

# Sound

Magazine



# Waves

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Volume 32  
Issue 7  
July 2022

An  
Interview  
with

# GOOSE

Plus

- Johnny Sansone
- Ron Addison
- Stratcat Willie  
& The Strays
- DJ Bad Boy James

Also  
Remembering  
the **Devil's  
Den**

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| 5<br>JAIME<br>2pm  | 6<br>DJ<br>DONNY<br>D<br>1pm              | 7<br>9<br>STYLE<br>2pm         | 8 KEVIN<br>& LIL<br>CHRIS<br>2pm<br>HAPTIC<br>SENSE<br>7pm | 9<br>SEX &<br>CANDY<br>2pm       | 10<br>THE<br>ZOO<br>2pm   |
| 12<br>JAIME<br>2pm | 13<br>LATE<br>NIGHT<br>CO.<br>2pm         | 14<br>MARTY<br>Q<br>DUO<br>2pm | 15 ACOUSTIC<br>BEAT<br>2pm<br>CHRIS<br>HOOCHIN<br>7pm      | 16<br>MATTSON<br>BAND<br>2pm     | 17<br>KICK<br>2pm         |
| 19<br>JAIME<br>2pm | 20<br>DJ<br>DONNY<br>D<br>1pm             | 21<br>CHRIS<br>HOOCHIN<br>2pm  | 22 CRASH<br>21 2pm<br>DB<br>KENNY<br>DUO 7pm               | 23<br>JUST<br>BELOW<br>ME<br>2pm | 24<br>POP<br>ROCKS<br>2pm |
| 26<br>JAIME<br>2pm | 27<br>REWired<br>2pm                      | 28<br>MOLLIE<br>POP<br>2pm     | 29<br>TBA<br>2pm                                           | 30<br>JUICE<br>BOX<br>2pm        | 31<br>TBA<br>2pm          |

# INSIDE THE WAVE

|                         |
|-------------------------|
| Devil's Den.....Pg. 4   |
| Local Beat.....Pg. 6    |
| Band Dates .....Pg. 10  |
| Cover Story.....Pg. 12  |
| Dining Out .....pg. 18  |
| Summer Concerts .Pg. 20 |
| Hearing Aid.....Pg. 22  |
| Classified.....Pg. 26   |



## MAILBAG

Dear Readers,

You will notice that we are a few columns short this month. Due to situations, Mark T. Gould (health issue), Dot Ames (moving) and Bar Fly (Family emergence) couldn't do their column this month. But do worry, they will be back next month!

BUT, this month our Dining Out Column is back! It took awhile. I just couldn't bring myself to find someone after the death of Jack Chaplin. I needed a moratorium to honor Jack. But now we are moving on with a fabulous new staff member to our family. Elizabeth Saede will be the new writer of our Dining Out column. She is talented and has written for other publications in the past. Check out her column. What do you think? I'm looking forward to see what she does.

Again, as always, Sound Waves is free because of our advertisers. So help support us and tell them you say their ad within these pages.

*Till next month*

David L. Pottie  
Publisher

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# Sound Waves

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# REMEMBERING THE DEVIL'S DEN

By Jay Allen Sanford

In the 70s, after the sun went down in our New England coastal fishing village, the Devil's Den at 357 Main Street is where you could almost always find cigar smokin', ash-tray fillin', big black Cadillac drivin' Billy Dousis. Born on New Year's Day 1935, Billy was best known for running Niantic's Devil's Den, an all-ages game room and snack bar that he opened in the locale where his dad had once owned an ice cream shop (and which also hosted businesses like the House of Tee Country Shop and later a hair salon). At first, the Den offered no signage out front, so few knew what it was or what was happening inside after hours. That didn't last long. Around a year later, the iconic cartoon devil-angel cherub logo sign was mounted between the bright multicolored stripes painted onto the storefront, facing Main Street and placed alongside the big round metal grill exhaust fan pumping out beckoning wisps of delicious burger smoke that no passing case of the midnight munchies could ever hope to resist.

The Den was beloved for its great Billy Burgers (said to be seasoned with pepper, crushed charcoal, and onion powder), cold sodas, pool tables, pinball machines, videogames, blacklight posters, an old Realistic stereo system blasting music (Ike & Tina doing "Proud Mary," Roy Orbison, Chicago, and later Frampton), and photos lining the walls of everyone from Johnny Winter and Elton John to local bands like Jasper Wrath, Willow, Canyon, and Fountainhead. And it was beloved for Billy himself. Those were all the ingredients he needed to build his hallowed hall of hangout.

Out front was a worn out brown dirt lot that had once been whimsically imagined a "lawn," split down the middle by the entrance walkway and sometimes accessorized with a big clunky picnic table. There were almost always muscle cars and bondo-covered rust buckets parked partway across driveways and curbs and on the dirt lot itself. The front "yard" was always littered with much-abused black plastic cigarette ashtrays, frequently deformed into nearly useless condition by pyromaniac patrons (Billy put out a few metal ashtrays, but said they kept getting stolen).

Walking up to the building, you'd be greeted with two big red-framed glass doors, although only one of the doors was functional and the other was locked down and blocked off from the inside. The door glass was usually covered from

the interior with posters and stickers, all the better to keep prying eyes from seeing what was happening inside. Later, the door glass would even be painted over AND covered in posters.

The Den was usually open for business around 7pm, and the big red door wouldn't be locked until 3 or 4am, to make sure any kids straggling back from concerts in New Haven or Hartford (or Willimantic or Wallingford or Waterbury – remember when the nearest concert was always a 45 minute drive?) still had time to show off their new concert shirts and take care of those munchies.

Inside were two rooms. You entered the first room to find Billy Dousis, usually in a white Devil's Den T-shirt, suspenders and a black top hat, slow cooking burgers on the grill. He'd be working behind a 12-foot Formica-topped counter with a hand-painted plywood frame, lined with diner stools and decorated every few feet with tiny islands of condiments, spices, sauces, oblong silver napkin dispensers, silver metal bowls for things like chopped onions or mustard BBQ sauce. The menu was all burgers and Cokes and Pepsi and coffee served on paper plates and white plastic cups.

Just about every exposed inch of wall space was plastered with posters covering the entire gamut of pop culture over multiple eras, from black and white photo posters of WC Fields and Mae West to publicity photos (Elton John, Johnny Winter, Jackie Gleason from "Smokey & the Bandit"), 45RPM records (Jefferson Starship, Frampton), movie posters ("Gone With the Wind," "Giant," "Rin Tin Tin"), trippy blacklight prints, a color Peanuts cartoon, a Confederate flag, concert posters featuring Dylan and the Dead, and blown up portraits of unnamed people like Lenny Bruce with no indication on the poster who the person was or why their mug was hanging out between Brando on a motorcycle and a psychedelic George Harrison poster. The Confederate flag, I suspect, was mainly there just because the colors went so well with the Devil's Den shirts and signage – other than a penchant for Lynyrd Skynyrd, Billy never struck me as a "redneck."

The "mystery" posters were among the many "keys to the kingdom" that Billy secreted all over the Den. See, if you sat down at his burger counter, looked up at the wall, and said "Cool, Lenny Bruce, I just saw a cartoon of him doing 'Thank You Mask Man' on Night Flight," Billy would look at you like

**CONTINUED PAGE 8**  
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# LOCAL BEAT

## **“DJ Bad Boy James Brings Much Needed Dose of Hip Hop Dance Music to Bank Street Summer Bar Scene”**

By Andrew Kerbs

Contemplating a change from the usual rock scene in South-Eastern CT, I circled around Roadside Rob on a Friday night as my head pensively contemplated which New London County bar band to check out this June. I parked and walked to my usual jaunt to the classic Dutch Tavern to to guzzle a foamy, bitter-tasting Harpoon from bartender Brian who sold me a copy of his new CD. After chatting him and one other patron up with some small talk, I walked around the corner from State to Bank St. only to find videogames at Oasis. I had to remind myself of the 10 years I had been away from that bar. No bands or pool table that weekend night, just some fun looking videogames in the back. After resisting the urge to tap into my inner geek, I reminded myself this is not a videogame journal but a music journal so I walked up Bank St to search for something to write about . . .

