dressed very well (far better than me), but, more than anything, I remember his deep, soulful voice.

It was like butter, with a small side of grit.

We must have chatted for about 15 minutes, when he was called up to the counter.

I was next, and at the ready. My friend Jim, behind the counter, knew me and my interests pretty well from the many times I'd be in there. Frequently, while he was weighing my packages and slapping on the postage, we talked about music.

That morning, I had noticed something quite curious, in that Jim, always at the ready, kept glancing out at us, first at the gentleman in front of me, and then at me.

Back and forth, more than a few times.

Now, as he waited on the gentleman in front of me, Jim called out to me.

“Hey, Mark, I know how much you love music,” he said. “Meet Fred Parris.”

My knees got weak, and I literally

came close to falling on the floor.

The friendly gentleman with that gorgeous voice was none other than Fred Parris, lead singer and songwriter with the Five Satins, known for their timeless classic “In the Still of the Night.”

As Mr. Parris turned, he smiled and put out his hand to shake mine.

It was then that I had the flashback.

It was September 10, 1988, pretty much the best day of my life. My best man and I were killing time in the St. Bernadette's Church basement near Morris Cove in New Haven, awaiting



the arrival of my soon-to-be wife, Jan, on our wedding day.

I remembered how my best man, who was and is also a music fanatic, was reading a plaque on the church basement wall. He turned to me, with a stunned look on his face.

“Did you know ‘In the Still of the Night’ was recorded in this very room?” he asked me.

“No way,” I retorted, walking over to see what he had been reading.

I don't recall the exact words, but the plaque commemorated the February 1956 recording of what is universally agreed to be a doo-wop classic that helped pave the way to rock 'n' roll, and it happened pretty much right where I was standing that day.

I did remember then, as I do now, that it was written and sung by New Hav-

en-native Fred Parris.

“In The Still of the Night” was the pinnacle of the career of Parris, who died last month at the age of 85, but, certainly, was only one of many highlights in the 40-year career of, arguably, one of the most important performers to ever come out of New Haven, if not all of Connecticut.

Parris, the leader, formed the Five Satins with Lewis Peeples, Stanley Dortche, Ed Martin, Jim Freeman and Nat Mosley. With little early success, the group reorganized, with Dortche and Peeples leaving, and new member Al Denby joining the other originals.

They then recorded “In the Still of the Night”, which was originally released as the B-side to their single “The Jones Girl.” It was initially issued on the tiny local Standord label, but after some strong Connecticut sales, it was released the following year as an A side on the New York label Ember, finally hitting number three on the R&B sales chart, and crossing over to number 25 on the pop sales chart.

Eventually, the song became a gold record, selling over one million copies. Later it was featured in movies including “Dirty Dancing” and “The Irishman,” as well as being covered by Boyz II Men, the Beach Boys, and other artists.

A classic song, recorded in the church where we got married.

“I remember across the street was a little place where they sold really great sub sandwiches,” Parris told NJ.com about St. Bernadette's. “That was a big part of it, because we didn't have to go far to get something to eat. They were very nice to let us use the church in the first place.”

Parris and the Five Satins were hardly one-hit wonders. Two follow-up singles, “Pretty Baby (That's Why I Sing),” and “A Night To Remember” also entered the charts, and, after Parris served in and was honorably discharged from the Army, the group continued on a long, successful career, culminating in their 2003 induction into the Vocal Group Hall of Fame.

Now, fast forward from my wedding day discovery to my stunned presence in that post office line.

I shook the legendary Mr. Parris' hand, thanked him profusely for his influence

on popular music, and for that jaw-dropping song.
 I then told him about reading the St. Bernadette's plaque on our wedding day.
 He looked so serenely and proudly at me, and he smiled.
 "It was an amazing time," he said. "I'm so glad it was special for you, too. I am just blessed by its success."
 Just as we are all blessed by the career of the man who stood in front of me in that post office line.





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10 Sub Liminals 6-9	11 Mystic Dead 7-10 \$10	12 Stone County Band 7-10	13 Traditional Irish Music 12-3 Lucas Neil 3-6
17 Ramblin' Dan Stevens 6-9	18 Dan Watson 7-10	19 Nick Bosse 7-10	20 Ken & Nina 3-6 Craft Beer Comedy 7-8:30
24 Woolite duo from Wooly Mammoth 6-9	25 Fake Experience 7-10	26 F & Blues Band 7-10	27 James Harris 3-6

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GRAMMA'S ATTIC REVUE

Steve and Jeanne Sigel Love Of Theater Love Of Community Love of Each Other

By Gramma

It is Love Month. The month that we celebrate LOVE and the reasons for it. I had planned for several months to write about this amazing couple and their love, not just for each other but for the community around them and their love and commitment to one of our region's greatest treasures The Garde Arts Center. Sit back and read on as I tell their tale and the fantastic things that they bring to this community because of the loves that they share both with each other and with the community that they live in and contribute to.

Jeanne, although born on a navy base in Bangor Maine was raised here in Norwich, Ct. In 1988 she brought her skills and talent to New London in the form of a Graphics and Design Studio called Island Design which was located to a restaurant called The Gondolier which was a very popular eatery back in those days. (This is now the establishment known as Tony D's) The Gondolier is a rather important part of this story so hold that thought.

Steve was born in Baltimore, Maryland and caught the bug that seems to be a Baltimore thing and got involved with theater just like my favorite Baltimore hero John Waters (whom if you did not know has appeared twice at the Garde). Steve has a bit of the performance bug from a very young age and was playing the violin by the time that he was in the 4th grade. Thus is a skill that he continues to hone, and he plays here in New London with several other



musicians and has performed with the New London Community Orchestra and was involved with the Eastern Connecticut Symphony Orchestra the night that Judy Collins appeared with them on the Garde Stage.



In 1988 Steve read a small ad that had been placed by the Day/Garde management committee. They were looking for someone to "Manage a large theater" Steve, at that time was the Managing Director for The Berkshire Theater Festival. After a brief but informative chat with Rich Flath, Steve decided to come and check out this city that seemed to have no faith in the future of The Garde. He was curious to see how this would play out, and he wanted to see what he could bring to this dying

neglected theater. So much of the rest of the story is New London and Garde Arts Center History.

As is the norm for our fair city there were people that were interested in not only the arts but in the history and save ability of this beautiful old theater. There was a regional group that was headed by Ray Langfield that was trying to save The Garde. They had used Jeanne at Island Design to do promo posters and other design projects for them, so Jeanne was already somewhat involved with the Garde and the work that the group was trying to do.

