

Southw^{est} Waves

Magaz v.swaves.com

Volume 32
Issue 4
April 2022

An
Interview
with

**JOHN
MAYER**

Plus

- Plywood Cowboy
- Jeff Tuohy
- Hurricane Ruth
- Tom Guerra
- Val Starr

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Publisher/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 ~ Steven Birt

Adrian Webb

Nic Hall ~ Joby Rogers

Advertising Sales

Gabrielle Michlin

860-215-6170

David Pottie

860-572-5738

Distribution

Kathy Pollard

Email

editor@swaves.com

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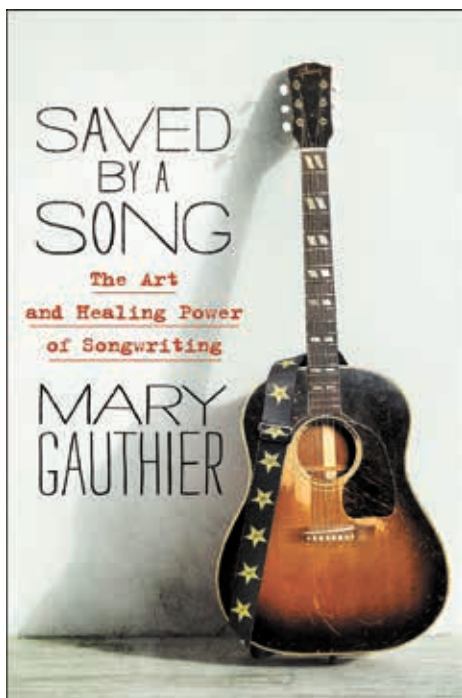
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MUSIC NOTES

“Two Great Reads”

By Mark T. Gould

So, here's some of what I accomplished on our Florida vacation.



Mary Gauthier
Saved By A Song:
The Art and Healing Power of
Songwriting
Macmillan Books

I couldn't write a song if you put a gun to my head. I wouldn't even know where to start.

Thus, ginormous music fan that I am, I have always held songwriters in awe, just gob smacked at their ingenuity, talent, and craft.

But, after more than half a century of listening, I still have no idea how they do it.

Of course, it may have something to do with the fact that I can't sing a lick, read music, or play an instrument.

Despite that, I sometimes have a half-assed knack at putting some words together (not always well, but clearly together), so maybe I could meet someone halfway, putting my words to

4 SOUND WAVES



their music, sort of a latter-day Bernie Taupin to their inner Elton John.

Yeah, I know.

Doubtful.

Songwriting has tried men's (and women's) souls as far back as 1906, when Charles Harris, in his publication "How to Write a Popular Song" advised:

"If you do not feel confident to write or compose a certain style of song, stick to the kind you are sure of, and gradually adapt yourself to the others.... before publicly presenting your work."

In other words, stay in your lane.

So, how does that miracle of songwriting happen?

Most songwriters I've asked that question to, including some very good, famous ones and some very good, not so famous ones, almost all uniformly say "I don't know, it just comes to me."

Well, that's helpful....

But, I may have found the answer, which leads me to Mary Gauthier's exquisite "Saved by A Song."

While she admits she is not sure where songs come from either, she is able to explore and explain her craft, combining the inspiration behind her songwriting, adding a dash of personal vulnerability, and a wisdom bordering on salvation seemingly far beyond her years.

Gauthier's prose is, much like her songs, simple, unadorned, and elegant.

And, so moving that it brought me nearly to tears about half a dozen times within her pages.

So, thanks to her, I think I know a little bit more of this mysterious craft called songwriting.

Although, I still don't think I could do it.



Dave Grohl
The Storyteller
Dey St/William Morrow

Ok, let's get it out of the way, right off the bat.

I never liked punk music. Same goes for grunge. Music out of Seattle is, well, music out of Seattle. I didn't like Nirvana, and I am not a fan of the Foo Fighters.

That said, former Nirvana drummer and current Foo Fighters guitarist Dave Grohl's memoirs, "The Storyteller," is one of the very best memoirs written by a musician that I have ever read.

If you want a lot of dirt on the tragic life of Kurt Cobain, this read will not be for you. However, if you want to know how a suburban semi-misfit who played drums with his teeth (honest, check it out) rose up to become the coffee-laden leader of a stadium-worthy rock band, this is definitely for you.

Along the way, you get incredible, soul-baring yet often hilarious, writing, emotional vignettes about his daughters (the saga of his "commute" from Australia for a daughter-father dance is

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worth the price of admission in itself), and his own, worshipful "fan boy" stories about meeting his musical heroes along the way.

It all makes for a joyous, happy read, so much so that I'm thinking maybe I should go listen to the Foo Fighters again.

But not Nirvana, punk or grunge. Some things are inviolate.

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26 Dave Lefkin 5-8pm	29 Kris Ryan 6-9pm

GRAMMA'S ATTIC REVUE

"John and Margaret Tyler All For the Love of Music"

By Gramma

Allow me to tell you if I may a love story that may have never happened if it had not been for the college radio station WCNI. John and Margaret Tyler are part of the cement that holds together our beloved local listener-supported college radio station and here is a bit of the story that made that happen.

John Tyler was born in Maryland and moved to Mystic with his family in 1972 because his father was in the Coast Guard. Margaret, born in Pennsylvania, came to the area in 1994 and found a beautiful apartment in Stonington Borough that she swore she would never leave. She had a water view out of all sides of her quaint little home and it was not until she met the love of her life did she have any desire to leave it.

Now on to the love story...John had been a devoted listener to WCNI and came to the station in 1995 to become a DJ. He liked the diversity of the station and the not-top 40 music that he heard being played on it. He started by subbing and just playing his own choices of rock -n-roll until he heard another DJ by the name of The Skeleton Woman playing world music. Then and there he decided that this was the type of music he wanted to bring to the WCNI listeners. John's first show of his own was called John E's World and can still be heard on the station.

Margaret, also a WCNI listener, was friends with a DJ at the station by the name of Broadway Mike. I remember listening to his show, it was always so much fun. Anyway, Broadway Mike told Margaret that she should be a DJ because of her eccentric and diversified taste in music. She was so shy about talking on the air that it took two weeks for her to finally talk into the mic, and



six weeks to be comfortable enough to do a one-hour show.