My mouth watered as a burger breeze down Golden St. caught my sinuses as I walked down Bank St. Having been away from this street for months, I decided to investigate a hip-hop DJ I spied an ad for on the chalk board beside the street outside Hot Rod's. I greeted the door guy Ian before entering to see DJ “Bad Boy” James spin and tap his hand to some swell rap music as I plopped in a seat next to youngins.

It was pretty thin crowd for a Friday night at 10:30 pm here but DJ Bad Boy, who wore cool glasses and a NASA shirt, kept the mood alive by spinning This is How We Do It by Montell Jordan. He also played a great remix of the mood entrancing HER song Slide layering extra heavy bass accents on the



1st and 3rd beat of the bar with classic record scratching.

I wasn't the youngest person swinging his hips around the dance floor with the other customers. My middle-aged, spring-like dance moves got funny looks from all the other younger female dancers as they eyed their local journalist bust a move. Also, a sore shoulder while dancing is the price you pay for working in construction or manufacturing and I got strange gazes from younger women as they spied me massaging the knots out of my left trap muscle.

There was good ethnic flavor to the music as well, including a click-beat remix of Nigerian star Wiz Kid's single Essence with its sensuous African tinged chorus “Only You Feel Up My Body, You don't need no other body.” Many of James' songs were thumpy click-track mixes of his own laced with latin beats, reggae and piano. He spun lots of classic and recent hip hop hits, including Sean Paul's Get Busy with its thumpy Latino-reggae electrobeat. “Sexy lady come get it on till the early morn” flashed everyone back to the early 2000s. The bartenders danced to Spanish music as bare-chested MMA brawlers duked it out live on the array of TV screens that wrapped around the bar behind the dancers on the floor. I lost my appetite one time when eating to MMA at High 5's so I wisely averted my eyes from the screens at the bar and

felt the hypnotic pull of the dance floor once again.

I couldn't resist getting back up to dance once Bad Boy spun the classic throwback 90s hit “Poison” by Del Div Devo. That song's juicy ascending bassline nicely counterpointed the hypnotic rim shot in that song's sexy off beat. However, the best songs of the night were Justin Timberlake's Rock Your Body and the sexy infectious latin hit I Like It by Cardi B., a lascivious artist best known for her hip-hop anthem Up (a song customers would also have certainly danced to).

Other highlights included James' thick Kraftwerkian remix of Rihanna and Drake's Work Work with its rubbery bass synthesizers. Bad Boy's reworking of Justin Timberlake's Sexy Back featured even snazzier keyb-hooks than Rihanna all of which were a pleasure to move one's body to (particularly to the sultry whispering of the “You Ready? . . . Yes!” chorus).

Even if its not cool for indie DJs to spin too many top-40 hits, my eardrums wanted to hear more radio rap. . particularly when the music stopped only to start up again as the DJ emerged belatedly from a cavernous rest-room to a dormant turntable.

Fans of hip hop music between the early 2000s and today should enjoy Bad Boy James rap mixes. Check him out sometime at Hot Rods one weekend this Summer or Fall.

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| 12 <b>Ricky Miller &amp; Ken</b><br>5-8pm                                           | 15 <b>Safe Word</b><br>6-9pm        | 17 <b>TBA</b><br>Call for info<br>6pm      |
| 19 <b>Dave Lefkin</b><br>5-8pm                                                      | 22 <b>Dos Amigos</b><br>6-9pm       | 24 <b>Kris Ryan</b><br>6pm                 |
| 26 <b>TBA</b><br>Call for info<br>5-8pm                                             | 29 <b>The Peace Makers</b><br>6-9pm | 31 <b>Andy Cheney &amp; Friends</b><br>6pm |

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## DEVIL'S DEN CONTINUED

he'd just discovered a longlost – and hitherto unknown – blood brother.

If you were new to the place, he might even test you a little more. "So tell me, you a movie fan?"

"A movie fan? Sure, I love movies."

"You know a lot about them?"

"Sure. Some of them, anyway. I really like horror movies."

Billy's eyes would light up a little. "Horror movie fan! Okay, I bet you know this one, then." He'd point at the poster of Lon Chaney in a classic pose from the original Universal Wolf Man film. "In the Wolf Man, what was the Wolf Man's real name?"

Now if you could reply with "Lon Chaney," that'd earn you a small – very small – nod of respect, possibly even a free soda. Maybe a slightly more noticeable nod if you remembered to tack on the "Jr."

And then a further challenge. "No, I mean the CHARACTER name. Who did Lon Chaney play? What was the Wolf Man's name?"

I can personally attest that the correct reply (Larry Talbot) had a trading value of exactly one free Billy Burger!

Behind the counter was a big white fridge, covered in stickers and newspaper clippings, a Mickey Mouse clock with spinning arms that tripped out countless LSD explorers, and a dry erase board that announced specials or plugged favored local businesses (many of them owned by others in the Dou-sis family) with notes such as "Gus & Andy have a great rib at the Niantic Grill!" Various photo collages evolved over the years that would qualify nowadays as folk art, all multimedia with vinyl records, old metal signs, magazine clippings with both photos and random text phrases, or even paper plates covered in hand scrawled messages or drawings completed by patrons and then thumbtacked to the wall. An inflatable Goodyear blimp hung from the ceiling.

The second room opened right into the first and contained pool tables, and later pinball machines (including a vintage 1960s Gottlieb Subway machine) and video games (with high score prizes like a roll of dimes), and walls festooned with more of the same curated collection of pop culture ephemera. It was always hard to move around in there, with a few lucky people usually sitting on the wooden stairs and managing to avoid all the pool cues and elbows and work boots and metal wallet chains flying around in there, just waiting to send you home covered in inexplicable (to your parents, anyway) bruises.

The game room had black and white posters of Clark Gable and WC Fields, a fabric Snoopy banner (flying his Sop-with Camel), and framed photo collages of vintage Hollywood stars from the Marx Brothers through Gene Autry and Francis the Talking Mule (the latter being another frequent talking point for the acid heads – "Dude, he's a mule....who TALKS! How'd they teach him to DO that?!").

The back wall of the game room had several big cartoon and sci-fi/fantasy backlight posters and a color Mickey Mouse poster (60s "post-rat" version), along with rows of album covers like the Edgar Winter Group, Kiss "Destroyer," Wishbone Ash (my own introduction to one of my favorite bands, I was intrigued by the name and cover), Aerosmith "Rocks,"

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and a 3D cover of the Rolling Stones' "Their Satanic Majesties Request" that I'm pretty sure sucked a few of those acid heads into an entirely different dimension....

If it could be said that all the posters and photos and pop art collages had one unifying theme, that theme would be "Positivity." Every kind of movie star was represented, every race and creed, and every kind of musician, with little logos and catchphrases popping up everywhere like the tin sign with two cartoon toddlers that read "A good friend never lets you down" or simply a big orange portrait of Snoopy with a turd-eating grin that read in big 70s lettering "SMILE!" One of his favorite photos, judging from the way he mounted it all by itself on one of the few wall spots not already covered with layers of decoration, was the team picture of the local Little League team he sponsored, wearing their Devil's Den uniforms.

The building's legal capacity was 36. But it wasn't unusual to find 40 or 50 young people there, out front and out back by the fence (which somebody later broke up), in the area sometimes called "the Salad Bar" (if you don't already know, you probably don't want to), especially on weekend nights. If you were to be looking down from above, you'd see a constant ebb and flow of bodies coming and going from the building, as people waited outside for one of the rooms to empty out enough to squeeze inside.