Of course, this is where the Love story of Steve and Jeanne begins. Steve was told about the generous work that Jeanne had done for the Garde and that he needed to meet her. When he walked into Island design it was not Love at first sight. As a matter of fact, it was not the start of a love story at all. Jeanne and Steve became fast friends because of the Laughter that they shared. Jeanne said that Steve was very funny and that they laughed together a lot. They were both involved with the committee that was working to save the Garde and spent many hours at the same meetings working toward the same goal. I believe it was those numerous lunches at the Rotary that cemented the friendship, they were best of friends, but they did not have their first "date" until the night in 1990 that Tony Bennet played the Garde Stage. The evening started with dinner at the Gondolier and ended up with the two of them ... as Steve puts it "living 'together' much against Jeanne's girls wishes," until they were married in 1994. It took 6 years from their meeting until they had their first date. To this day Steve will tell you that it is because of Jeanne's Girls that they got married. There is something to be said for being friends first.

I truly believe that it was Jeanne and Steve's mutual love for the Garde and the community that they got together and that they have had such a successful run at our beautiful theater, and why it has become the sought-after performance space that it is.

For the first year that Steve was here he was the only paid employee at the Garde where he had been hired as the Executive Director. Steve now has several employees and an army of volun-

teers that keep the theater open and running even despite a pandemic that has blackened stages across the country since March of 2020. Jeanne was onboard as a volunteer in 2005 but was not hired by Steve to be an employee. She was hired by the Board of Directors in 2006 and has held several positions in the Theater since then. She is now the Director of marketing and development and says that although she gets headhunted all the time no other job would be like the one, she has here because of her love for this community and for this beautiful old theater whose upkeep is all done and redone by volunteers from our community. Jeanne feels that The Garde Arts Center is the Community Center of our Region. And that despite the pandemic it has had so many people come forward to support it that it will survive.

The theater is back in business now and opened with an amazing show by Melissa Etheridge. It was her first show since Covid-19 and the theaters first show since the stage went black back in 2020. There have been several shows held since then including The East-

ern Connecticut Symphony Orchestra coming back to its home and opening its 75 season with a rousing tribute to Beethoven. The Garde Arts Center is a huge community supporter of the arts and invites different artists to hang their work in the front lobby. There is also the Oasis Room which is a smaller performance space where local and lesser-known acts can come and perform for smaller audiences.

Steve and Jeanne would like you all to know that they miss you all. Before Covid the New London community was rocking and the Garde was doing 5-6 shows a week. They believe that the hugs that use to be commonplace will return and that they can not wait to welcome you all back to a full capacity theater. Until then the safety measure that are in place will allow for the theater to be open and for the Winter Cinema Series to go on. Please check the Garde Arts Center website for dates and times of upcoming shows <https://gardearts.org>. There are also some shows that you may want to get your tickets early for such as The ECSO Electric Romance performance on February 19, 2022 and

the Robert Cray Band on Friday March 11, 2022.

Thank you, Jeanne and Steve, who despite a boiler and Steamer breakdown in the middle of our interview still took the time to talk with me and tell the world of your Love for The Theater, Your Love of the Arts, Your love for our Community and your Love for Each other. You are both truly a gift to our community and to our Region.

Until next month, stay safe, healthy and support your local venues that are doing all that they can to survive and bring you live and local art and performances.



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Pictured: A Tribute to Aretha Franklin: "The Queen of Soul"

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AZALEA DRIVE

5 - Vineyard, Stonington, CT 2-5
16 - Chapter 1, Mystic, CT 5-8
26 - Calabrese Club, Westerly RI 7:30-10:30p

THE CARTELLS

5 - Bill's Seafood, Old Saybrook, CT 7-10pm
6,27 - Maugle Sierra, Ledyard, CT 3-6pm
9 - Knickerbocker, Westerly, RI 7:30-10pm
19 - The Kate, Old Saybrook, CT 8pm

DARIK & THE FUNBAGS

11 - Jameson, Watertown, CT 9p
19 - Crystal Bees, Southington, CT 8p
26 - MAGS, Seymour, CT 9p

DON'T TELL LISA

19 - ROCKS 21, Mystic, CT 7pm

EIGHT TO THE BAR

4 - Museum, New Britain, CT 5:30-8
19 - the Katr, Old Saybrook, CT 8pm
26 - Knickerbocker, Westerly, RI 8-11pm

F & BLUES BAND

26 - The Barn, Groton, CT 7-10

GLAUCOMA SUSPECT

18 - Knickerbocker, Westerly, RI

JAMES HARRIS

2,4,9,16,23,26- Daniel Packer, Mystic. CT 9pm
3 - TheBarn, Groton. CT 6pm
4 - Rocks21, Mystic, CT 4pm
11 - Friar Tucks, Mystic, CT 9pm
13,20 - Maugle Sierra, Ledyard, CT 3pm
25 - Village Pizza, Preston, CT 9pm
26 - Vineyards, Stonington, CT 2pm
27 - The Barn, Groton, CT 3pm

KEN ATKINS & THE HONKY TONK KIND

4 - The Barn, Groton, CT 7pm

NICK BOSSE

4 - Rathskeller,,Charlestown, RI 9-11pm

5 - Stone Cow Brewery,,Barre, MA 3-6pm
10 - Samuel Slater's, Webster, MA 5:30-8:30pm
12 - Filomena's, Waterford, CT 7-10pm
18 - Boomerangs, W. Warwick, RI 8-11pm
19 - The Barn, Groton, CT 7-10pm
24 - Shunock Brewery, N.Stonington, CT 6-9pm
25 - Phoenix, Pawcatuck, CT 7:30-10:30pm
26 - Tamarack, Voluntown, CT 6-9pm

THE NIGHT SHAKERS

4 - Steak Loft, Mystic, CT 7:30-10:30

RAMBLIN' DAN STEVENS

6 - Notch 8, Bethel, CT noon
11 - Daniel Packer, Mystic, CT 9:30
17 - The Barn, Groton, CT 6pm
20 - Shunock Brewery, N. Stonington, CT 4:30pm
23 - Los Charros Cantina, Centerbrook, CT 6pm

WOOLY MAMMOTH

4 - Knickerbocker, Westerly, RI
5 - Daniel Packer, Mystic, CT
11 - Richoni's, Groton, CT

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JUST LIKE RONNIE SANG: A LEGENDARY SINGER REMEMBERED

By Rex Rutkoski

Christine Ohlman, an energetic member of the “Saturday Night Live” band, and New England’s “Beehive Queen” in residence, remembers her friend Ronnie Spector this way:

“Ronnie had a voice for the ages, and in turn, she seemed ageless,” she recalls.