Margaret went on to do some subbing for other DJs and one day she was subbing for the DJ that came on the air after John's show. They had never met. The vibes that went on when they first met were very real, they felt an instant connection. Margaret liked the way that John put music together and they had similar musical tastes. Margaret walked in with several of John's favorite albums in her collection of music that she planned to play. John spent 45 minutes chatting with Margaret and looking through the albums she had brought. On a whim, Margaret invited him to a concert she was planning to attend later that week. While John was driving home Margaret played a song called Opus 4 by The Art of Noise. John had not spoken to her in 25 whole minutes, so he called her as soon as he got home.

It had to be fate because they saw each other the next day at a Reducers concert. John was dancing with two beautiful women and Margaret was put off because she felt "Why should he dance with me when he has these 2 beauties to dance with?" Well, as the story goes, some guy that Margaret really did not want to dance with was being annoying, and John came up and grabbed her

hand and whisked her onto the dance floor.

The next day was the annual WCNI picnic, and they were brought together once again. It just so happened that Margaret was sitting by the beer keg and John kept getting beer for about anyone just so that he could keep coming back to talk with this woman that he seemed so drawn to. After the party John asked Margaret to go for a walk in the Arboretum and while they were walking, they heard screaming... Turns out it was the Flock Theater rehearsing for their Shakespearian performance. Margaret and John decided to play King of the Hill and John was winning... Lol Margaret does not like to lose so she threw a few small rocks at him. He laughed. Margaret thought to herself that she had never met anyone like this before. She told him that there was a rock in his beer and when he finally finished his beer and found the rock, he laughed again... she was smitten.

The next day was the concert Margaret had invited him to, along with Broadway Mike and another friend of hers. On the way home John did his version of the song "When the Doves Cry" and Margaret did her version of "Copacabana." I think that this was when it all fell into place because Mike piped up from the back seat that they should get married. They started dating in September of 1996, and when Margaret came back from visiting her family for Thanksgiving she did her laundry at John's house and never really left. They got engaged within 6 months of meeting, and were married two years later.

They feel that because of their love for music that their spiritual connection was deep and connected them right from the first time they met. There were other things that happened that were serendipitous such as the trip to Missouri that they both had independently planned for their jobs. Before the trip, John called when Margaret was on the air one Friday night and asked her to play "music to patch inner tubes by." She played him a song called Flirt and John called her back to ask her to go on a date on that Sunday. As Margaret was leaving the station headed to a party, she was in a bad car accident that "almost" totaled her car. While

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they were on their date Sunday Margaret told John that she had to fly out of Bradley but did not have a car to drive there. Amazingly John had a flight to the same state on that same day within the same hour from the same airport, and said that he would give her a ride. Margaret found out that it was going to be John's birthday while they were there and that they would only be a short distance apart, so they met up while they were there to celebrate. Margaret gave John two little gifts, a flying fist and a spark-shooting dinosaur, this was what clinched the deal for John.

It is now 2022 and their love just grows stronger every day. Their love for music has kept them connected to WCNI and deeply committed to preserving what the station stands for. John is the General Manager, Engineer, and Chief Operator. He keeps the station running and up to snuff with things such as the Emergency Alert System and FCC regulations. His Engineer position is the only paid position at the station. Margaret has stayed busy at the station by being the Marathon Coordinator for several years and she is now the Treas-

urer. They both sit on the board that keeps the station together and on the air.

Margaret is a talented professional singer, and a voice teacher at Calvary Music School in Stonington. John works for the F.A.A. as an Electronics Technician. Both of these amazing humans can be heard on WCNI every week. Margaret's show is on Thursday morning from 6-9am and Johnny's World is on Fridays from 9-noon. If you want to talk to either one of them, they can be reached at the station during their shows at 860-439-2850.

WCNI is broadcast locally at 90.9FM and can be heard worldwide at www.wcniradio.org, iheartradio.com/wcni, or tuneinradio.com. A listing of all the shows is on the website with the names of the DJs and what genre of music they play.

I hope that you have enjoyed this journey into the lives of these two amazing people that came together ALL FOR THE LOVE OF MUSIC. Until next month stay safe and get out there and support live local music.



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1 - Adore, Mystic, CT 5-7
10 - Chapter 1, Mystic, CT 4-7
27 - Chapter 1, Mystic, CT 5-8

THE CARTELLS

3 - Steak Loft, Mystic, CT 5-8pm
9,17 - Maugle Sierra, Leduard, CT 3-6pm
13 - Knick, Westerly, RI 7:30-10pm

CHRISTOPHER JOHN

1 - Rosy Tomorrows, Danbury, CT 6:30-9:30
2 - Friar Tucks, Mystic, CT 9-12
3 - Fort Hill Brewery, EHampton, MA 3:30-5:30
7 - Riverwalk Social, Derby, CT 6-9
8 - Glendale Grill, EHampton, MA 6-10
9 - Yarde Tavern, S Hadley, MA 6-9
10 - Iron Duke Brewery, Ludlow, MA 1-4
14 - Rosy Tomorrows, Danbury, CT 6-9
21 - Rocks 21, Mystic, CT 5-8
22 - Sheas, Manchester, CT 5-8
23 - Arrigoni Winery, Portland, CT 1:30-5:30
23 - Village Pizza, Preston, CT 8-11

DARIK & THE FUNBAGS

2 - Geraldines, W Springfield, MA
8 - Jameson Pub, Watertown, CT
23 - Four Seasons, Stafford Springs, CT 8pm
30 - MAGS, Seymour, CT

Dr. G & THE BELIEVERS

22 - Filomena's Cafe, Waterford, CT
30 - The Barn, Groton, CT

EIGHT TO THE BAR

8 - Blackstone Pub, Southington, CT

THE FAKE EXPERIENCE

15 - Steak Loft, Mystic, CT 7-10pm
30 - CT Boat Show, Essex, CT 3-5pm

F & BLUES BAND

16 - The Barn, Groton, CT 7-10

GLAUCOMA SUSPECT

29 - Knickerbocker, Westerly, RI
8 SOUND WAVES

KEN ATKINS & THE HONKY TONK KIND

1 - The Barn, Groton, CT 7pm

KEN SERIO JAZZ TRIO

17 - Aquirium, Mystic, CT 11am

NICK BOSSE

1 - Rathskeller, Charlestown, RI 9-11pm
8 - The Bridge, Pawcatuck, CT 7-10pm
9 - Village Pizza, Preston, CT 8-11pm
15 - The Barn, Groton, CT 7-10pm
22 - Saltwater Farm, Stonington, CT 5:30-7:30pm
23 - Erik's Church Bar, Windham, ME 8-11pm
29 - Phoenix, Pawcatuck, RI 7:30-10:30pm