The area around the Den would pulse and vibrate in a nearly tribal dance that wound inside and outside the doors, everyone moving in a sort of social synchronization, with the regulars maintaining their respective fiefdoms from within

**CONTINUED PAGE 16**

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------|---------------------------------------|------------------------------------------|
| <br><b>7 James Harris</b><br>7-10                                                                                                                                                                                    | <b>1 I Petty the Fool</b><br>8-11                      | <b>2 The Night Shakers</b><br>8-11    | <b>3 Mystic Dead</b><br>\$10 4-10 3 sets |
| <b>14 Lucas Neil</b><br>7-10                                                                                                                                                                                         | <b>8 Woolly Mammoth</b><br>8-11                        | <b>9 The John Brown Band</b><br>8-11  | <b>10 Ken Barbar Duo</b><br>4-7          |
| <b>21 TBA</b><br>Call for info                                                                                                                                                                                       | <b>15 Ken Atkins &amp; The Honky Tonk Kind</b><br>8-11 | <b>16 YOCD</b><br>8-11                | <b>17 FUSE Funk Band</b><br>4-7          |
| <b>28 Ramblin' Dan Stevens</b><br>7-10                                                                                                                                                                               | <b>22 The Mike Crandall Band</b><br>8-11               | <b>23 New Rising Sun Band</b><br>8-11 | <b>24 Feldman &amp; Fleet</b><br>4-7     |
| <div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <b>TUESDAYS</b><br/>7-9pm<br/>"Best Trivia Ever" </div> <div style="width: 45%;"> <b>30 Metro Soul</b><br/>8-11 </div> </div> |                                                        |                                       |                                          |

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# BAND DATES

## ASHLEY JONES

17 - Wilcox Park, Westerly, R.I. 1pm  
23 - Bushnell Park, Hartford, CT 3pm  
29 - GreySail Brewery, Westerly, RI 4pm

## AZALEA DRIVE

6 - McCooks Beach, Niantic, CT 6-8  
23 - Three Belles, E. Lyme, CT 6-9  
29 - Vineyard, Stonington, CT 6p-9

## BEN CHARLES/ RICK STANNARD DUO

3 - Angie's Pizza, Mystic Ct 6-9pm  
14 - Pizzetta, Mystic, CT 6-9pm

## BIG LUX

2 - Rathskeller, Charlestown, RI 9pm  
7,14,21,28 - Spring House, Block Island, RI 7pm  
8 - Stevie D's, Riverside, RI 8pm  
9 - Ale House Cigar Bar, Providence, RI 9pm  
10 - Pier 52, Fall River, MA 10am  
16 - Wilcox Park, Westerly, RI  
23 - Malted Barley, Westerly, RI 9pm  
29 - Trinity Beer Garden, Providence, RI 6pm

## BLUEBIRD

17 - Joe's Filling Station, Cromwell, CT

## THE CARTELLS

3 - Wolf Den, Uncasville, CT 7-8:30pm  
9,24 - Maugle Sierra, Ledyard, CT 3-6pm  
14 - Fountain Park, Wilbraham, MA 6:30-8:30pm  
16,23 - Inn & Spa, Norwich, CT 6-9pm  
20 - Blues on the Beach, Westerly, RI 6-8pm  
21 - Senior Center, Old Lyme, CT 7-8:30pm  
23 - Inn & Spa, Norwich, CT 6-9pm  
27 - Rock the Docks, Norwich, CT 6-8pm  
28 - Bill's Seafood, Old Saybrook, CT 7-10pm

## CHRIS COFONI

15 - Grey Sail Brewing, Westerly, RI 4-7pm  
23 - Haversham, Westerly, RI 8-11pm  
29 - Woody's, Raleigh, NC  
30 - Farmers Market, Holly Springs, NC 9am  
30 - Catch 109, Morehead City, NC 6-9pm

## 10 SOUND WAVES

## DARIK & THE FUNBAGS

1 - Fireworks, Shelton, CT 7p  
3 - Fireworks, Norwalk, CT 730p  
9,10 - Ballards, Block Island, RI 1p

## DON'T TELL LISA

1 - Festival, Griswold, CT 6-10pm  
3 - Rathskellers, Charlestown, RI 4-7pm  
15 - Windjammer, Misquamicut, RI 9-12pm  
23 - City Dock, New London, CT 6-10pm  
24 - Rocks 21, Mystic, CT 5-8pm  
30 - Scotch Plains, Essex, CT

## DOS AMIGOS

1 - Haversham, Westerly, RI 9pm-12  
8 - Windjammer, Westerly, RI 1pm-5  
22 - Angies Pizza, Mystic, CT 6pm-9

## Dr. G & THE BELIEVERS

7,23 - Water's Edge, Westbrook, CT  
9 - Lyme Tavern, Niantic, CT  
22 - Filomena's, Waterford, CT

## EIGHT TO THE BAR

1 - Museum of American Art, New Britain, CT  
6 - Elizabeth Park, W. Hartford, CT 6:30-8  
19 - Training School, Southbury, CT 6:30-8:30  
20 - Riverport Park, Cromwell, CT 6:30-8:30  
28 - "On the Dock", Essex, CT 5:30-7:30

## FAKE EXPERIENCE DUO

1 - Vineyards, Stonington, CT 6-9pm  
23 - Mohegan Sun, Uncasville, CT 7-10pm

## F & BLUES BAND

6 - Rock The Docks, Norwich, CT 6-8  
9 - ELKS, Willimantic, CT 3-9  
17 - Wolf Den, Uncasville, CT 8-9:30  
29 - City Pier, New London, CT 6-10

## FRANKLIN BROTHERS

2 - The Phoenix, Pawcatuck, CT 7pm  
30 - The Social, New London, CT 7:30pm

## KEN SERIO JAZZ TRIO

3 - Pump House, Wakefield, RI  
10 - Grey Sail Brewery, Westerly, RI

## THE KOSMIK KATZ

8 - The Bridge, Westerly, RI

## MYSTIC PROPHETS

20 - Beer'd Brewing, Stonington, CT 5-8pm  
22 - Surf Cantina, Westerly, RI 8-11pm  
27 - Farmers Market, Westerly, RI 3-6pm  
31 - Grey Sail Brewing, Westerly, RI 2:30-5:30pm

## NICK BOSSE

1 - Shamlot, Westerly, RI 6-9pm  
2 - KOA, N.Stonington, CT 2-5pm  
8 - Hilton, Mystic, CT 6-8pm  
9 - Natures Campsite, Voluntown, CT 7:30-10:30pm  
10 - Windjammer, Misquamicut, RI 1-4pm  
13 - Indian Ranch, Webster, MA 5:30-8:30pm

14 - Filomena's, Waterford, CT 6-8pm  
15 - Boomerangs, West Warwick, RI 8-11pm  
16 - Fair, N.Stonington, CT 5:30 & 8:30 shows  
21 - On the Waterfront, New London, CT 6:30-9:30pm  
22 - Rathskeller, Charlestown, RI 8-11pm  
24 - Taylor Brooke Brewery, Woodstock, CT 2-5pm  
27 - Farmers Market, Ledyard, CT 5-7pm

## THE NIGHT SHAKERS

2 - The Barn, Groton, CT 8-11pm

## OUR BAND The Linda Ronstadt Experience

21 - Beach Hotel, Madison, CT 7-9pm

## RAMBLIN' DAN STEVENS

3,4 - Olde Mistick Village, Mystic, CT 2pm  
5,12,19 - Nightingale's Cafe, Old Lyme, CT 6pm  
7 - Pratt Street, Hartford, CT 6pm  
8 - Daniel Packer, Mystic, CT 9:30pm  
9 - Charter Oak Taproom, Danbury, CT 4pm  
10 - Taphouse 150, Cromwell, CT 11:30am  
14 - Museum of Art, New Britain, CT 5:30pm  
15 - Public Hall, Hadlyme, CT 7pm  
16,29 - Woodfellas, New London, CT 6pm  
17 - Note Kitchen, Bethel, CT noon  
26 - Public Library, Lyme, CT 6:30pm  
28 - The Barn, Groton, CT 7pm  
30 - Academy of Fine Arts, Old Lyme, CT 10:30am  
30 - My Place, Newtown, CT 5pm

## SUNDAY GRAVY

22 - The Haversham, Westerly, RI 6-9

## THE SECOND CHANCE

16 - Celebrate East Lyme, Niantic, CT 5-6:30pm

## TSC ACOUSTIC

8 - Tomato Joe's, Rocky Hill, CT 4:30-7:30pm  
14 - Farmers Market, Niantic, CT 3-6pm

## YELLOW BLACKBIRDS

2 - Sunfox Campground, Lisbon, CT  
13 - Lions Park, Plainfield, CT  
15 - Mystic Oysters, Noank, CT  
16 - Whiskey Rocks, Dudley, MA

## Y.O.C.D. BLUES BAND

2 - Knickerbocker, Westerly, RI  
16 - The Barn, Groton, CT  
29 - Stryckers, New Britain, CT



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Friday July 15

**LATIN DJ NIGHT**

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# GOOSE



By Tom Matthew

Goose has been making big waves in the jam / indie-groove scene over the last few years. Now they've just released their third studio album "Dripfield" and are selling out large venues all across the country. This summer they're playing Red Rocks, Bonnaroo, Peach Festival, Newport Folk Festival and more.