“My beehive was inspired by her early on. As we grew in our friendship and shared stages, I came to love her wonderful style and peerless stage presence.”

When Spector opened her mouth to sing, Ohlman adds, “the truth came out, and it was the essence of rock n’ roll.”

“She was one of the true queens (and the TRUE Beehive Queen!), she will forever be missed by the world at large, and, in particular, in my heart.”

And so the tributes continue from around the world: the queen may have left us Jan. 12, after a bout of cancer, but she always will remain very much alive.

With that voice, how can it be otherwise?

A BRIAN WILSON MEMORY

Listen to this memory from Brian Wilson when Spector and the Ronettes stunned the music world, and him, with “Be My Baby” in 1963: “The first time I heard it, I had to pull over to the side of the road — it blew my mind. I felt like I wanted to try to do something as good as that song, and I never did. I’ve stopped trying. It’s the greatest record ever produced. No one will ever top that one.” “Ronnie’s music and spirit will live forever,” he added.

And this from Darlene Love: “She will have her own place in history because there was nobody like her.”

Acclaimed music producer-director TJ Lubinsky, hailed as the creator of the most successful music fund-raising programming in the history of Public Broadcasting System, has vivid memories of the first time he, as a 15-year-old boy, saw Ronnie Spector.

“I was in love - sexy and that amazing voice - she was the stuff of power, prowess and gave me ideas I never knew I had.”

His programs span doo-wop to disco, folk to funk, Motown to big band and country-pop to rock and roll. Since 1993, his dozens of concert and retrospective specials have been enjoyed by tens of millions of viewers and have helped raise more than \$2 billion for public television.

A SWEET PERSON

“Such a sweet person, I recorded all her hits with her with the musical talent and sound production we have in Pittsburgh. The Christmas songs are still amazing,” Lubinsky says of Spector.

“She was nervous about meeting me, I was nervous about meeting her and when we worked together it was kismet, or was that kiss-me? I thought like every young boy in America did, whenever they heard her voice.”

Susan DeLuca, powerful female vocalist of the popular oldies group Pure Gold, seen in many of the PBS specials, believes Ronnie touched so many people because of the

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quality of her voice, her look, the production of the recordings “and the fragility of Ronnie herself.” “Those are the qualities that touched me for sure,” she says.

Spector played with two background singers on the popular Roots of Rock and Roll Volume XV, March 10, 1990, at The Benedum Theatre in Pittsburgh. On May 22, 2010, she performed on the taping for the PBS “My Music” series at The Benedum.

She also played at a fundraiser concert DeLuca’s husband, Henry DeLuca, produced for PBS outlet WQED TV—“Doo Wop Spectacular” on October 8, 2011, at The Benedum.

A RAVE REVIEW

The second half of the show consisted of Ronnie Spector and Little Anthony and The Imperials. “Both were so good that Henry said he would have paid admission to see that show again.”

Spector also performed in Cleveland at a show Henry DeLuca produced at The Gund Arena—“The Majic Moon-dog Coronation Ball” sponsored by Majic 105.7 FM, the number one oldies station in Cleveland, circa 1998.

“We were all astounded and thrilled at the sound check, when Ronnie took the stage and broke into ‘Oo-oo . . . Oo, oo, oo, oo,’ she sounded just like the record we all loved, ‘Baby I Love You.’ Henry was so astonished that, in spite of all he had to do to produce the concert, he just stopped in his tracks to listen.”

Susan recalls that she was in Ronnie’s company on several occasions in dressing rooms at shows.

“It was like visiting with an old friend. Ronnie was so warm and down-to-earth. Our youngest child, Maura, must have been about 10 or 12 at one show. When she met Ronnie in the dressing room, Ronnie autographed an 8 x 10 glossy for Maura and sealed it with a big, juicy, hot pink smooch down in the corner of the photo.”

“Ronnie lived her life with a twinkle in her eye, a spunky attitude, a wicked sense of humor and a smile on her face. She was filled with love and gratitude,” a statement from her family noted. “Her joyful sound, playful nature and magical presence will live on in all who knew, heard or saw her.”

Her Facebook tribute has Spector singing the Beatles’ “I’ll Follow The Sun.”

*“One day, you’ll look
To see I’ve gone
For tomorrow may rain, so
I’ll follow the sun”*



KIEFER SUTHERLAND

By Peter Reynolds / The Interview People

In this exclusive 40-minute-interview, conducted at his home in Los Angeles, the actor turned musician talks about his creative boost during the pandemic, his album “Bloor Street”, his childhood in Toronto, his life in the US, his way of dealing with all the political/social nonsense, songwriting as a way to speak his mind, his message of love and empathy, his passion for Americana and heartland rock as well as his alternative career in music. In addition to that he opens up about his jail experiences, his dissatisfaction with modern Hollywood, his memories on the golden 80s, his popular Jack Bauer-character, his presidential ambitions (none), and his disapproval of vaccination opponents.

Q: So, you didn't make it to Berlin after all?

A: No, sadly we didn't make it to Canada, we didn't make it to Germany, we didn't make it anywhere. It's disappointing, but I said in a kind of statement that I released that the safety of the people that work at the venues and the audience and the band is really important - is the most important thing. And so, we will have to wait. And right now I think, because of my schedule we're looking closer to September, but we'll do what we can. I'm going to start putting out kind of like little acoustic versions of songs, kind of in line with how I wrote them and hopefully make up for some lack of touring, you know? But it's - no, it's disappointing. I've been looking forward to this for a year, you know? So, hopefully we'll get the virus behind us sooner than later and we'll be back on the road before you know it.

Q: However, in your case the pandemic seems to have been quite a creative time, hasn't it? Like it wasn't all bad at all?

A: It's been good for a lot of things. You know, I've spent my whole life on the road. I was shooting a television show called “Designated Survivor” for three years, we shot that in Toronto, Canada, before that. Very rarely do I ever shoot anything in Los Angeles, where my home is. And then when we weren't shooting that show, I was touring. So, I just have not been home for a very long time. And so, it gave me a moment to reflect on - it allowed me to be still for the first time in a long time. So, that allowed me to reflect on my life, my family, my friends, maybe some things that I was taking for granted. And so, in amongst all of that, yes: I did write a lot of songs. I remember when this record - we started recording this record was at the very beginning of the pandemic and I think I went in to record three or four songs, and we never left the studio. I'd get home that night, I'd be very excited about what we just recorded and what we were in the process of recording and I'd

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get excited and I'd pick up the guitar and I'd say: "I have this idea for a thing, and I've got this chorus idea and the title of the song in my head, but I don't have any of the verses", and start playing it, and by the next morning I had another song written. So, it was exciting like that.