THE NIGHT SHAKERS

1 - Filomena's, Waterford, CT 6pm-9pm
20 - Knickerbocker, Westerly, RI 7:30-10:30
22 - The Barn, Groton, CT 7-10pm

THE PIRANHA BROTHERS

16 - Rail Trail Alehouse, Southwick, MA 9-12

RAMBLIN' DAN STEVENS

3 - Killam Farmstead, So. Glastonbury, CT 1-4
8 - Daniel Packer, Mystic, CT 9:30
9 - My Place, Newtown, CT
10 - Hops On The Hill, S. Glastonbury, CT 2
14 - Gritty McDuff's, Auburn, ME 6
15 - Publick House, Newcastle, ME 6
16 - Gritty McDuff's, Freeport, ME 8
17 - High Nine Brewing, Deep River, CT 3
24 - The Barn, Groton, CT 3
30 - Daffodil Festival, Meriden, C, 1
30 - Dexter's, E. Hampton, CT 7

SUNDAY GRAVY

1 - Steak Loft, Mystic, CT 7pm
30 - Sneekers, Groton, CT 8pm

WOOLY MAMMOTH

1 - Richoni's, Groton, CT
2 - Pump House, Wakefield, RI

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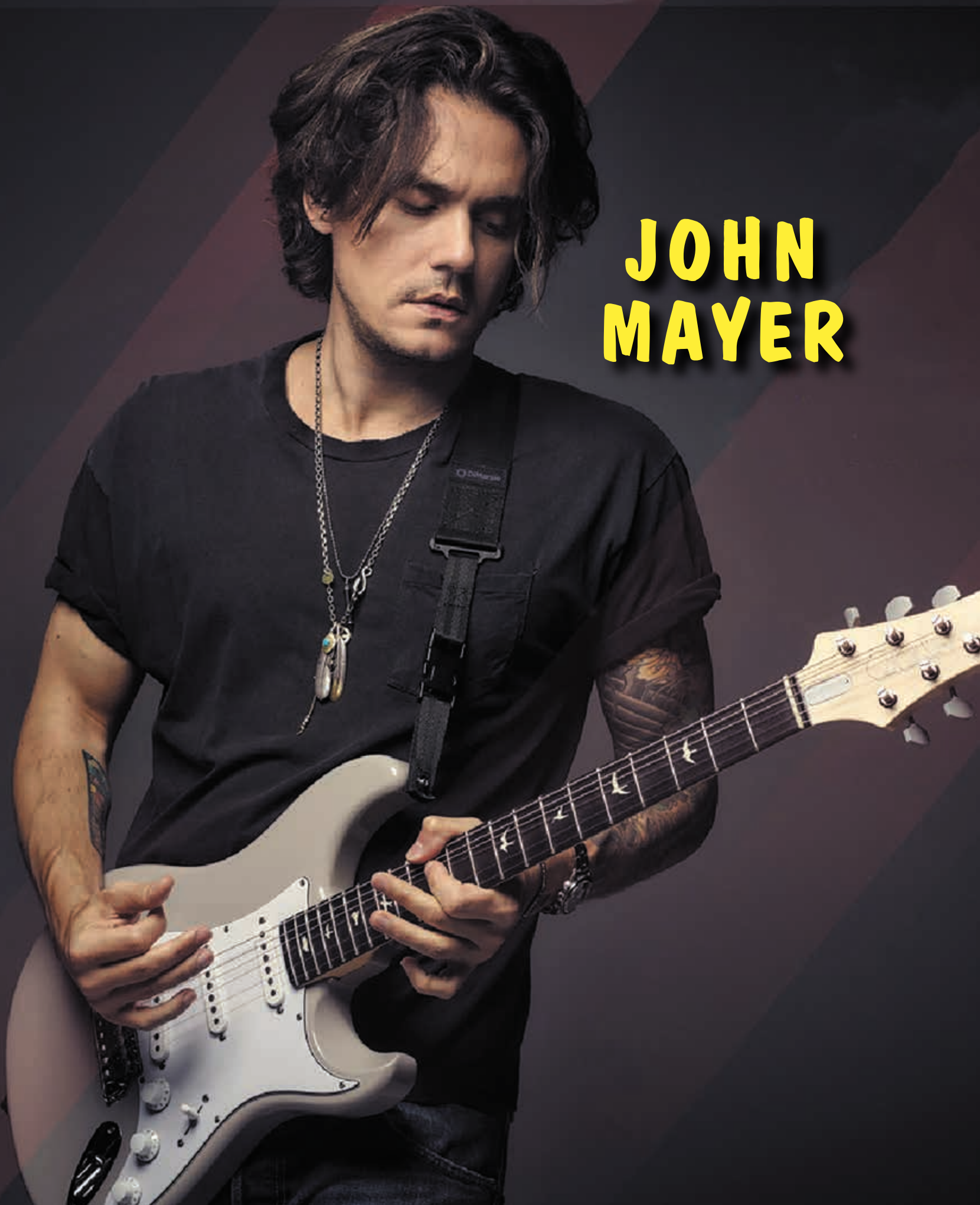
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COMIX ROADHOUSE

JOHN MAYER



By Rex Rutkoski

New England native John Mayer views concerts almost on a spiritual level, calling them “a very innate act of celebration, human appreciation and group reveling.”

His goal on stage, where he will be May 9 and 10 in re-scheduled concerts from March at TD Garden, Boston, he explains, is to be able to stand in front of thousands of people “as if I am completely in the moment every moment.”

He is singing what he wants to sing based on the emotion of what that day feels like to him, he says.

“That’s what comes out of my mouth and guitar. That impacts people. They know anything can happen,” he says. “I enjoy getting on stage, being handed a guitar that is in tune, taking it off mute, knowing that the very moment I want to play a note I can play it. People are waiting on me and I’m waiting on me, and I have no idea what I’m going to play. That’s the biggest joy in life.”

In addition to fan favorites spanning his career, Mayer plans to showcase material from “Sob Rock,” the eighth studio album from the seven-time Grammy Award-winning artist, guitarist and producer. It includes his hit single “Last Train Home.”

This Bridgeport, CT native introduced himself on the quintuple-platinum “Room For Squares” album in 2001 and has earned three number one debuts on the Billboard Top 200 with the triple-platinum “Heavier Things” (2003), double-platinum “Battle Studies” (2009) and gold “Born and Raised” (2012).

