

Sound Waves

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Volume 32
Issue 8
September 2022

An Interview
with

COREY FELDMAN

Plus

- Carl Ricci
- Zikina
- Bad Daddy
- Sweet Undertow
- Oliva Newton-John

KALA
FARNHAM

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8 - 11 PM

SUN • 4 UNDERESTIMATED PROPHET
4 - 7 PM

FRI • 9 RED LIGHT
8 - 11 PM

SAT • 10 WICKED PEACH
8 - 11 PM

SUN • 11 JUSTUS
4 - 7 PM

FRI • 16 TAKE IT TO THE BRIDGE
8 - 11 PM

SAT • 17 STUDIO TWO
8 - 11 PM

SUN • 18 STEVE SMITH & THE NAKEDS
4 - 7 PM

FRI • 23 AMERICAN WHO
8 - 11 PM

SAT • 24 NICK BOSSE & THE NORTHERN ROOTS
8 - 11 PM

SUN • 25 DUDEMANBRO
4 - 7 PM

FRI • 30 THOSE GUYS
8 - 11 PM

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INSIDE THE WAVE

Kala Farnham.....Pg. 4
Music NotesPg. 6
Gramma's AtticPg. 8
Band DatesPg. 12
Cover Story.....Pg. 14
Local Beat.....Pg. 18
Bar FlyPg. 20
Dining OutPg. 22
Hearing Aid.....Pg. 26
Oliva Newton-John..Pg. 28
Classified.....Pg. 30



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Sound

Waves

September 2022

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Dear Readers,

September? Already! This summer went by to fast! Though I think the best time in New England are the Spring and Fall. But I will miss the beach.

This month I have a bit of a rant. Someone tried to hack into my Facebook account about a month ago. Luckily I was on-line and I got an email saying someone is trying to change my password and if it was me. Well we secured my account and I thought everything would be fine. NOT! I went back on Facebook about an hour later only to discover my account was disabled! I filed a review request to get it straightened out. They said it could take 4-30 days! Seriously? Note Facebook has no number to call or email to complain to. The number I could call was all recordings and said to use the on-line help...which is useless. Then about 5 days ago (going on 3 weeks of this mess), they say I need to finish answering some questions and to log in to do so. Well...I Can't Log In! Anyway, this 1st Saturday is when my account will be permanently disabled if nothing is done. No one can see my profile, but they can see the Sound Waves page which I am administrator of. So I can not update the page or anything. I have sent a few letters, but no response yet. If you would like to see Sound Waves remain of Facebook then complain on-line to them. There are a few ways, but only if you can log in. Between my account and the magazine's account we have thousands of followers. I will not start over! Facebook customer support is the worst ever...and I am being polite on how that was said. Even if I do get back on, I am thinking of deleting my account and just making Sound Waves a stand alone business account. This whole mess is total BS. I did nothing wrong...Looks like the hackers won.

Anyway :) Enjoy this month's issue and enjoy what this area has to offer. Remember to support the publication and tell the advertisers within that you saw their ad her. They are what keeps this a free publication. For 32 years now!

Till Next Month

David L. Pottie - Publisher

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SOUND WAVES 3



KALA FARNHAM

Connecticut State Troubadour

Kala Farnham is the new Connecticut State Troubadour, a well deserved honor which recognizes the talent for communicating through song and music that has marked her career. The role brings much opportunity to perform and to write, yet also carries the weight of a tradition now extending back decades for the State, and further into the rich history of olden days. The classic Troubadours, Kala explains, would travel the land to sing the news of king and kingdom, entertaining common folk and Royal festivals. Today's Troubadours sing of timeless things, philosophies and commentaries perhaps unwelcome in the feudal past: folk festivals and concerts are to be counted along Kala's journey, but she will also seek in her three year's travels to bring deeper, personal, and healing messages to audiences more often left outside the halls and fields of music festivals.

"I have my specific goals" says Kala, explaining that she has "done work in human services, worked in crisis centers, rehabs, assisted living," and with "youth with alternative learning styles," offering programs that "tap into what their strengths are, taking a different approach" to interacting with them. As State Troubadour she would "definitely like to do more work with kids," including "library programs for children," and would "love to go into schools" to do "musical

theater programs, summer camps," and more. She envisions such programs as being "interactive with audiences, not just me on stage" but "encourage people to participate. Kids could bring percussion instruments" she adds.