Q: What made you call the album "Bloor Street"? Is that looking back on your childhood in Toronto? Is that being nostalgic about growing up in one of the most vivid cities on earth?

A: Well, I think so, for sure. And what I find so unique about my memory of my childhood was the amount of freedom that we were given. You know, at nine o'clock you were out the door in the morning, and as long as you were home for dinner at six, everything was cool. So, I hopped on the subway and went all the way from the east end of town, which is kind of the beginning of the suburbs, and went to the heart of downtown where, you know, on Bloor and Yonge there were so many bars and pubs and music venues and things like - and of course I couldn't get into them, I was ten years old, but you could hear it and you could feel the excitement. And there were people playing on the street and all the bars were privately owned, they weren't corporate bars, you know? And so, there was just a sense around Toronto that - and you were in the middle of adults doing what they do, and I just remember thinking: "This is the coolest thing in the world", you know? And the fact that we were allowed to kind of go down there and watch everything and kind of stick ourselves in the middle of it, is certainly not something I see today with children. I mean, I've got grandchildren and they certainly aren't allowed to go and be a part of the world the way we were. [chuckles]

Q: So, it's remembering that freedom and spirit?

A: Yes, and the beginning of everything. And I think "Bloor Street", what really inspired me to write that song was just that I associate Bloor Street and Yonge Street with the beginning of everything, whether it's my very first job that gave me a sense of independence, was in the food court at the Hudson Bay Centre down below. You know, the first kind of meaningful kiss with a girl was outside of that subway stop. I think the first time I ever got beat up was on that corner, too. So, [chuckles] a lot of things happened for the very first time in my life right there, and so it just - and they were kind of these rights of passage that allowed you to move from a young boy to a young man. And so, I remember it very fondly.

Q: How do you stand all that nonsense in the US - politically, socially, and media wise?

A: You know, I think it's hard, because I think common sense - I rely a lot on common sense to kind of navigate my way through the world, and when you start hearing people who have stopped using common sense and they just simply have an ideology and they've planted a pole in the ground and they're not going to listen and they're inflexible, you know, it's a very hard thing to navigate people that aren't listening, that aren't opening their eyes. And I feel very strongly that that has happened in the last ten years and that people have just got a point of view and that's their group and they're

going to stick to that and they're not going to listen to anybody else. And I think that's a hard place to live. And certainly, historically in the last hundred years, this is not the first time this has happened, and everything seems to go in waves, but I'll be very happy when this wave goes by. (chuckles)

Q: Is writing songs a way to speak your mind and to communicate with people?

A: Absolutely. I think the thing that I've enjoyed about touring more than anything is that - and this is our nature, you know, the people that will come to see my show they have a preconceived idea of who I am and what I'm about, and to be very straight and fair: I have a preconceived notion of them, too. And somehow I have found that if I play a song, "Calling Out Your Name", from the very first record, and I explain that this song is really about the first time my heart was broken and how that had an effect on me through my life, I can start to see people in the audience go: "I've had that same experience." And so, at the end of the evening, if whatever their preconceived notion of me has changed, and whatever my notion of them has changed a little and we've found ourselves meeting in the middle somehow more, then that's an amazing night. So, yeah.

Q: Your songs stress the importance of love and empathy. They are like a manual how to deal with ill-fated relationships, too. Is that like giving guidance or offering a helping hand to people?

A: Well, I think both ways. I think for me it makes me realize that I wasn't alone in that pain of my heartbreak, but that we all go through something like that. And I think the more we feel that these experiences that we've had that have been very either dramatic or traumatic for us, that other people are having them, they make you feel like: "Oh, okay, this is just something we all have to deal with." And that somehow is comforting, at least it is to me.

Q: Is "County Jail", the song, speaking from experience?

A: Oh my god, yeah, absolutely! I started writing that song, I was watching a movie and the opening of the movie was a man being let out of prison. But the noise that the gate made when they were opening it was very realistic, and I was sitting there by myself, I was watching the TV, and I looked at it and I just went: "Man, there is no sound I've learned to hate more than the sound of the county jail gate." And I was saying that to the TV, and I went: "Oh, I really like that", and I turned the TV off and I sat down, and it's the truth. I mean, I've been to jail three different times, all three times because I was just being stupid. There was nothing clever or - you know, I wasn't being misunderstood, I had screwed up, I had made a very dumb mistake, and then I went to pay for that mistake. So, when I talk about hating the sound of the county jail gate, that's a combination of humility, embarrassment, frustration with myself, and then that terrible moment when you realize (laughs): "Oh, shit, this is going to really happen, I'm going to be stuck here for a while." And, you know, I mean, some people need a couple lessons to get it through their head, and I certainly seem to be one of them. But absolutely, "County Jail Gate" was just a real reflection on my kind of experience

in jail.

Q: Where does your passion for Americana or “heartland rock”, as they call it, come from? Didn’t you grow up on 80’s pop or rock?

A: No, I grew up on kind of heavy rock, everything from Led Zeppelin to Scorpions was a favourite band of mine, Van Halen, AC/DC, Aerosmith, you know. But then very quickly I was kind of counterbalanced with Jackson Browne, James Taylor. And what I loved about those musicians was just their songwriting, their storytelling really spoke to me. And then when I started to professionally rodeo as a cowboy in the United States, I would go around - and so, I was maybe twenty-five, twenty-four/twenty-five when I started doing that, and then I was travelling in the trucks with other cowboys

and we would ride together and haul our horses together, and they were listening to the old school country music. And so, that’s when I first started hearing Waylon Jennings, Merle Haggard, Kris Kristofferson, Johnny Cash, and I fell in love with that music, not only because I was having a great time with my friends, and music kind of became representative of that, but when I listen to a Led Zeppelin song like “Black Dog”, the first track off of “Led Zeppelin IV”, I couldn’t tell you what the song means to save my life. I have no idea what the lyric means. It doesn’t make sense to me at all. I know it and I sing along with it, but I have no idea what it means. When I listen to Johnny Cash sing “A Boy Named Sue”, not only do I know exactly what he’s singing about, but I love following the story. So, each verse is a chapter until I get to the very end,

and it tells a story - very similar to what I love about acting, it has a beginning, a middle, and an end. And so, as a writer, that’s what interests me, and so I love telling stories in that kind of very linear fashion, and Americana does that, and that’s kind of its point. And then growing up, so I mentioned Jackson Browne, James Taylor, then there was kind of - right in the middle was Bob Seger, who wrote some of the greatest, greatest kind of rock ballads of all time, “Against The Wind” and “Main Street” and some of my favourite songs in the world, but then he could also really rock. And so, those kinds of artists meant a great deal to me. So, I kind of live in between the world of kind of true, true country music, which would be the Merle Haggards and the Johnny Cashes, and kind of almost southern rock roots of Lynyrd Skynyrd, Bob Seger, Jackson Browne, James Taylor, etc.