This young group of talented guys from Connecticut and beyond have been paying their dues for a long time, and the years of hard work have paid off with a sound that is original yet familiar. Their jams are elaborate but tasteful. Lyrically, their songs have depth and meaning. Goose really has the full package. I give them great credit for being so musically talented individually but willing to hold back and create space for the sake of the groove.

I had the opportunity to chat with Goose drummer Ben Atkind about what the path to success has been like, how they approach their songwriting and what life is like on the road for this phenomenal bunch of guys.

**Tom Matthew:** How do you guys feel about playing these two shows in New Haven at the Westville Music Bowl?

**Ben Atkind:** Besides Westville being one of my favorite venues because of the shows I've been to there, getting to play a show and be home in bed with my fiancé and dog fifteen minutes from when I walk off the stage is going to be pretty sweet.

**TM:** That must be a rare thing these days with all the traveling you do. Plus you get to play a big show for the hometown crowd.

**BA:** Yes it is, for sure. Westville is amazing. We've become

really good friends with people around the place, and everyone from the top down to the bartenders and security - everyone is awesome there. They're all just music fans that love it, and there isn't a place with bad line of sight or bad sound there, it's really just a perfect venue.

**TM:** People talk about Goose as a band that has rocketed to success in recent years following your 2019 tour. A video of your Peach Festival show went viral, among other things. But you guys have actually been together for quite a while.

**BA:** I think it's been 8 or 9 years or something like that. It's been a grind for sure. Those early years were very different from how things are now. I was coming fresh from living in Boston playing weddings and corporate gigs. I was making decent money but I was getting really frustrated with playing music, having a boss, and I couldn't do it any more.

Right at that time was when Rick (Mitarotonda) hit me up to say that he was putting together this band. I had of course played with Rick and Trevor (Weekz) in Vasudo, which was kind of an early version of the band for a couple years, maybe three years before that. But yeah, Rick hit me up, he was starting this band and I was fed up with what I was doing musically and looking for the right fit, for the right project. I loved Rick's playing and Trevor's playing and it was fun to get back working with them again.

But for the start of it, for the first couple years of it I was living in Boston and driving back and forth every week and that was exhausting. We were doing these runs, we hadn't hit Colorado yet, we hadn't hit the West Coast. We were grinding. We were in a van doing these routings that made no sense logistically, so we'd have to just not get enough sleep and get in the van and just drive to these places.

We were getting one hotel room for the five of us, doing two

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per bed and one on a cot, and it was rough. There wasn't really any money being made. It was a grind. We played in bars, we played in whatever we could get our hands on at the time.

**TM:** So you guys really paid a lot of dues along the way before finding your way onto bigger stages like Peach Fest.

**BA:** Yeah, it was a very slow, gradual process at first, then we had Domefest and Peach, that kind of sparked a little bit of an accelerated growth there and it just kind of took off from there.

**TM:** So here we have another jam band trying to gain acceptance and a following on the scene, but there are a sea of other bands in the genre that can make it hard to stand out and be noticed. Did Goose have a strategy to be different from the rest?

**BA:** Off the bat, we're a jam band in the sense that we have open-ended parts to a lot of our songs and we jam, but we also have songs that are written to be songs just by themselves and the jams are just something extra that we do because it's fun. It's exploration for us.

But the songs are really where everything starts, and without the songs the jams are going to lose a lot of their meaning. Lots of people can jam, but I think the songwriting is a rare thing. I feel lucky to be in a band with such amazing songwriters that I can play with.

**TM:** How does the band write the songs? What's your process like?

**BA:** As of now, Rick writes most of the songs, Peter (Ans-pach) has a handful of songs and has been introducing more and more as we go. Trevor wrote Wysteria Lane. But basically the way it works is one of the guys will show up at rehearsal, or even before they'll text me "Hey, there's this rough thing I'm working on and we're gonna try to workshop it". Either way we'll come in, we'll kind of talk about it and hear what it is and then we all go around with our ideas.

The person writing the song sometimes - it totally varies, Rick could come in with this drumbeat in his head and be like, "I know I want this sort of backbeat", and I'll try to start from there and get to where we land with the final product. Sometimes it's like, "Here's this idea and I'm not really sure", and we're all kind of talking and working together and trying out ideas. It's a pretty fun and exciting process because we're just at a place where we work together really well and take constructive criticism really well because we're all in it for the same goal.

Really often any one of us could comment, I could say "Hey Trevor, I really liked what you did with the rhythm on that bass line there" and try to get things to lock, and anyone can tell anyone "Hey I have this idea" and we'll put our heads together and try to turn it into what makes it feel the best.

**TM:** When you have a lot of musical talent in the band, it can be easy to overplay using technical skill and lose the sense of the song in the process. It's refreshing to see such skilled players in Goose that also demonstrate great taste by not playing too much and paying a lot of respect to the themes and motifs.

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**BA:** For sure. I come from a jazz fusion background and had to translate what I knew into things that are really going to make people feel good and dance and want to come back. Doing that is all about where you put those notes. If you're putting them everywhere then it's not going to be as approachable. We definitely put a lot of work into trying to focus on patience and space and really picking our moments to go crazy.

**TM:** What other genres of music do you like to play that aren't necessarily reflected in Goose? Do you have other styles you like to jam on?

**BA:** I'm a big funk guy. Jazz, hip-hop, jazz fusion. I really like the nerdy odd-time jazz fusion. A lot of hip-hop and neo-soul stuff. I got really into J Dilla and Chris Dave and that whole vibe. Sometimes I do try to sneak in some of those things. I think at times some of the music that I learn, I still sneak it into Goose whether it's appropriate or not, I'll somehow find a way to do it.

With the jams you can end up in so many different feels and vibes that anything can happen. So I feel like what I've studied with those other styles has really helped me out because it all comes into play, and it's just more options that I have to work with.

**TM:** Your other band ElephantProof seems to lean a little more towards the experimental jazz department.

**BA:** Yeah, that band has more tight, aggressive arrangements. Very specific hits and transitions. It's a lot jazzier. And weirder in some senses, I'd say. But it definitely scratches a different musical itch than Goose does. I love them both for very different reasons.

I'm pumped about ElephantProof. Those are some of the best musicians I've ever played with and we had so much fun back in the day playing house parties and local gigs with that band. It was never able to grow just because we weren't able to tour, logistically. Everybody was doing all these wedding gigs and no one was really at the right place in our lives to get in a van and hit the road.

Now it's perfect. Through Goose's success I'm able to use a lot of connections that I've gotten there to hook up ElephantProof with these gigs. And for these guys, the guys in ElephantProof, we're having such a blast doing it. There's still a lot of them playing these corporate gigs, so for them, getting to come out and play this original music is so exciting.

There's just this really fun energy right now with the guys, we're all giddy. Those are some of the best musicians I've ever played with and I know guys in Boston that do a lot of stuff but it's a different scene, they don't tour and see the world and meet all these people, and play for all these jam band fans who are just so accepting and fun to play for. So they've gotten a little taste of that now, and we're hungry and ready to jump on some opportunities and keep it going.

**TM:** The story of ElephantProof - Berklee guys putting on jams in the Boston scene, then reliving it down the road once some doors have opened - it's a similar story to Lettuce.

**BA:** I've probably listened to more Lettuce than any other single band in my life. I've gotten to meet them all relatively

recently. Adam Deitch is one of my favorite drummers. We met at Playing in the Sand in Mexico a few years ago and he's incredibly helpful with knowledge and advice, and he also helped get me connected to Zildjian and Vic Firth. It's been the coolest thing ever to have this guy who I've looked up to and studied his playing for so many years. It's awesome. I love those guys. If there's any sort of Lettuce comparison, then hell yeah, I'll take that!