In addition to selling over 20 million albums worldwide and gathering billions of streams to date, his “Daughters” won the Grammys’ “Song of the Year.”

NOTHING TO CRY ABOUT

He produced “Sob Rock” with Don Was. It debuted at No. 1 on the Billboard Top Album Sales chart, and was also the No. 1 Rock Album, Vinyl Album, and Digital Album in the U.S. the week of release.

In another venture, Dead & Company was founded in 2015 with Mayer on lead guitar as well as vocals. Since its formation, the band has completed 10 tours, playing to nearly four million fans, and has become a record-breaking stadium act.

He is proud to introduce his nine-member touring band to his TD Garden audience.

“The combined years of experience between these extraordinary musicians, as well as their contributions to the art form, is really something special to see and hear all on one stage,” he says.

Mayer says rehearsals have been “more of a revelation than a recital.” “I couldn’t be more excited to hit the road with them, and I hope you can come out and see us,” he adds.

Mayer says he prides himself in trying not to succumb to clichés. “I’m not being trite. I’m not being a parody of myself and in finding a new kind of color to adopt for myself, it’s not

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this or that: it’s singer-songwriter, but it’s also blues guitar player, it’s also comedian,” he says.

It is about responding to the previous night and the night before that, he explains. “I like giving people something they don’t want to miss the next time. It’s a show with little twists and turns and curves. It has me being silly and stupid and compassionate and completely deep.”

MUSICAL EVOLUTION

Mayer says his music goes through an evolution on stage, especially after he makes a record and plays the songs for a year. “It will have changed but it allows me to grow,” the artist says.

He likens it to a computer “with a whole bunch of upgrade slots.” “With a lot of these songs, the rim of the top of the cup is a lot higher than what I’ve done with the song on the record so that I can keep adding on stage,” he adds. “I can play these songs on stage and look around in between some of my parts. I can breathe, I can think, I can ad-lib. It’s basically building in your own improv.”

Whether on stage or in the recording studio, Mayer has built a comfortable home for himself.

“You get in front of a microphone, you’ve got stuff to say,” he says. “It’s not because you want to put another song on the plastic that’s gonna come out in the store; you say it because you have to get it out, and you can’t get it out any other way.”

THE TUNEFUL QUESTION

When he writes a song about a particular subject, he says he is not doing it because he needs to fulfill a requirement for someone but because he himself needs to. “The question is, ‘Is what I love what other people love?’ Maybe someday that’s going to fall out of sync and then come back into sync again,” he theorizes.

He is philosophical about the subject of artistic continuity. “There’s nothing to reinvent, there’s no rethinking, no retooling, no updating,” he explains. “It’s just more; it’s just continued. People always want to see one record as the calling card, and anything that happens after that record is a giant leap or a transition or an experimental phase. No, it’s not. What if you knew nothing? What if it’s just the way it falls? You make a record and you’re not done, so you put another 10 songs out, and I’m not done with that, either.”

Mayer takes the approach that he has a lot of time to explore his creativity. “I don’t need to be the hippest thing in my day,” he says. “Give me an inch, I’ll make the most of it. Give me another inch, I’ll make the most of that.”

He says he still has a lot to prove and hopefully a lot of time in which to prove it. “You don’t like this one? I’ll make another,” he theorizes.

He knows how to stay focused. “I don’t feel like I’ve got to squeeze from the bottom of the tube to get anything out,” he assures. “It’s just a trust in yourself that you don’t really have to worry too much. All I have to do is not lose my head, not lose who I am as a person and live my life.”

(Rex Rutkoski is a veteran regional and national music freelance writer. He can be reached at rexrutkoski@gmail.com)

LOCAL BEAT

“WILD NIGHTS OUT IN NEW EN- GLAND: FROM MASS STATE-LINE ACOUSTIC TO SOUTH-EASTERN CT HARDCORE!”

By Andrew Kerbs

There's been a couple great concerts happening this month in New England as the Pandemic waxes and wanes yet again. One of them was an acoustic set at the road side bar called the “Sokol Club” in the small village of Douglas, MA near the RI state line. The other is the well known 33 Golden St basement bar in the city of New London, CT. Both showcased excellent bands and singers including Randy Manyak, DOT, Pink and Flesh Hammer. I found company with Uxbridge locals Abbey, Heather and Peter at the Douglas show. Abbey was a character and said she had sang often with Randy during karaoke. I enjoyed talking up Peter's daughter Sam and her partner Justin about petrol, sodas and chromatographs as both partners were in the teaching and chemistry industries.

The performer “Pink” kicked off the Sokol concert the 2nd to last weekend in March. Pink was originally from Salem and played well-known Boston clubs “Rat” Narcissus” and “Axis” for many years. However, he moved to Worcester after most of his Boston audience moved out of that city. The burbs of western Mass had just as receptive an audience as Boston and he said he would play anywhere people will love music from the heart (even upstate New York). The man looked goth with his black clothes and a bit grunge with his blue hair and converse kicks. He mentioned the glammy NY Dolls and the Ramone as musical influences and he performed a marvelous acoustic sing-along of the Animals’

12 SOUND WAVES



“House of the Rising Sun,” a band his father played for and offered eulogies for when one of their band members passed away.

Randy was the next to take the stage, looking rough and ready to belt out hard rock tunes. “Can you hear this?” he asked the crowd as he warmed up by strumming flamboyant Spanish flavored guitar chords up and down the neck of his acoustic guitar. Once he started singing his voice was surprisingly smooth and seamlessly complimented but never overpowered his strident acoustic chord progressions. He also made his voice galvanize like a saxophone as his left hand shuffled hits like “Pink Cadillac” by Bruce Springsteen. Arms went up and around each other in the crowd as he launched into Cougar Mellencamp’s “Lonely Old Night” and it was refreshing to hear him play a latter-day Foo Fighters hit “Times Like These.” However, Randy’s finest moment came when he performed a stripped down, keys-less version of “Don’t Stop Believin’” by Journey. The lack of a piano or electric guitar made little difference as the man’s voice and the crowd that carried the lyrics filled out the rest of the song, culminating in the wall of sound that filled the bar and could be heard out in the parking lot. The country-tinged “Take Me Home Country Road” by John Denver was an even greater crowd pleaser.