Q: Also there’s a bit of Mellencamp and Springsteen to some of the songs.

A: Well, and John Mellencamp and Bruce Springsteen I discovered later, but very, very much in the same group. And I was saying to someone the other day, because I think John Cougar Mellencamp doesn’t get kind of enough credit for, but you know that song, “Blood On The Scarecrow” is one of my favourite songs and one of I think the most important songs for American farmers coming out of the eighties. I just think at times he’s just a really exceptional writer. So, definitely a huge influence in me.

Q: Is making music more gratifying than doing movies? Or is it just a break from acting?

A: It’s very different. You know, I love making films and



television and I love working on stage as an actor as well. And there’s - again, obviously I’ve been doing that for almost forty years, so I get an incredible gratification from aspects of that work. But I’ll compare it to doing a play: So, when I go to do a play on Broadway or at the Royal Alex in Toronto, there are rules, right? So, the audience is expected to follow these rules and they’re expected to remain quiet during the performance, and at the end of the act then you can clap and show your appreciation if in fact you have any. And there’s levels of decorum that are expected. When you play a music show, you want to get the audience on their feet from the first stroke of the guitar, you know? So, it’s almost the opposite of my experience kind of in film, and it’s a kind of engage-

ment that is incredibly addictive for me. And you can see in your audience right away, you can see if they’re having a good time and if they’re not, and what you have to do to get them to have a good time with you. So, it’s a very different experience. It still all comes down to storytelling and kind of communication, but it’s just a very different way to do it. And even though, you know, when you’re in a cast you feel like you’re in a band, if you’re doing a play. Again, there’s just something so much more visceral about the music show that I, you know, I’ll be honest: is just very, very exciting.

Q: Do you sometimes feel that actors aren’t allowed to make music or to be musicians - by the media or the general public?

A: Well, it goes both ways. I think Frank Sinatra was never given enough credit for his work as an actor, because he was

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such a famous musician. I'm certainly aware of it, I mean, you want to talk about actors doing music and I'll roll my eyes, too, (chuckles) because there's been some actors who have done it that have not done a great job. You know, all I can say is that people have been very generous to me about the music that I have made, and I really enjoy making it and I will continue to make it for the people that enjoy it. And not everybody enjoys everything that you do and I understand that, we just tend to kind of want people to stay in their lane. And for me, I actually think this is very much in the lane of what we do, which is storytelling. So, I'm just going to keep going forward as long as I can. And look, the funny thing about it is - the great thing about playing is that I can take my guitar and go play on the corner and sing and play. (chuckles) I can't do that as an actor. I can't get my friends together and go put a play on in the corner of the street. [laughs] So, I'm going to be doing this for a long time.

Q: Do you miss the 80s?

A: Oh, god, yeah. I miss it incredibly, because, I mean, at that time I was living with Sarah Jessica Parker, Robert Downey, and Billy Zane. We were all friends, we were all working, we were all very young, it was such an exciting time. And then the movies that we were making, they cost eight million dollars. "Stand By Me" cost eight million dollars to make. And "Lost Boys", which I was like: "Whoa, this is - I've made it, I've hit the big time", cost eleven million dollars to make. And so, everything seemed reasonable, and then I remember in the early nineties, I remember the first kind of 100 million

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dollar movie was I think “Batman 2” or “3”, but it wasn’t certainly - I remember the original one with Michael Keaton didn’t cost that much. And then you saw the money just go nuts, like I think with “Die Hard 2” I think cost a hundred million dollars to make. And that’s nothing now compared to what they’re spending. So, it was a much more understandable world for me at least, that time, and there were just that many more movies getting made, so it was a lot easier to get a job.

Q: You’re still associated with that Jack Bauer character. Like all my friends said: “You’re talking to Jack?” How does that feel?

A: [laughs] Well, it’s very funny, when I was doing “24” I had to learn to react to that name, because people would yell: “Jack!” And I would just walk right by them, and then finally I realized they were trying to get my attention. You know, I loved playing that character and it was one of the great kind of times of my life, so tell your friends: “Thank you very much.”

Q: I will. Now you portray Franklin D. Roosevelt in “The First Lady”.

A: I do.

Q: As that’s the second time you play a president: Could that be something for the future?

A: Absolutely not! But this is the first time I’ve played an actual historical figure. Franklin Roosevelt was my favourite American president in history, and so it was very exciting to actually do the research for that character and I learned even more about him than I thought I had, and I just really loved that. That comes out I hope in April, and I’m looking forward to people being able to see it.

Q: What can people expect from your “Chasing The Rain” tour then?

A: Well, when we finally get out there, it’s a really dynamic show, and the thing that I - you know, every tour you have a better chance at creating a really dynamic playlist because you’ve got twelve songs to choose from that weren’t there before. So, you’ll listen to about eight new songs, a couple new rock songs. And then, I think one of the things that I’ve loved about our show is that we want to rock your socks off, you know? And so, we have the songs to do that now, and very excited about it. And every tour we choose a couple cover songs that we think would be interesting for the audience to know and to learn. We’ve got a couple kind of new ones in that regard, but again, I think we want to have a night that’s - you’re going to be up on your feet and moving, and so I think we’re going to do everything in our power to kind of rock and roll you through the night.

Q: I see. Are you still suffering from stage fright? Or is walking on stage just like walking in front of the camera?

A: No, no, and I think the most difficult thing for me when I started playing was that, you know, as an actor you get to kind of hide behind a character, and when you go to do a concert and you go to introduce songs that you’ve written that are personal and you’re telling a story about your life, not a char-

acter, but you, I wasn’t prepared for how vulnerable I would feel. And again, it was the audience that kind of calmed me down and made me feel alright. But yes, I mean, I’ve always been nervous though about performing, and certainly as an actor I’ve figured out how to channel that nervousness, and as a musician I think I have, too. It’s gotten a lot better. I’m very kind of focused and nervous when I first walk out, and usually by the time I’ve played two chords, it goes away. But there’s been shows where stuff has gone wrong really fast, too, where all of a sudden one guitar player breaks his string and he’s kind of playing a solo in a different key but he’s trying to change the string, and then the other guy breaks a string or for some reason his amp won’t work, and then you’re sitting there by yourself. [chuckles] You know, that kind of stuff happens and you learn to get through it.

Q: Honestly: Are you still going out after a show? Do you get to experience the towns you perform in?