**TM:** Who are some of your other big influences on the kit?

**BA:** Starting earlier on, back in the day, when I first started playing drums, it was Carter Beauford in Dave Matthews Band. That was my first guy that I was a fan of, and I really started just learning all these Dave songs. Because Carter is the most sneaky amazing drummer. He'll do the most technical crazy things but the average listener has no idea because he makes every note fit perfectly into the song. It's incredible how tasteful he is.

So he was the first guy I was really into. From there I started getting into jazz and jazz fusion, and got into Dave Weckl and Vinnie Colaiuta and Dennis Chambers. From there it was the whole world of gospel / hip-hop drummers and jazz fusion guys, but never really the jam guys.

Then I heard this Jazz is Dead album, I don't know how many years ago. It had Billy Cobham on drums and I had never really listened to the Dead at this point. I was a typical ignorant, pretentious jazz musician at Berklee who thought I knew everything and that this hippie jam stuff was beneath me. I'm embarrassed, but that's honestly what I thought at the time. I was learning all the most technical things I could and I didn't give that stuff a second thought.

But then I heard this Jazz is Dead album and I'm like, "Wait, Billy Cobham is one of the legends. He's playing this Dead stuff?" and it was like a fusion album, it was incredible. And that kind of just gave me a whole different attitude about jam stuff, and from then I really got into Dead and Phish. Now, I think two of the guys I listen to and respect their drumming the most would be Fishman and Joe Russo.

For me, it's not so much "What is that flashy thing that they're doing?" I've got the training where I can sit down and figure out most of the things - I mean how to do it technically speaking. But for me, I listen to them and it's the way they listen and react and how they play along with the music around them, it's just mind-blowing to me. Those are the guys lately I've been pretty obsessed with.

**TM:** One thing Carter Beauford and Jon Fishman have in common is at times it sounds like they're just playing one big long fill the whole song, but it just blends seamlessly with what the rest of the band is doing.

**BA:** For sure, absolutely. And Fishman, it's cool to see how his style has developed over the years too. He's older now and he sits a lot more in the pocket and will pick those moments. He'll sit in a groove and play the same groove for ten minutes and then bust into this crazy 32nd note snare fill and the crowd erupts and it just makes this amazing moment.

**TM:** Goose has a packed tour schedule this year featuring stops at Bonnaroo, Red Rocks, Peach Festival, Radio City

Music Hall - which events are you most excited about playing?

**BA:** All of it. I mean, the growth we've had is so new that it's not like I'm walking into these venues and I'm just like "Oh, it's just like another theater". There isn't one of these gigs that is like a filler, they're all incredibly cool and I feel lucky to do it. That being said, Red Rocks. If you talk to any musician I know who's played Red Rocks, that's their favorite venue. Obviously I'm really looking forward to that one.

Westville Music Bowl because it's local, and I've got my parents coming and a lot of friends. Boston Calling, because I'm from Boston so that's even more local, I've got a bunch of hometown buddies and people coming out to that. And the Dillon / Red Rocks run, for sure. But again, I can't wait for all of it.

The event venues are getting exponentially bigger, and it's scary but exciting.

Just playing music in some of those settings, to just look out at the crowd and the background from those huge stages, it's really indescribable. It's just a feeling that's exciting and fun.

**TM:** Throughout rock history, drummers have tended to be the ones that get wild and crazy on tour. Are you that guy in the band?

**BA:** I'd say I definitely used to be, but not anymore. On tour now, there's just too much on the line. There's too many eyes on us. Being on the road is tiring. Even though we're on a bus now and things are getting a little cushier, I still have to get warmed up, and our two-hour soundcheck is really a full two-hour rehearsal. We use every minute working on songs. It's not just getting levels. It's really a practice. Then we have three hours plus of experimental music where my mind and body are going the whole time.

So we're talking five to six hours of drumming a day on tour, on top of all the psychological aspects of it too, like the stress and anxiety and things like that. If I had to wake up hungover to do any of that, it would be the most miserable thing ever. So I'm pretty tame on the road.

If people really want to know, I smoke a bunch of weed after because it helps put me to sleep and relax me, and I feel great in the morning. I might have a shot of tequila at set break or before a set if I'm really feeling good and there's some energy in the green room, but I'm pretty tame compared to what I used to be.

**TM:** That's probably a good way to be, for your longevity anyway.

**BA:** I've seen a lot of bands on the road that prioritize partying over working and the responsibilities of touring, and you see those bands fizzle out very quickly. I think we've all seen that and tried to learn from it. This job is hard enough as it is. Having to be hungover - if you're not feeling 100%, it's an uphill battle. For me, I have to put myself in as good of a situation as I can be so I can be ready for the challenges that come with this job.

**TM:** What's a piece of advice you could give to aspiring musicians trying to make it on the scene?

**BA:** Keep working. You always have to better your craft and the product you're putting out. If you start to see signs of success and get lazy, your fanbase will feel it immediately. The fans that are rabid about this stuff, if they get the feeling that we're on the other side of it working hard to deliver a good product and show them what we can do, there's this mutual thing that you can feel. Just because you're starting to see some success, that should be your motivation to dig down and work even harder, because that's what it takes to break out in this incredibly competitive field.

**TM:** That's a great answer, working hard never does anybody wrong.

**BA:** Absolutely. And the thing is you can always get better. There will always be better musicians out there and there's always something you can work on. Just not getting complacent is very huge.

**TM:** Good advice. Anyone you want to give a shout-out to from the local scene here in Connecticut?

**BA:** I want to give a shout-out to our crew for working so hard, having our backs and making it possible to do what we do. I feel really lucky right now being in Connecticut, I'm around a pretty cool scene with some up and coming bands that are awesome and really good friends. So as always, shout out to Eggy, Lespecial, the One Time Weekend guys. There's a lot of up and coming bands, a lot of good people out there. I could keep going and going. Also shout out to Tim Palmieri with Lotus, that's like the coolest thing ever to see.

**TM:** Tim's a great guy for sure. Well, I can't wait to see what

Goose brings us on tour this year and wish you success with your new album "Dripfield". Thanks again for your time and insight!

**BA:** Nice talking to you Tom, appreciate it!



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disgruntled neighbor unhappy about all the teenagers hanging out until 4am) was only the first domino to topple.

In addition to the fire, which nearly put him out of business, Billy faced a lot of legal problems. "If I'm violating any laws, let them arrest me," he told the New London Day in 1977. "But if I'm not violating any laws, tell them to leave me alone. I don't want to be a living martyr."

Police came around the Den. A lot. Like, any time there was a stolen car report anywhere within, say, 25 miles of downtown Niantic, the cops were shining lights on every car parked near the Den and shaking down anyone unfortunate enough to be getting out of or into a car that happened to be the same color as the (purportedly) purloined vehicle (it's not like we, the public, could ever confirm if there really WAS a "hot car report"). I can name at least six people who ended up being arrested for weed because cops at the Den shook them down over a supposedly stolen vehicle – one of which ended up being a JEEP, and yet the guy they questioned, searched, and busted was driving a VAN!

"They've done a job on me," Billy told the Day, "and they have no right to do a job on me...every night they're down here. Sometimes with three or four squad cars. They're harassing me and when they harass me, they take the bread and butter right off my table. I have to earn a living."

By summer 1977, when Billy was around 42, neighbors of the Den were often causing the frequent police visits. 11 individuals who lived or operated nearby businesses tried to use local noise ordinances to shut things down. The Day reported on a meeting between the complainants and local Board of Selectmen. The complaints cited motorcycle noise and people revving and racing vehicles from the Den up to around Frosty Treat and all the way down to Friendly's.

There were also complaints of vandalism, especially from the apartment building across the street, though how the random damage could be connected to the Den was unclear. According to the Day, "They [neighbors] fear vandalism, and many say their windows have already been broken, their lawns and gardens trampled, their gates and mailboxes broken. They are frightened. It is an unsettling fear born partly of appearances – of the Devil's Den and the youths who gather there. Appearances which are unwelcome. The long hair and leather jackets, the bad language, the kissing and hugging. No, it is just not what should be there."

?!?! Okay, I spent a lot of time at the Den, and I never saw anything broken or trampled at a nearby property, other than maybe by the kids who lived in those particular houses or apartments! The Den did definitely have a lot of long hair, leather jackets, bad language, and kissing and hugging. Exactly what you'd expect of any gathering of two or more teenagers in the 1970s. This is a crime????? That's "just not what should be there"? Nice objectivity from the Day.