The following weekend I drove down to New London to witness perhaps the final reunion (but one can never be so sure) of 2 classic local bands: DOT and Flesh Hammer. The long-awaited reunion was all the more special as their audience has been rocking along with them since the 1980s. The 2 singers of each respective band stood out clearly: big man Simon John and Laurin Killian (a young looking 50-something) from DOT and Flesh Hammer, respectively. The guitar attack of both bands echoed Black Flag. DOT consisted of Simon John on vocals, Jeff “The Captain” Boyle on guitar, Steve “Swanny” on bass and Tommy Maynard on drums. Simon did fall asleep between verses on one song but this in no way detracted from his command of the crowd who, like the band, donned yellow hard hats as their signature blue collar personae. The best performance was their song “Payload-er” in which the singer deftly rhymed “truck” and “fuck” before refraining the chorus “I want my payload!” to Tommy’s frenetic 4/4 drumbeat. “Are you okay? You’re falling down drunk” he jokingly projected. He dropped his vocals down an octave as Boyle’s repetitive riffing changed key. Although his range was limited, Simon’s hardcore vocal delivery was straight-shooting. The crowd chanted “DOT, DOT!” like it was 1990 all over again. Guitarist Jeff donned backwards ball cap and scrunched his face up as he took a couple of lead guitar breaks but none too long as most of the show was bar-chord riffing. Between sets he claimed DOT played the El N Gee club many times in the 80s and 90s. He also boasted “We were on the cover of Soundwaves in 1992 . . . this is my retirement show!” And there were old faces I had not seen in years in the crowd: leather-jacketed punk rocker Marco (who was the sole wiseman in the crowd as he was the only one wearing a mask), Brian Burnett, bartender Greg and lots of converse, denim and a couple highlighted mullets. Brian and Laurin flanked Simon on either side to help him off the stage as he (Laurin) and Flesh Hammer stepped onstage.

Rancid and Black Flag blasted from the PA between bands and Laurin exclaimed “Yeah, feedback” as the band tuned and tested their instruments. “We’re Flesh Hammer . . . should we be-

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gin?" he joked. The band then proceeded to launch into a set with Laurin Killian's signature stage presence . . . Laurin moved his body frenetically to and fro in rhythm with each vocal inflection, including nearly falling forward or bending too far backwards, mic in hand, as he flailed his torso with each wailing chorus.

What great shows, from Mass acoustic singers to CT rockers. Check these guys out if you're hanging out in RI or Mass or buy Flesh Hammer or DOT discs from Telegraph, Tumbleweeds or Mystic Disc music stores.



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SOUND WAVES 13

BAR FLY JOURNALS

By Stephanie Shawn

Hello my sweet Bar Flies..an apology for last month's omissions. I'd forgotten to mention some key Birthdays in my Romper Stomper section..including, but not limited to JOHN MERSHON, swaggering ELI ROCHA, PATTY FUSARO, JAY DEMPSEY, SUNNI!!!, and PEGGY ROBERTS! My bad!

And on another Ruht Roh, I never made it down to DAYTONA for BIKE WEEK this year. Covid's got me in a pretty deep depression most days, but I try to muscle through.

Well, as for me there's nothing better than an afternoon spent gossiping with friends, noshing on quick bites and having a delicious cocktail!

And that came to fruition a few times this month as I ventured out on a newborn foals shaky drinking legs to several local Hotspots with MBABS, including the BARN CT in Groton to see old friend and fabulous musician RAMBLIN' DAN STEVENS!



Unfortunately, his MARILYN cymbal topper was tragically lost in a devastating car fire, but man can he still play! Just good damn music! And he'll be back on April 24!

The BARN is a great new Live Music Venue with a great staff, lite fare,



great beers and drinks and a nice big dance floor and stage! And it so nice to see people out! DEB and ANDY MCGUGAN were enjoying the show and serving as our personal photogs, as well as her sister MISSY and ANDREW LADD(BURNSIDE PLUMBING AND HEATING) Thank you for a great show DAN!

Then we visited with Miss ANN BUONOCORE and her date AL DROUIN, my new favorite carpenter, along with FUZZY and ROGER at ANGIE'S PIER



27. Always a good time and hopefully I'll be seeing some shutters and possibly siding for my daughter's house??? You can do it AL (and MICHAEL) I have faith!

So it was the National Holiday Bar Fly Birthday month and I celebrated with ma@DAWN MERSHON and Birthday Sharing Sis @ELIZABETH MITCHELL CIPRIANO at SAMURAI NOODLE in Mystic. We had an Absolutely Fabulous Server RENÉE! We had Coconut, Ginger and Mango martinis, respectively. Then deely Pad Thai followed by Bubble Tea! Thank you, MOM and JOHN for our beautiful gifts! Just a great afternoon! I needed that!

And speaking of Birthdays..Romper

Stomper! Happy Birthday JOANNA PAPINEAU ALLEN, ANDREA CHIARADIO, BOB ROCHE, TODD CENTER, MELISSA FEIGENBAUM, MIKE COVAL, MARCY KELLY, OLIVIA RAE CYR, MIKE MAIN, CHRISTOPHER DIPAOLO, JULI KATHERINE, CYLVER HAUSER, RONNIE PRATT, SHELLEY HOUGHTALING, AL OSWALD, MICHELE LAVENDER, DAN WATSON, TERRY MURRAY, JOYCE JONES, NANCY CLARK SHORTOFF, JIM HARTLEY, DOROTHY HART, KARIN CARLSON, TOMMY ARRUDA, BEN FREIERT, TOMMY DEE, BROOKE ALGIERE, niece LEILANI and sis CHRISTINE!!

BUFFY just gave me the skinny on CC OBRIENS on Sunday afternoons! Apparently BOBBY CHRISTINA has been bringing bands in on Sundays! I guess I should read SOUND WAVES MAGAZINE!

Anyways! Hadda go! And so glad I did! The Great Blues Performer TONI LYNN WASHINGTON came onstage on the arm of DAVE CHRISTINA and rocked the house!

Everyone who's anyone was on hand to watch the show including CC O'BRIEN owners SEAN and CARO-

LYN OBRIEN! DAWN DINWOODIE, BUFFY, DAVE THE EDITOR, MBABS, MARK SILVA, KRIS SLOCUM, LISA REID, POOKI and IDA to name a few! What a great day! The place was absolutely hoppin! Look online or in the Magazine for future events!