A: I try - I mean, not as much as I would like to. I do remember saying to our tour manager that I wanted to cut the amount of shows that we did in half, so that we could play a show and then spend a day and a night in the city that we were playing, because we didn’t get to see the towns very often. So, I want to do that tour, and that’s going to be kind of more of a tour for me than really anybody else. But again, we just have to wait for this virus to go away.

Q: Across Europe we have a lot problems with vaccination opponents, and it’s really dividing the countries. Is it a similar thing in the States - and how do you feel about people refusing to get vaccinated?

A: Yeah. I mean, in America I don’t understand it because it is political, and your child has to get five different vaccinations in order to go to school, and you’ve never had a problem with that, but now you have a problem with this one vaccine? So, I don’t understand it personally, but I certainly understand people wanting control over their body and wanting to be able to make their decision for their health. But having said that, you’re not allowed to drive, at least in America, you’re not allowed to drive a hundred miles an hour down the freeway because you might hurt somebody else. And at some point I think we need to stop thinking about ourselves and start thinking about other people a little more and just be thoughtful of that. And then still, if you don’t want to get the vaccine, then until this virus is gone, please don’t go to crowded places. You know, there’s a way to make it work and I think it’s going to require some civic consciousness and civic duty and civic responsibility that we’re going to take care of each other instead of just yourself. And I think eventually we’re going to have to do it, because no one wants to live like this.

Q: That’s all for today. Thank you so much, it’s been an absolute pleasure talking to you.

A: The pleasure has been mine, and great to see you.



BAR FLY JOURNALS

By Stephanie Shawn

Hello, my sweet Bar Flies!

Just flew in from my long weekend in Vegas with the girls, TAMI AGIERE'S Birthday Weekend! Always a fabous time, but rough flight and a bit of drama and I'm going to make this short. If Editor DAVE can even get it in! Can't wait for next year, TAMI. Always love you! I'll let these pix speak for themselves!



Out and About sightings Salon Betsy at the BARN celebrating her friend JENS birthday with the F&N BLUES BAND, also spotted TRACEE and ALBAN ADAMS and LISA and BRIAN REID on the dance floor at the BARN recently. Heard it's a happening Spot!

Rompa Stompa Time, Baby! Happy Birthday to WENDY C SWANSON, CHUCK FELLOWS, JASON WEEKS, SAMANTHA DEAN SLOCUM, KATHLEEN BRENNAN, WAYNE PESCATELLO, ROBIN PACHECO, ROCK PACHECO, JOHN BODNAR, NOAH FELDMAN, WAYNE BZYDLO, JEANETTE MORRONE VERTENTES, SHIREE MADERIA, SHARON CARSON, MARIA PUCCI. MICK MARRA, FRANK JANEIRO, MIKE ROGOFF, NANCY BURNS FUSARO, VICKI CHAPMAN ESTY and nephew CHRISTOPHER STAMM, Bro In Law CHRIS CIP and beautiful WIL-

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The Kid Did Good: Remembering Michael Lang

By Mark T. Gould

He got much more than he bargained for, but the baby-faced Brooklyn kid with the cherubic curls kept his cool before and during three days of insanity, and, as such, he turned out to be the musical conscious of my generation's greatest day.

After the massive cultural success of Monterey Pop in 1967, it seemed like an outdoor music festival was popping up just about every weekend in every bucolic, open field in the country.

In 1968, Michael Lang, who passed away last month at the age of 77, was a co-promoter of one of those be-ins, the Miami Pop Festival. Among the artists he managed to attract were Jimi Hendrix, Steppenwolf, Blue Cheer and the Mothers of Invention.

Later that year, he moved to Woodstock, New York, at the time still the sleepy artist hangout that it had been for more than a century. It was there that he met Artie Kornfeld, a record-company executive.

The two men were interested in opening a recording studio in Woodstock, and dreamed up the idea of a concert to raise funds. At the same time, in a clear act of serendipity, two young New York City businessmen, John Roberts and Joel Rosenman, placed a classified advertisement in The New York Times and The Wall Street Journal introducing themselves, half in jest, as "young men with unlimited capital" in search of investment ideas.

Mutual friends told Lang and Kornfeld about the ad, the duo contacted Roberts and Rosenman, they teamed up to put on a concert, and, I guess you could say the rest is history.

Given Kornfeld's music industry contacts, and Lang's youthful chutzpah, they were able to book Creedence Clearwater Revival, Jefferson Airplane, Hendrix, The Band, Sly & The Family Stone, Joe Cocker, The Who, and Santana, among a raft of other acts, including a brand-new group called Crosby, Stills, Nash & Young.

Tickets were priced at eight dollars a day.

Yeah, you read that right.

Lang, based on his experience in Miami, figured about 50,000 people would show up.

They sold 186,000 advance tickets.

Clearly, they needed a bigger boat, er, field.

After a snafu of permit denials for various locations, the quartet, with Lang in charge of the day-to-day operations, finally obtained a permit, for what they called the Woodstock Music and Art Fair, on land leased from a dairy farmer, Max Yasgur, in tranquil Bethel, New York, a hamlet in the town of White Lake, about 100 miles northwest of New York City, and several miles away from the actual Woodstock.

Days before the event, as concert goers were already arriving at the location, Lang faced a big decision.

With time drawing near, he had to decide whether to finish building the stage, or to build ticket booths. He didn't have the time to do both.

He wisely chose the former, and with that, the promoters

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literally and figuratively opened the gates, and, over 400,000 people showed up.

It was a recipe for disaster, but it never happened. Woodstock, as it always would be called, became a defining moment for my generation, a celebration of music as a communal force, combined with young people's ideals of peace and love (quaint, huh?).

Despite the overwhelming size of the crowd, and the ensuing complete breakdown of most health and crowd-control measures, no violence was reported.

"From the beginning, I believed that if we did our job right and from the heart, prepared the ground and set the right tone, people would reveal their higher selves and create something amazing," Mr. Lang said in his memoir, "The Road to Woodstock," written with the music journalist Holly George-Warren.

A cynic might say those ideals were later compromised

among a terrible 70s mix of cocaine, money, and my generation just plain growing up to adulthood, with adult problems, but for those three days, Michael Lang, as farmer Yasgur told the crowd that Sunday, "proved to the world that a half a million kids can get together and have three days of fun and music and have nothing but fun and music, and I God Bless You for it!"

And, we all God bless Michael Lang for it.