The complaining neighbors – who declined to be identified in the Day report – failed to talk the Board of Selectmen into shutting down the Den over noise violations, and were instead only offered an anti-loitering ordinance and increased police patrols.

There was usually a dry eraser board along the back wall of the front room with messages from Billy about this or that,

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including rules about no liquor or drugs on premises and no parking in neighboring lots or driveways. These messages grew increasingly imploring – “C’mom man, don’t get me shut down” – and even desperate. There’s a photo where you can see he’s written things like “Neighbors are complaining” and “This is still America,” and he talks about his “Constitutional rights” and hiring a lawyer to fight “a bunch of hypocrites” and “this conspiracy that has cost me my job.”

Still, despite all the political and police pressure, Billy was still running a game room, and so he tried to keep the atmosphere fun. The rants were usually kept to the dry eraser boards, and in the later 70s he had access to a rotating selection of games, as the peak of the pinball and videogame parlor era was flooding the area with cheaply acquired tech. The pool tables were definitely old school and pretty beat up, but no more so than most public tables around the area. Players kept track of games on a chalkboard and gawd help anyone that didn’t notice Bobby Burdick hawking a loogie onto one of the pockets before leaning in too close to take their shot.

After Bobby died just up the road on his motorcycle, the photo with him wearing his beloved Devil’s Den T-shirt was moved onto one of the few wall spots in the entire building that wasn’t plastered with stuff, all by itself in the middle of a large otherwise empty space on the divider between the two rooms, a sort of memorial to one of the most frequent denizens of the Den.

There were people who tried to use Bobby’s death as proof that some kind of feral Lost Boys tribe had taken over a stretch of Main Street. Just being seen out front or walking into the Den could get you in trouble. Parents driving by would rat you out, so it was practically an act of outright social rebellion, just to hang around out front, out in the open, for all the world to see. Frequently lit up from the curb by police car spotlights.

And yet it was this very condemnation that made being at the Den something akin to finally finding yourself a home on the Island of Misfit Toys. In a lot of cases, these were the kids who were able to hang out at the Den until 4am because nobody was looking for them at 4am. We were a bunch of free range adolescents who were too young for Leo’s and the Court Jester, too poor for Friendly’s or Niantic Pizza, and simply not welcome to hang out anywhere else from downtown to Flanders and Rocky Neck (at least after Tumbullweed Connection closed for the night).

A friend recently told me that she was always “too scared” to brave entering the Devil’s Den. This floored me. Of course, it wasn’t Billy or the building she was scared of. It was US. I think the “outsider” perception of Den patrons was some kind of mix of Lord of the Flies, Up in Smoke, and The Warriors. And it was kinda like that. So was ELHS. And nobody was sending cops into the high school to shake us down every day. The kids at the Den were the same kids at the McCook’s parking lot, Apple Tree, Hole in the Wall, and throwing parties in just about every unoccupied hotel room, parking lot, field, barn, park, gazebo, beach, and home left unattended and unprotected by unwitting parents.

Yeah, some of us at the Den were indeed the kids your parents warned you about. But you already knew who each of

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**CONTINUED PAGE 24**



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# DINING OUT

## **“SHORE BITES: Making the Most of the Ocean’s Bounty”**

**By Elizabeth Saede**

Before moving to the Connecticut coast, I was a well-rounded cook with a blind spot for seafood. I relished restaurant meals that I wouldn’t tackle at home. Grilled shrimp & scallops, baked cod with bread crumbs, steamed lobster, and shrimp scampi were favorites. Moving to Stonington, the home of Connecticut’s only remaining commercial fishing fleet, ended my landlubber status as I embraced my inner sailor. Immersion in shoreline culture connected me to those who harvest food from the ocean’s depths both for fun and profit. I bonded with them, seeking inspiration and encouragement to prepare my successes.

Stonington isn’t home to shrimp boats, but shrimp seemed an excellent place to begin my seafood cooking adventure. I cleaned, peeled, and dried off a handful of plump shrimp, then sautéed them briefly in hot butter on each side until barely pink. They were pretty good, but the flavor wasn’t exciting. Then, I mixed up Tex-Mex seasoning to coat the cleaned and peeled shrimp, and sautéed them on high for about 3 minutes on each side. The flavor and appearance were Instagramable, but can it be this easy? Yes! Stonington sea scallops are equally delicious flash-cooked on high heat using the same recipe and technique.



**18 SOUND WAVES**



When presenting me with freshly caught, affordable squid, the counter guy suggested, “Clean the squid and cut it into strips. Press the damp pieces into Italian seasoned bread crumbs and cook in a thin layer of hot olive oil for a minute or two. Drain and sprinkle with salt. You’ll think they’re the best



clam strips you ever ate.” He demonstrated how to clean the squid. Once home, I cleaned and prepared the squid as instructed, and they cooked up fast, easy, and delicious. I later found a classic deep-frying batter recipe and discovered how beautifully Frank’s Sweet Chili Dipping Sauce pairs with fried calamari. The mystery is solved and I enjoy both versions of this humble dish.

The baked fish recipe below is so fast, easy, and delicious that I hope you’ll try it. I’ve converted several non-seafood cooks by demonstrating this simple formula for success, and I promise you can do this too.



**Buying tips:**

1. Buy and use whatever is fresh but be flexible and ask what may be comparable to something you already enjoy.
2. Buy U.S. wild-caught fish that is neither farmed nor imported for superior flavor, texture, and nutrition.
3. Ask to smell before purchase. Fresh seafood has only a faint scent and never smells sour or like ammonia.
4. Run your finger gently along all sides of fish fillets in all directions to feel for errant bones before cooking. Even the experts occasionally miss one.

**Recipes for Success:**

- **New England Baked Fish.** Place one pound of mild-tasting, boneless fish fillets or chunks in a small, lightly buttered or oiled baking dish. Top with 5-7 crushed Ritz crackers or Italian seasoned bread crumbs and drizzle with a Tablespoon of butter. Bake at 350 for 15 minutes for thin fillets or 20 minutes for thick fillets. Serves 3-4.

- **Sweet & Spicy Shrimp & Scallops:** Blend 2 tsp. brown sugar, ¼ tsp. black pepper 1/8 tsp. Cayenne pepper, 1/8 tsp. Smoked paprika and ½ teaspoon Adobo or garlic salt. Mix with 1/3 pound of sea scallops or large, peeled shrimp. Drizzle a teaspoon of olive oil into a hot frying pan and cook each shrimp or

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scallop for 2-3 minutes per flat side. Remove immediately to the serving dish. Serves one.

The ocean and local seafood counters contain protein-packed, delicious meal options. Please try your hand at one of these recipes but continue to enjoy perfectly-prepared seafood at local restaurants whose service, views, and ambiance enhance the dining experience. We are fortunate to live where the ocean's beauty and bounty are a part of our lives with stone walls and award-winning restaurants. Fish on, and check back in as I spotlight local restaurants.

Elizabeth Saede is the author of Lobster Summer and has published articles and photos in ThisIsMystic.com, Mystic Neighbors magazine, and other publications. She loves to kayak, boat, fish, and promote this gorgeous shoreline community where notable food and entertainment thrive. ElizabethSaede@gmail.com



## Daddy Jack Chaplin's Legacy of Food, Family, and Music

By Elizabeth Saede

Jack Chaplin entertained readers for years with Cooking with the Blues columns but tragically passed away last year. Jack was the gregarious chef-owner of Daddy



Jack's restaurant in New London. Fabulous food and live music, especially the Blues, cultivated an enthusiastic fan base and prompted Bank Street revitalization. Food, family, and music were woven into every moment of his life. Jack encouraged everyone and supported countless local causes. More than one friend declared, "To know him was to love him."

Daddy Jack's YouTube channel, "Cooking with the Blues," showcases over 1000 recipes with 250K subscrib-

ers. Millions of people learned to cook classic and creative food from Jack's easy-going teaching style. Jack also recorded recipes with older friends to preserve their unique family recipes. The "Chaplin Classics" YouTube channel features original Blues music. Jack was fond of his vast "YouTube family," whose members were drawn to his warmth and genuinely felt they knew the big man.