Also hit local beach hot spot WINDJAMMER SURF BAR with MISS DAWN! We saw a favorite from years



past BOATCAKE! The duo had girls on their mind playing favorites AMY, BRANDY, MELISSA and ANGIE! Nice show, guys and you can't beat the view

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in MISQUAMICUT!

WINDJAMMER is offering an Easter Brunch on the 17th with an EASTER EGG HUNT for the kids at 11am!! Reservations for the Brunch are recommended and there will be music for all with JOHN MAZIARZ! Enjoy!

Working for ARTIE for the next three months on Friday Afternoons! Please stop by! Free Pool and other Freebies should keep you entertained until CYLVER comes in!

The COCO'S SALON Staff joined the GREATER MYSTIC CHAMBER OF COMMERCE with MORGAN YANDOW and their BUSINESS AFTER HOURS is at the MONZA RACING WORLD at FOXWOODS CASINO! Exciting! I'll let you know how that goes, but I think I'm kicking some Go Kart Ass!

Thank God, I have alot going on in the following months! Let's all get back to work!

*Ciao for now, my Sweet Flies!
Love you long time!*

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14 Robert J 7-10	15 Nick Bosse 8-11	16 F & Blues Band 8-11	17 Easter Holiday
21 James Harris 7-10	22 The Night Shakers 8-11	23 Carl Ricci & 706 Union Ave 8-11	24 Ramblin' Dan Stevens 3-6
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HEARING AID



Tom Guerra
"Sentimental Junk"
 Thin Man Records

An old tennis racket, a clock, a teddy bear, some vintage guitars, and a new album by Tom Guerra emerges, titled *Sentimental Junk*. Guerra's passion and professional engagement with, in particular, vintage and electric guitars, bursts forth on this collection of original songs. While his previous album, *Sudden Signs Of Grace*, highlighted the artist's acoustic skills, this album opens with three decidedly electric, rock 'n' roll numbers. The album title comes from a line in the second song, *She Don't Believe In Memories*, referencing some disdain for all the "Sentimental Junk."

A first single released from the album, California's *Got To My Girl*, has been enjoying regional airplay, with its smooth R&B feel, featuring a vocal duet with Jon Butcher. This is followed by a full-on rocking cover of Bob Dylan's *Clean Cut Kid*, quick paced with signature guitar solos. As Guerra notes, this album rises from the two year lockdown, its unleashed energy finding expression in some of the driving songs and solos within. *Eyes Of The World* brings this energy through the vocals of Scott Lawson Pomeroy, with blazing guitar licks played, we assume, on Guerra's roadhouse-worn 1957 vintage Stratocaster. *Where's The New Rock & Roll* is a narrated dissection by Tom Guerra of the uglier aspects of the music industry. A reminder of the toll taken by Covid 19 closes the album in *A Song for Mark Easton*, an instrumental tribute to a bandmate lost to the pandemic.

Tom Guerra writes, records and performs original songs, often on his revered vintage guitars, which he also writes

about with an expert's perspective. He is joined on this release by Kenny Aaronson on bass, Jon Butcher vocals, Morgan Fisher clavinet, Mike Kosacek percussion, Scott Lawrence Pomeroy vocals, and Matt Zeiner keyboards. More info may be found at www.TomGuerra.com.

- Jon Persson



Jeff Tuohy
"Hudson Delta"

Jeff Tuohy's New Album 'Hudson Delta' reached #6 on the iTunes country charts. The Writers Bone podcast said he was "One of the best up-and-coming songwriters in North America." His debut, "Breaking Down the Silence was played on over 120 radio stations in North America. No doubt from his honesty in the music he creates. He's from New York City but he's no stranger to long hauls by road or the Appalachian trail where he spent many nights camped out on rocky trails going from summit to summit; where his sound was properly aged. But you can't classify his music as just country. Tuohy used a regiment of talented musicians and singers on this album. It gave 'Funeral Party' a bluesy east coast rocking sound on with some big band adjustments from a complete horn section. They go country with pedal steel guitar on 'Been Drunk Twice Today.' Tuohy's 1950's style ballad 'Love's a Game' sets one's sights for a blast from the past kind of feel. The next track the 'Devil's in New Orleans' has a Frank Zappa inspiration that's got horns keeping the funky broken beat in check while Jeff's dreary vocals suck you in. He comes back to a homegrown country feel with a fiddle and electric guitar that mean business on 'Lay Your Body Down.' The dobro opening gets you ready for when Tuohy exposes his blood in guts on 'Murder

In A Dance Hall' equipped with horns that concentrate a hopeless feeling. 'Old Roads' is a great driving song that brings you back to where it all began with some harmonies that help you relate to what you can and can't accept within one's past. They get a Prince thing going on 'Hear Me Out.' The song's jazzy guitar and sleepy funk make it a cry or possibly a demand for help? The next track, 'All My Friends Are Getting Married' gets a folky marching feel that demands your attention and proves it's only as bad as it sounds. The next track, 'Sea Of Galilee' is equipped with fiddle and piccolo with a spoken vocal supported by a lively, melodic chant that bleeds Irish. 'Click Boom Click' can only be described as a moment when enough is enough. Its cool back street beat that's iced with upright piano, trimmed with horns and the rude tenderness in Tuohy's soulful vocals. The album takes you for a ride down some dusty roads and into some rough places from Bourbon Street in New Orleans all the way to Palisade avenue on the shore of New York's Upper Bay and across the pond to the emerald Island. Jeff Tuohy wrote all the songs on the album. It was recorded in Brooklyn NY.

- Steven Birt



Plywood Cowboy
"Green Grass"

Plywood Cowboy has opened 2022 with a new album, *Green Grass*, which builds on the musicianship and songwriting displayed in earlier works. This is further enhanced by the contributions of some fifteen musicians besides lead man Steve Dedman, adding layers and sparks of instrumental and vocal work to the album. The overall depth of this collected work suggests that the players have made good use of the extra time which we all have been tasked to fill these past two years.

The opening track, *Sunny Little Town*, follows a blue grass, mountain music theme, complete with fiddle, banjo, and

some mean finger picking on guitar, telling a story of notable behaviors on "Just another day in a Sunny Little Town"; it is a light hearted start to the album. This is followed by a more sombre song, about the loss of loved ones, reminiscing on those who are gone "Too Soon," their legacy driving an urgency to show appreciation for those who are still here. The song carries well over a piano background, keeping one's attention on the lyrics of Steve Dedman.