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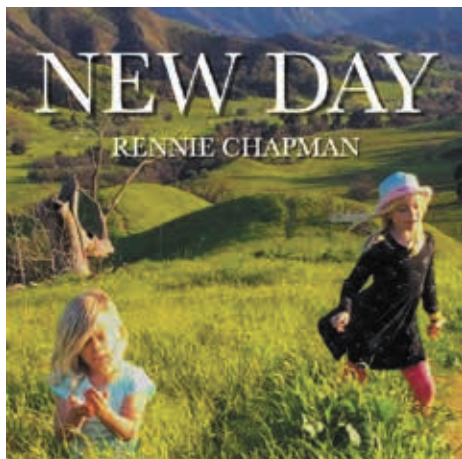
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Rennie Chapman

"New Day"

Rennie Chapman hails from North Stonington these days, though in his younger days he lived in far-flung places, originating in Alaska. Over the ensuing years he has lived the folksingers life, playing concerts in the U.S. and beyond, his downhome voice self-accompanied by guitar, harmonica, and keyboards among other instruments. Out of this he has released what in olden times would be called an EP, a collection of four original folk songs, on a CD titled *New Day*.

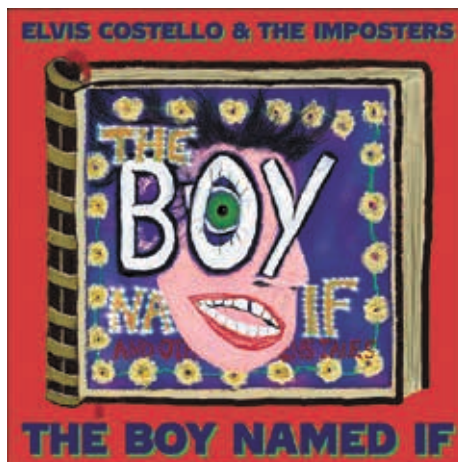
The last song on the CD, *It's A New Day*, was co-written by Chapman and old friend Al Roode, way back in 1971, when the two were teen-agers intent on writing songs and playing music: the song has since been a regular part of Rennie's repertoire, and includes the line "It's A New Day, the chances are few." Given this chance, the singer included the song on his new collection, with layered instruments and backing vocal harmonies which reflect the investment in higher production values. Live versions of the song, with just guitar and harmonica behind the lone vocal, have perhaps more folksy character and immediacy, but the new studio version brings an appreciable musicality to the piece.

I Wish I Was Charlie spins a forlorn tale of life's rough road, made thus by the longing for a lost love spoken for by the rightly envied Charlie; the road being a good metaphor for moving on, running away, but also for being trailed by a longing never left to be behind. Again, the production work adds to the whole, with some nice instrumental sections between the verses.

The four songs in this collection repre-

sent what Rennie Chapman has been all about on his musical journey, direct, to the point, telling the tales which folk music as a genre is bound for telling. Chapman's voice delivers his stories with honesty and clarity, evident on this recording and in his live performances. For further info on obtaining this and other music, go to Rennie Chapman on Facebook and message the artist.

- Jon Persson



Elvis Costello

"The Boy Named If"

I know it wasn't his fault or doing, but, after being gob smacked by his first four albums, I got off the Elvis Costello train when critics started comparing him to Cole Porter.

Some of his mid-period albums, like "King of America," and "Spike," were very good, but couldn't come close to touching his "Angry Young Man" days of "My Aim is True," "This Year's Model," "Armed Forces," and "Get Happy."

Of course, like all of us, Elvis grew up, matured, and, as a result, mellowed out.

That is, until now.

This new release is, by far, his strongest, most passionate, focused, toughest album since those early times.

Elvis' most recent work has been chock full of social and political lyrics, which, to my ears, has diminished the effect of his songs a bit. Thankfully, the lyrics in his new record revert back to his more personal, biting observations about relationships, which was the strength of his early work. He does delve back into his latter-day crooner period with the final two tracks, "Trick Out the Truth," and "Mr. Crescent," but they both fit snugly into the totality of this release.

As such, everything on "The Boy Named If" echoes Elvis' past, but, at the same time, sounds fresh, new, and pertinent. It is the most energized performance by him in a long time.

Put that together with his age, life experiences and maturity, and you've pretty much got the best of both Elvis Worlds.

And, believe me, judging by this powerful release, Elvis is still King.

- Mark T. Gould



Snoop Dogg

"The Algorithm"

Def Jam

Everyone knows about the historical East Coast vs. West Coast rivalry in rap music that created so much controversy back in the 90's. Snoop Dogg was all West Coast and Def Jam was one of the heaviest hitting hip-hop labels on the East Coast. Now many years later, the rivalries are in the past, as demonstrated by Def Jam's recent hiring of Snoop Dogg as Executive Creative Consultant.

This is his first release with Def Jam, and it's a banger. "The Algorithm" is a tight collaborative effort with lots of cameos and catchy hooks. Snoop is featured on many of the tracks, but quite a few don't feature him whatsoever. He's introducing some new talent to the world as well as bringing back old-school legends like Redman, Ice Cube, Mary J. Blige and Too Short.

"The Algorithm" features a lot of what we come to expect from Snoop Dogg - talk about having a good time, smoking the high-grade and chasing the ladies. We don't come to Snoop for church; we come to have a good time, and he knows how to bring the party.

The album actually has a bunch of nice slower songs on here too. "New Oldie" featuring Usher has a down-beat feel and reminisces about old memories and the way things used to be done. "Anxiety" fea-

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tures Malaya's soaring, melodic voice over a straight up hip-hop beat with a lot of nice production on the track.

"Make Some Money" is one of the catchiest jams on here. Rotating verses between Fabolous, Dave East and Snoop Dogg it always comes back to the refrain about making a lot of cash. Fabolous starts out, "If it's growing on trees, trying to rake the money / Up the heat for the cake, trying to bake the money / Back-end showtime I get Laker money / No more square feet, I get acre money".

"Big Subwoofer" is another jam with a dope hook and some nice flow from Ice Cube and others. It showcases really sharp production, which really makes this album so strong. Snoop has a real taste for what bounces, and this album demonstrates that to the max.

Another nice ballady track on here is "Like My Weed" by Jane Handcock. She's got a sensual voice accentuated by the thick background vocals as she sings "I like my weed in the morning / I like my weed in the noontime / I like my weed in the evening / I like my weed when I go to sleep at night".

If you're into hip-hop, R&B and that sort of thing you're bound to love this album. If you take offense to strong urban language and that sort of thing, "The Algorithm" might not be the album for you, as the content is on the raw side. But if you're looking for something new and upbeat this thing is banging.

- Tom Matthew
Two Ton Music



John Mellencamp

"Strictly A One-Eyed Jack"

Legendary singer-songwriter John Mellencamp is 70 years old, and he sounds every day of it, and more, on this, his latest album.