The chef's iconic Blackening Spice mixture, embroidered aprons, hats, music CDs, and other merchandise are available from DaddyJacksNewLondon.com. When you prepare Jack's recipes, appreciate good music, or create sweet memories, please remember the man who built a wonderful life upon these same treasures. He would want to know the food, gatherings, and music didn't stop with him.



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Ken is the award winning author of The Code Name Series of books. The series is based on his father's experiences behind enemy lines in World War II. He has won awards in the Readers' Favorite contest, The NABE Pinnacle Awards in Military Fiction, and Hollywood, Paris, and New York Book Festivals.

Author Kenneth Pottie

SOUND WAVES 21

# HEARING AID



## Ron Addison

### "Ride On"

In February of 2020, before the shadow of pandemic had fully engulfed the world, Ron Addison released a debut album titled *Testify*. The year that followed brought with it the many shocks seen by all, lived at personal levels that make up the story of our collective times. For Addison the story took a tragic turn, as the close of 2020 saw the loss of his wife of 44 years. Through this sudden time of grief has emerged another new album, and a title song reflecting what every time of grief must at some point face: that moment when life's unfinished business calls one to pick themselves up and Ride On.

On this opening track Ron Addison and his band, the Tomcats, launch into a simple arrangement which highlights the musicianship in the core band: the guitar solo work is melodic, accenting Addison's mature and tested vocals, carrying the theme of "it's the human race and you can't finish last, Ride On." This is followed by a lament in true blues style, "If I'm stuck here, it ain't fair, There Must Be A Better World somewhere." The musical pace is bright, rhythmic with the nicely constructed guitar riffs. Carletta tells a story of a misunderstood woman, with some fine guitar solos that add true musicality to the piece.

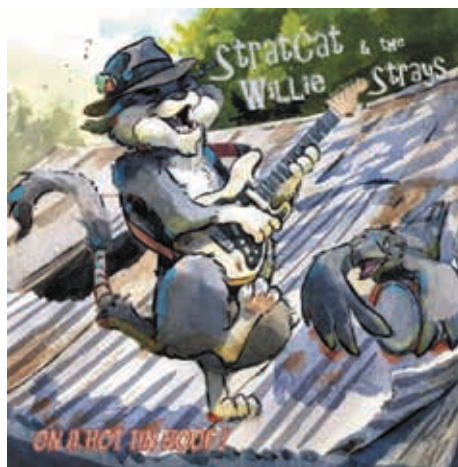
Picnic With You takes on a different tone, featuring guest musician Duane "Catfish" Frye on harmonica, in a bluesy-romance number. A cover of The Sun Shine Down My Way is a classic slow blues rendition, with the soulful sax of Mary Munsey adding depth. The album is a combination of originals by Ron Addison, with help from Linda Brown on one track: and covers, in-

**22 SOUND WAVES**

cluding a nice rendition of Rainy Night In Georgia. A particularly personal testimony is presented on I'll Cry, the expression of Addison's grieving and understanding of the grieving which marks these times.

Ride On, by Ron Addison with his band and guest musicians, is a musically satisfying album, with Addison's vocals bringing both character and sincerity to the songs. More info may be found at [www.ronaddison.com](http://www.ronaddison.com).

- Jon Persson



## Stratcat Willie & The Strays

### "On A Hot Tin Roof"

StratCat Willie and the Strays have been bringing their swinging blues dance party to those who need to cut loose for five decades and they're not lifting the accelerator pedal off the floorboard anytime soon. These guys have got it all. On their new album: "On a Hot Tin Roof." StratCat Willie Hayes is on the Guitars and vocals with Niel Massa on piano, and Hammond organ. The twelve tracks on this recording are divided 50/50 by two different rhythm sections that keep the steady groove percolating when needed that never weakens its detailed structure that's dripping with a house rocking soul crying blues. Jon Wisor on bass with Dave Fiorini on drums is one rhythm section and Vinnie Burvee on bass with Dave Salce on drums is the other. Rich Graiko plays trumpet and Josh Cohen plays the sax together on four tracks. This album has songs that commemorate the 1950's jukebox swing with a touch of a jazzy blues enigma. There's also a touch of Zydeco and dirty barroom rockabilly. Their influences are T-bone Walker, johnny Winter and a

list of other blues masters according to the Atlanta Blues Society web page. But when listening to the album there were hints of Buddy Holley, the Stray Cats and Little Richard that can't be denied. All twelve tracks are a good listen, but you better nail your feet to the floor to keep yourself from dancing. Willie Hayes wrote all the songs and produced the album. It was recorded at Eight Days a Week studios in Northumberland Pa.

- Steven A Birt



## Johnny Sansone

### "Into Your Blues"

#### Maccenian Music

Johnny Sansone's new album, *Into Your Blues*, was recorded in New Orleans, during two sessions, in March of 2021 and 2022. Perhaps there was springtime in the jazz city's air that infused this recording with that New Orleans sound, or perhaps, just perhaps, Johnny Sansone and the musicians who join him on this album are part of what brings that sound to New Orleans in the spring. Either way, the listener is immediately drawn into the album, from Sansone's opening, growly vocal on *Into Your Blues*, with an interplay of rhythms between bass, bari sax, keyboards: the vocals balanced by guitar and harmonica solos. The song is intricate, breezy, yet big-easy paced.

The second song is a hopeful anthem for songwriters and musicians in the Digital Millennium era, a bluesy, harmonica-riff driven piece with the theme, "I want you to know right from wrong, I want you to Pay For This Song." The point is made in many ways, in an insistent, admonishing tone. Sansone is backed throughout this album by no less than twelve musicians, Mike Morgan and Johnny Burgin sharing guitar, with piano, B3 Organ, bass, percussion, trumpet, Brad Walker on sax; Little Freddie King guests on Willie's Juke Joint, the only song not written by Johnny Sansone, a bayou number with King telling a story of an accusing wife and the other woman he

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took up with in response. Jason Ricci plays a masterful, inflected harmonica on Blowin' Fire, over an easy shuffling bass.

Throughout this album, there is an interplay between the musicians that keeps the music moving, interspersed with a nice variety of featured soloing instruments, played with a range of styles (including the twangiest harmonica ever on The Getaway), all of which makes for an enjoyable listening experience. More info is found at [www.johnnysansone.com](http://www.johnnysansone.com).

- Jon Persson



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## DEVIL'S DEN CONTINUED

while newbies shuffled to find a place to be, a place to see, a place to be seen, all pheromones and hair and acne and flannel and jeans and oh-so-much corduroy.

Near the back of the front grill room were rows of portraits of teenagers who you'd quickly recognize as those aforementioned Den regulars, all wearing their prized Den T-shirt (there were several styles and designs over the years). Billy only gave you a shirt if he liked you, none were for sale, and you had to pass all his various "tests" to score one. Some of us got our own folded business cards imprinted in blood red ink, with a drawing of a somewhat menacing looking winged devil holding a pitchfork that read "Devil's Den, Oblivion Conn., member in good standing, entitled to no benefits," and signed "W. Dousis, President."

I can just picture someone's mom or dad FINDING one of those early Devil's Den cards in their kid's room, with the underground cartoon demon art! Later membership cards instead featured the better known devil and cherub logo, rendered like cute blushing kewpie dolls and reading "Member in good standing, Devil's Den, Niantic Conn," signed by Bill and usually including his favored nickname for you written on it as well. If found in the pockets of your corduroys, the new cards were far less likely to result in your parents summoning an exorcist.

I remember how thrilled I was to walk in one day and see a photo on the wall of me playing the high school variety show as a guest of our local teen rock band Dark Tower! I'm not sure I even knew the photo existed before that, and I was sitting at the counter, eating a Billy Burger, when my eyes wandered over to the Wall of Fame, and I thought to myself "Wow, that stage set behind that band looks just like the one we have at school!" Then I looked closer, and thought to myself "That bass player is wearing a silver glitter jacket that looks just like the one I wore at the Variety Show..." When I finally realized I was looking at a photo of us, I felt like one of those giddy contest winners that Ed McMahon was handing giant checks to on TV!