On A Wing is an easy paced, acoustic song, with slide guitar embellishments, again placing the lyrics and vocals of Steve Dedman out front for the listener to consider, with a spiritual, transcendent theme. Paris In The Rain opens with acoustic finger-style guitar, a melancholy memory of a couple's time in Paris. Love On A String is an upbeat country waltz, with a hint of May/September (or, April/July) romance. A cover of John Prine's Speed Of The Sound Of Loneliness is country music of the finest kind, complete with some nicely blended vocal harmonies.

Steve Dedman and Plywood Cowboy have been playing a country and country rock style of music to a growing and appreciative audience, whether through live performances, albums, or the occasional song-writing contest. Based in the countryside of central Connecticut, the band maintains working and creative ties with Ira Sakolsky of Riverway Studios in Haddam. Further info on the band, the music, albums, performance dates as they arise, and more may be found at www.plywoodcowboy.com.

- Jon Persson



Val Starr

"Healing Kind Of Blues"

Sandwich Factory Records

Val Starr may be a California based and stylistic blues musician, but the opening track on her latest album makes it clear where her inspiration has its roots: Ridin' That Memphis High, as in, still ridin', is a www.swaves.com

Memphis, bayou blues number, festive with some culinary tributes mixed in. The next track, All About The Shuffle, demonstrates the core trait of blues that move, another fine song from the California bayou.

Slow Blues Grinder gets into the emotion of the blues, soulful vocals with moving guitar licks that flavor the number. The title track, Healing Kind Of Blues, is upbeat, a little Detroit R&B, leading up to a repeating chorus line, "I want a Healing Kind Of Blues," answered in the only way possible with an uplifting saxophone solo. On this sixth album of original blues songs, Val Starr is joined by nine musicians, who add bass, guitars, drums, harmonica, saxophone, keyboards, and fiddle to the mix.

Starr often leans towards a brand of blues that emphasizes fun, heard on her previously released Lighter Side Of The Blues album. This is immediately apparent on the frolic-ing Age Is Just A Number "that gets stuck inside your head." Pretty Girl Blues, though, is a bit more subdued and reflective, with "why do all the pretty girls always get their way," bringing up memories of when the singer was the young and pretty one.

Val Starr is a woman leading a blues band in a genre where men are more frequently the fronts and featured performers: more common are bands which also have female singers. Starr has cast a mold for those who follow, writing all her own songs, setting the musical tone with her style and well-earned, mature voice. There is a sense of joy and enjoyment in her music, which, perhaps, is why it is described as California blues: some sadness, some stress, yet on balance, always sunny. More info may be found at www.valstarr.com.

- Jon Persson



Hurricane Ruth

*"LIVE At 3rd
AND LINDSLEY"*

She's called Hurricane Ruth and you better hold on to something sturdy when Ruth and her band's new live album, "LIVE At 3rd AND LINDSLEY" is being pumped out of your stereo.

Because if it don't make you dance or at least shake your hips then you're no longer living.

Hurricane Ruth found success when they got started in 1979. They've released seven albums since. Ruth's vocals have a powerful edge that creates a bond of hard rocking grace, that perpetuates the acceptance of the magic found in reality. Ruth and her band are from Metro St. Louis where they put together their Rocking Power Blues that mixes styles from Kansas City, Chicago the Delta, backwoods barbecues or anywhere talented musicians are cutting loose and Nashville, where their new album was recorded live. They have a garage, hayloft wizardry entwined in a bold heavy duty blues rock that delivers. The band is vocals: Hurricane Ruth Lamaster. Guitars: Scott Holt & Nick Nguyen. Bass guitar: Calvin Johnson. Keyboards: Lewis Stevens. Harmonica and vocals: Jimmy Hall. They made the Blues Magazine top ten, the Living Blues magazine top five in July 2020. They had an al-

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bum in the top fifty Blues albums of 2020 also.

Hurricane Ruth has performed with John Lee Hooker, B.B. King, Willie Dixon, Taj Mahal, Kenny Wayne Shepherd and others, where she demonstrated her long and endearing relationship with the Blues. But her down home ability to Rock Out was showcased when she opened for Hard Rockers Judas Priest, Steppenwolf, Joan Jett and the Blackhearts, Eddie Money, the Romantics and others. Willie Dixon once told her, "you're the only hurricane I can appreciate." Live at 3rd and Lindsey song list

'Roll Little Sister' opens with pure hard rockin' rhythm that lets you know they mean business. The song then escalates its twelve bar kinship with some dripping slide guitar, while Ruth's voice brings you to a distant plateau that is a welcoming place.

'Hard Rockin' Woman acts as Ruth's biography that's got a choppy stuttering rhythm with a honky tonk piano and more slide guitar that projects how powerfully pure their music is as Ruth's potent vocals release a good feeling reality.

'What you never Had' has a straight out of Chicago thing going on with a Hammond B3 organ keeping time with their well sharpened and immaculate rhythm section supporting a jazz chord enthused rhythm provided by cleanest filth a guitar can create.

Dirty Blues is the fourth song on the album. It's a testimony about being on the road. Ruth's vocals create an exciting identity. The bass and drums almost get a rockabilly swing going, but it's all brought back home with the hollow sound of the B3 and the down home slide guitar.

'Faith in Me' could be a confession or an affidavit. It's a slower song with a greasy edge and a shady piano that allows Ruth's powerful vocals distinguish the bonds between true love and honesty. The guitar smooths out the wrinkles in a surprisingly eager way.

In 'Slow Burn'. The Rhythm section provides a funky off beat thrust that grabs one's attention and won't let go. Again Ruth takes you hostage making sure you know what she's delivering as the guitars accompany her wisdom.

Cry like a Rainy Day begins with a melancholy guitar that makes the listener pay attention, while the rhythm section drags you in with Hammond fills before a delayed guitar solo takes you away. Ruth's dynamically emotional vocals release feelings that have been hidden.

Barrel house joe's is a song that needs no explanation unless you don't know how to get down and have some fun.

"As the Years Go Passing By" is a blues

ballad that's all about the blues. It's a duet with Jimmy Hall who also plays harmonica with a ferocious decency. The band surrenders to nobody and just handles the unending blues progression that brings a new understanding with Scott Holt's lead guitar that let's you know how real it really is.

"Make Love to Me" Has got a back alley, machine shop grit that lets you know who's running the show. Ruth's vocals act as a lusty coating atop the power blues march initiated by the rhythm section. The guitars lead the way for some more harmonica mastery and some supreme blues piano that's definitely got its honky in its tonk.