And, believe me, that's a compliment.

Channeling the elder growls of the latter-day Bob Dylan, right from the get go of the opening track, "I Always Lie to Strangers," through to the funereal finale of "A Life Full of Rain," Mellencamp paints a realistic, albeit grim and somewhat distressing picture of a man growing old in his time.

In this, Mellencamp's 25th studio album, the singer is once again backed by his "Indiana Band," drummer Dane Clark, pianist Troye Kinnett, bassist John Gunnell and violinist Miriam Sturm, who individually and collectively add musical colors to Mellencamp's music, much as they have done over the many years after he consciously turned away from being a radio-friendly hit machine.

Frankly, I don't see any of these songs turning up on our car radios anytime soon, but I kinda get the idea that, at age 70, that's exactly how Mellencamp wants it.

John Mellencamp once said he never wanted to be some "stupid Pop Singer," and, with "One-Eyed Jack," he appears to have avoided that, for good.

- Mark T. Gould



Captain Danger

"Love Sweet Love"

Captain Danger is an L.A. based trio, sometimes accompanied by guest musicians, always with a layered, complex, and polished sound which belies the apparent simplicity of the band's makeup. At its core, the group is a classic power trio: bass, drums, guitar, with vocals, and occasional keyboards mixed in. Yet the sound they achieve brings immediately to mind the extensive band of Sly and the Family Stone, who they list as an influence (along with Prince, Jimi Hendrix, King Crimson, and more.)

The Sly influence is immediately heard on the opening track, Come On Come Along, a funkadelic number that would have fit right into the '60's San Francisco scene; one can hear a touch of Grateful Dead, as well. The first single from the six track record, Holly, continues the theme but with more of an easy, Detroit R&B sense, nicely flowing with falsetto vocals (and a sci-fi video

if one is so inclined). I Don't Wonder Who Is Loving You lets Keith "E-Day" Eaddy on bass and Roger "Joose" Benford on drums open things up, along with Aaron Steinberg's rhythm guitar, which breaks into a brief but satisfying guitar solo. Boys Don't Cry is a tight reggae cover of the Cure's song, with guest musicians filling out the sound.

For fans of authentic funk, with some R&B and reggae vibes thrown in (the band's self-described genres include rock, funk, pop, soul; plus progressive, R&B, punk, reggae, comedy, and experimental), this is a fine collection of six songs performed by three talented musicians with great finesse and a powerful passion for their music. More info may be found at www.captaindanger.com, or Facebook at [captaindangermusic](https://www.facebook.com/captaindangermusic).

- Jon Persson



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WEDNESDAY, FEB. 2 | 7:30 PM

BEING THE RICARDOS



In 1952, power couple Lucille Ball and Desi Arnaz face personal and professional obstacles that threaten their relationship, and their hit television show. **Rated R**

THURSDAY, FEB. 3 | 7:30 PM

LICORICE PIZZA



The story of Alana Kane and Gary Valentine growing up, running around and falling in love in the San Fernando Valley, 1973. **Rated R**

THURSDAY, FEB. 10 | 7:30 PM

KING RICHARD



A look at how tennis superstars Venus and Serena Williams became who they are after the coaching from their father Richard Williams. **Rated PG-13**

FRIDAY, FEB. 11 | 7:30 PM

BELFAST



A semi-autobiographical film which chronicles the life of a young boy and his working-class family experience during the tumult of the late 1960s in Northern Ireland. **Rated R**

SATURDAY, FEB. 12 | 3 PM

RESPECT



Following the rise of Aretha Franklin's career -- it's the remarkable true story of the music icon's journey to find her voice. **Rated PG-13**

SATURDAY, FEB. 12 | 7:30 PM

THE POWER OF THE DOG



A domineering rancher responds with mocking cruelty when his brother brings home a new wife and her son, until the unexpected comes to pass. **Rated R**

THURSDAY, FEB. 24 | 7:30 PM

THOSE PEOPLE



This documentary tells the stories of the founders, participants, and volunteers of the New London Talent show. **NR**

FRIDAY, FEB. 25 | 7:30 PM

THE FRENCH DISPATCH



The French Dispatch brings to life a collection of stories from the final issue of an American magazine published in a fictional 20th-century French city. **Rated R**

SATURDAY, FEB. 26 | 3 PM

THE HAND OF GOD



The story of a boy in the tumultuous Naples of the 1980s. Sorrentino's most personal film yet is a tale of fate and family, sports and cinema, love, and loss. **Rated R SUBTITLED**

SATURDAY, FEB. 26 | 7:30 PM

NIGHTMARE ALLEY



An ambitious con man with a talent for manipulating people hooks up with a female psychiatrist who is even more dangerous than he is. **Rated R**

SUNDAY, FEB. 27 | 3 PM

OSCAR SHORTS



Shorts TV presents the Oscar-Nominated Live Action Short Films: Your annual chance to predict the winners!

THURSDAY, MARCH 3 | 7:30 PM

THE TRAGEDY OF MACBETH



Power-hungry Macbeth sets his sights on the Scottish throne after receiving a prophecy from three witches. Based on Shakespeare's classic play. **Rated R**

FRIDAY, MARCH 4 | 7:30 PM

HOUSE OF GUCCI



House of Gucci is inspired by the shocking true story of the family behind the Italian fashion empire. **Rated R**

SUNDAY, MARCH 6 | 3 PM

WEST SIDE STORY



This reimagining of the beloved musical *West Side Story* tells the classic tale of fierce rivalries and young love in 1957 New York City. **Rated PG-13**

SATURDAY, MARCH 12 | 7:30 PM

DUNE



A mythic and emotionally charged hero's journey, *Dune* tells the story of a gifted young man born into a great destiny beyond his understanding. **Rated PG-13**

THURSDAY, MARCH 24 | 7:30 PM

DON'T LOOK UP



An astronomy grad student, and her professor discover a comet on a direct collision course with Earth. The other problem? No one really seems to care. **Rated R**

SATURDAY, MARCH 26 | 7:30 PM

TICK, TICK... BOOM!



Lin-Manuel Miranda makes his feature directorial debut with this adaptation of the autobiographical musical by Jonathan Larson, who revolutionized theater as the creator of *RENT*. **Rated R**

SUNDAY, MARCH 27 | 3 PM

CYRANO



Too self-conscious to woo Roxanne himself, wordsmith Cyrano de Bergerac helps young Christian nab her heart through love letters. **Rated PG-13**

SATURDAY, APRIL 2 | 7:30 PM

SPIDER-MAN: NO WAY HOME



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