To get Billy to slip you a card with the address of Kramm's photo portrait studio, next to Niantic Pharmacy, for you to get your picture taken to hang The Wall of Fame, was the greatest honor one could receive this side of thigh hickey.

In early January 1972, someone set fire to the back of the Devil's Den, which also damaged the Shoreline Barber Shop at 359 Main (I forgot there was a barber shop next door to the Den! I bet in the 70s there wasn't much crossover between the two businesses). Fires were an epidemic around town at the time. On August 22, 1970, the Mitchell family's Niantic Public Market on Main Street was the latest victim in a string of over a dozen local arson fires that year. Also set ablaze were unoccupied homes in Black Point, Old Lyme, and elsewhere, as well as an October 14, 1970 fire that took down Guasta's Pharmacy on Pennsylvania. With no arrests, the arson attacks continued into the first three months of 1971 (including the Seaview Manor Hotel in Black Point) and then stopped for most of the year. But then more fires popped up at Rocky Neck and Giant's Neck in December, prompting police to reinstate the special tip hotline. For Billy Dousis, the Devil's Den arson (rumored to have been set by a

those kids were from school or from elsewhere around town, so chances are you already knew exactly who to avoid and who to seek out. And there were fights. A guy named Wayne got stabbed sometime in 77 or so, not too bad but of course everyone's folks went nuts and started banning their kids from going anywhere near the Den. A lot worse was happening elsewhere. If only all those tourists walking in wonderment thru the Smith-Harris House and Thomas Lee House in the daytime knew what local teenagers used to do (or were still doing!) in those buildings after hours...

And, yeah, if you were seeking out somebody in particular at the Den, you might be seeking to do something illicit, or even illegal. Which also happened pretty much everywhere that people congregate. Make no mistake, Billy Dousis never encouraged nor tolerated liquor or drugs at the Devil's Den. He knew that even a hint of such trouble inside the building could be the final domino that toppled all his hopes and dreams for the Den. So he kept things in there as alcohol, drug, and swear-free as an episode of the Mickey Mouse Club.

See, that was the biggest misconception about the Den. It wasn't where kids went to get into trouble. It's where we went to stay OUT of trouble.

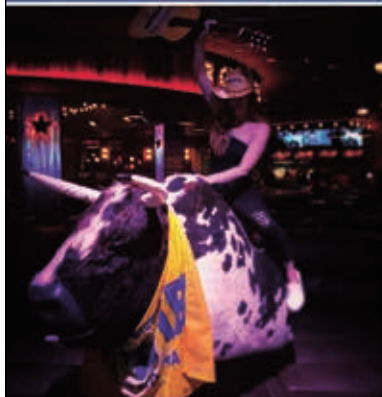
Like Billy told the Day, he didn't want to be a martyr. And he certainly didn't want to be a cop. He was just a guy who made the best burgers in town and played the greatest music in history, all while encouraging everyone in the place, with both words and decor, to be the best, brightest, and most positive person they could be.

One of the lessons I most often saw Billy trying to teach was "Always reward good behavior, and never fail to punish bad behavior. Karma only works when you enforce it." An accurate and valuable assessment that I've never forgotten, and have applied countless times in my own life and dealings with all types of people.

Billy Dousis finally had to give up operating the Devil's Den, having suffered a bout with illness and declaring himself too tired and too fed up to continue battling local neighbors and authorities. After it closed, he was taken to the hospital in early March, 1979. He died on March 7, at the age of 44. Niantic has never been the same since -----



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# BLUE MONDAY

## 2022 CONCERT SERIES

**July 11 - Ward Hayden and the Outliers**

**Opening Act: Sondra Levine**

**July 18 - Otis and the Hurricanes**

**Intermission: Alex Hatch (SHS Student Act)**

**July 25 - Sugar Ray and The Bluetones**

**Intermission: Maggie Welch (SHS Student Act)**

**ALL SHOWS - RAIN OR SHINE  
6 – 8 PM AT MYSTIC RIVER PARK  
RAIN LOCATION MYSTIC GERMAN CLUB  
54 Greenmanville Ave., Mystic, CT**



*Pawcatuck  
Neighborhood Center*

Blue Monday Concerts are free, family friendly events held outdoors at the Mystic River Park. Concerts have the generous support of sponsors (individuals, businesses and foundations) which allows Blue Monday to fund music education in our local schools, and provide food assistance to the neediest in our community. Blue Monday is part of the Stonington Education Fund, a 501(c)3 non-profit that seeks to promote excellence in Stonington's Public Schools through effective use of private donations and grants. All concert attendees are also welcome to bring a jar of peanut butter or any other non-perishable canned good to the show for donation to the Pawcatuck Neighborhood Center food pantry.

Follow us on Facebook at "Blue Monday"

**Blue Monday - Feeding the Body and Soul!**



321 Atlantic Ave.  
Misquamicut, RI

Hours:  
Open 11am  
to Labor Day Weekend



INDOOR AND OUTDOOR SEATING

MISQUAMICUT BEACH, RI

N41°32'44" W71°79'41"



LUNCH & DINNER  
DAILY



| SUN                                                 | MON                                 | TUES                                                                 | WED                          | THURS                                              |
|-----------------------------------------------------|-------------------------------------|----------------------------------------------------------------------|------------------------------|----------------------------------------------------|
| 3 <b>John Maziarz</b> 1pm<br><b>Matt Walker</b> 5pm | 4 <b>DJ Caswell Cooke</b> 1pm & 9pm | 5 <b>Justin Pomfret</b> 1pm<br><b>Trivia</b> 8pm<br><b>DJ Jaypo</b>  | 6 <b>John Sage</b> 1pm       | 7 <b>Boat Cake</b> 1pm<br><b>Nathan Hintz</b> 5pm  |
| 10 <b>Nick Bosse</b> 1pm                            | 11 <b>Rum Liners</b> 1pm            | 12 <b>Justin Pomfret</b> 1pm<br><b>Trivia</b> 8pm<br><b>DJ Jaypo</b> | 13 <b>John Maziarz</b> 1pm   | 14 <b>Boat Cake</b> 1pm<br><b>Killin It</b> 9pm    |
| 17 <b>DJ Caswell Cooke</b> 1pm                      | 18 <b>DJ Don Doda</b> 1pm           | 19 <b>Justin Pomfret</b> 1pm<br><b>Trivia</b> 8pm<br><b>DJ Jaypo</b> | 20 <b>Mike Wedlowski</b> 1pm | 21 <b>Boat Cake</b> 1pm<br><b>Nathan Hintz</b> 5pm |
| 24 <b>Tongue &amp; Groove</b> 1pm                   | 25 <b>DJ Don Doda</b> 1pm           | 26 <b>Justin Pomfret</b> 1pm<br><b>Trivia</b> 8pm<br><b>DJ Jaypo</b> | 27 <b>John Sage</b> 1pm      | 28 <b>Boat Cake</b> 1pm                            |
| 31 <b>DJ Caswell Cooke</b> 1pm                      | 1 <b>Russell Partridge</b> 1pm      | 2 <b>Justin Pomfret</b> 1pm<br><b>Trivia</b> 8pm<br><b>DJ Jaypo</b>  | 3 <b>Peter Weremay</b> 1pm   | 4 <b>Boat Cake</b> 1pm                             |

Friday 1st  
**Brian Cabral** 1pm  
**AQUANETT** 9pm  
Saturday 2nd  
**DJ Caswell** 1pm  
**NEVER ENUFF** 9pm

Friday 8th  
**Peter Weremay** 1pm  
**JUICE BOX** 9pm  
Saturday 9th  
**Daniel Reed trio** 1pm  
**DJ DON DADA** 9pm

Friday 15th  
**Coal Tattoo** 1pm  
**DON'T TELL LISA** 9pm  
Saturday 16th  
**Brian Cabral** 1pm  
**TRAVELING WANNA B'S** 1pm

Friday 22nd  
**Phil Adams** 1pm  
**TAKE IT TO THE BRIDGE** 9pm  
Saturday 23rd  
**Al & Steve's Acoustic Soup** 1pm  
**DJ Caswell** 9pm

Friday 29th  
**Lucas Neil** 1pm  
**TETER TODDERS** 1pm  
Saturday 30th  
**Rum Liners** 1pm  
**NEVER ENUFF** 9pm

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