'I Got To Use My Imagination,' has kind of a Robert Cray thing happening with its clear driving beat provided by the unstoppable rhythm section. The electric organ fills give the song a dismally gracious body that welcomes Ruth's lonely snarl that exemplifies the immaculate guitar work.

'Like Wildfire is a driving song and if you're not driving, the song will still take you somewhere. The beat is strong but seems kind of timid, but every instrument holds its own and still displays what's in control while Ruth professes her needs with vocals that elate and ground at the same time.

'Far from the Cradle' just had to go Delta. But not just to make a point; instead it relinquished how life is what you make it because nobody gets out alive. Nick Nguyen's slide guitar is flawless as it dictates the song's wholesome beat while the stand up piano brings it all back home.

The Albums final track, Dance Dance Norma Jean brings it all home John Lee Hooker style with a savage boogie beat that makes your bones squeak. It's a song dedicated to Ruth's mother, Norma Jean who used to love to boogie whenever she could.

- Steven Birt



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VERONICA LEWIS

VERONICA LEWIS
FIRST EVER CONNECTICUT APPEARANCE
 At 18 years of age Veronica is an extraordinary talent well beyond her years. Her chart-topping premiere album has already garnered Veronica two 2022 Blues Foundation Blues Music Award nominations for "Pinetop Perkins Piano Player of the Year" and "Best Emerging Artist Album."

If you are unlucky enough not to have heard Veronica's debut "You Ain't Unlucky," you will be blown away by this skillful, energetic keyboardist with her powerful expressive voice punctuated with a soft delicate vibrato, backed by sax and drums.

A talented songwriter starting with Blues progressions, Veronica's songs will draw you in with their thought-provoking and emotional lyrics.

"Every now and again, a young spitfire artist comes along to change the game, or at least up the ante. Lewis does both." — American Blues Scene

"It's not every day, nor even every decade, that the blues world gets chummed up by a talented, spirited newcomer such as pianist and singer-songwriter Veronica Lewis." — Chris Wheatley Rock and Blues Muse with Martine Ehrendou

"Absolutely Astounding... There aren't enough superlatives to describe such a MONSTER TALENT." — Living Blues

Call it Roots, call it Blues, call it Boogie-woogie, call it what you choose — it's 100% Veronica Lewis.

WEDNESDAY, APRIL 13 @ 7:30pm
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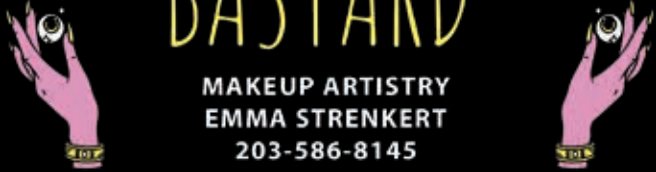
Mon	Tue	Wed	Thurs	Fri	Sat	Sun
				1 James Harris	2 James Harris	3 Bashment Sounds
4 The Subliminals	5 Andy Chaney	6 James Harris	7 JAZZ	8 Ramblin Dan Stevens	9 Ethan Cash	10
11 TBA Call for info	12 TBA Call for info	13 James Harris	14 JAZZ	15 The Subliminals	16 Lucas Neil	17
18 TBA Call for info	19 Andy Chaney	20 James Harris	21 JAZZ	22 James Harris	23 Noah Feldman	24
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SPIDER-MAN: NO WAY HOME

Plus Free Reception & Book Drive

APRIL 2, 2022 | 7:30 PM

6 pm Free Secor Subaru Lobby Reception catered by TVCCA.

"Little Free Library" Book Drive

Bring a new or gently used book or purchase one from Title IX Bookstore in the Garde lobby.



BELA FLECK MY BLUEGRASS HEART

APRIL 9, 2022 | 8 PM

The virtuoso banjo player, winner of 15 Grammys in Country, Pop, Jazz, Instrumental, Classical, and World Music, returns to his roots with a stellar band for his first bluegrass tour in 24 years.



BRING YOUR OWN IMPROV

A family friendly comedy show!

APRIL 10, 2022 | 3 & 6 PM

(BYOI) in the Oasis Room to benefit the Bradley Schools. This interactive improv show welcomes voluntary audience participation!



SEAN NELSON'S NEW LONDON BIG BAND

APRIL 16, 2022 | 8 PM

One of the best big bands in all of New England, in a premiere concert of their new album "Social Hour" with special guests...and musical surprises.

Sponsored by Liberty Bank.



SPEED DATING LIVE! ON STAGE – OASIS ROOM

APRIL 22, 2022 | 8 PM

The perfect singles, couples, or comedy lovers night at the Garde. Sponsored by Attorneys David Neusner & Linda Mariani and Liberty Bank



WHOSE LIVE ANYWAY? Like the TV Show only LIVE!

APRIL 23, 2022 | 8 PM

Prepare to laugh until you cry when four of the world's most masterful improv artists take you on the high wire act of comedic acrobatics.



B – THE UNDERWATER BUBBLE SHOW

MAY 1, 2022 | 3 PM

Bubbles, lasers, juggling and flying foam meet Cirque du Soleil.



"WEIRD AL" YANKOVIC: THE UNFORTUNATE RETURN OF THE RIDICULOUSLY SELF-INDULGENT, ILL-ADVISED VANITY TOUR

With special guest Emo Philips

MAY 4, 2022 | 8 PM

"Weird Al" returns to the Garde!



THE CARLEANS

MAY 6, 2022 | 8 PM

Local acoustic-based quartet, The CarLeans, takes the stage in the Oasis Room. Join us while they perform their mix of New Orleans funk, bluegrass, reggae, and Texas folk.

Sponsored by the Michalowski Family.



JOAN OSBORNE & MADELEINE PEYROUX

MAY 13, 2022 | 8 PM

Two world-acclaimed singer/songwriters return to the Garde stage, each performing their smash hit albums in their entirety! Co-presented by the Katharine Hepburn Cultural Arts Center.



ANOTHER TEQUILA SUNRISE

MAY 14, 2022 | 8 PM

Songs by the Eagles, Joe Walsh, Glenn Frey and Don Henley provided the soundtrack for the 1970's. Reminisce with Another Tequila Sunrise!



NEW LONDON TALENT SHOW

JUNE 25, 2022 | 7 PM

Join us as we applaud special performances from surprise performers, veterans from seasons past, and several new faces for this nonstop, family-friendly hit show.