Reaching deeper into the goals for these focused performances, Kala has a vision of bringing a new aspect of her musical work to groups such as the aforementioned youth, but also "at-risk youth," people with "disabilities or mental illness, domestic violence and trauma survivors," and those who "struggle with addiction." This would include working in the rehabs and shelters which care for people in such circumstances. Her vision builds on her previous and present work with a new musical concept called "Yoga of Sound," using "sound healing meditations, leading a community through a meditation process with music." This approach to musical performance builds on Kala's time and experience working with people so afflicted, offering a path to healing on which this Troubadour looks to soon lead the way.

On the larger stage of her role as State Troubadour, Kala will address the "educational side" of the tradition, tasked to "write songs about uniquely Connecticut places," and, folk tales: Kala intends to use this opportunity to write songs about "Connecticut trailblazers, inspiring stories" of people who left, or are leaving, their mark on this State. In time, she says, this may lead to "a series of songs, maybe a program" commemorating these unique, perhaps previously unsung, inspirational lives. This builds on the process by which a State Troubadour is selected to the post; after being

nominated a musician submits an application, on which they express what it means to them to live in Connecticut. Cultural literacy is measured, and one's goals if selected State Troubadour are considered. A review panel then chooses the next Troubadour for a three year commitment to the role. Already on the performance schedule, and building on decades of success, are concerts featuring past and present Troubadours.

Kala begins her time as Connecticut's Troubadour at a time when the world moves from the pandemic lockdowns of uncertainty which marked a story lived in a common reality, and into the new normal of life as it once was, with caveats. She has already written songs of the past two years from her perspective, tales of the time and people added to her portfolio of folk songs to inform the present and future generations. Such is the tradition which lives on in the folk singer's craft: and now, a new episode is unfolding. "Things have definitely improved," Kala observes, as she is "getting back to live audiences." The number of people attending shows is not yet where it was pre-pandemic, as people are "hesitant to come out to live performances," and so she "still has virtual performances," including a Tuesday show which will resume in October. Connecticut has a "really strong arts community," with opportunities for songwriters to collabo-

CONTINUED PAGE 25
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MUSIC NOTES

“Gimme An F!!”

By Mark T. Gould

I dropped the maracas, but, being two of my best friends, they’ve forgiven me for it.

Back to my slip-up in a minute, but first I gotta talk about the two big “Fs” in my life, two great friends, and one great band, of which their “F” will become clear in a minute.

It began innocuously enough in a sophomore college English course at UConn in 1974. The teacher casually asked if anyone in the class had heard of Hunter S. Thompson.

Being a Gonzo disciple, I proudly raised my hand. For some odd reason, I was seated in the first row, and I turned to look for fellow fans. Oddly, there seemed to be none.

That was, until I pretty much had turned all the way around, and saw what appeared to be a really cool guy with similarly long hair like mine, seemingly sheepishly raising his hand, and kinda wryly grinning toward me.

I smiled and nodded at whom had to be a kindred soul. After class, I made my way back to him, learned his name was Chris, and that he lived in the same part of campus where I lived.

We walked home together in a light rain, chatting and getting to know each all the way. He turned out to be very smart, and, to this day, remains probably the wittiest person I have ever met.

One thing led to another over time, and we developed a close friendship. After a while, he confided in me that, like our idol Thompson, he fancied himself a writer. I asked if he had written anything that he was comfortable sharing with me.

A few days later, he gave me a copy of his unpublished novel, “Kimsey Cove.” I read it cover to cover in less than a day, being that it was impossible to put down, and I remember being gob-smacked at how good a writer my new friend was.

To this day, I’m pretty critical about writers, particularly novelists, so it



ain’t hype when I tell you that “Kimsey Cove” was as good as pretty much anyone this side of James Lee Burke, Michael Connelly, and John Grisham.

Trust me. Chris is that good.

Fast forward a year or so, and he introduced me to his friend Jim. What Chris could do with words, Jim could do with pictures. He was, and is, a breathtaking photographer who paints his incredible imagination with his camera.



I now had two good friends who were, and are, incredibly talented. And, on top of that, it turned out that we had a mutual interest and love for music.

A plan was then laid. We would rent a house together on Shore Drive in Coventry for our senior year at UConn, thus dubbing ourselves to this day the Shore Drive All-Stars.

It was during that residency that they turned me on to one of the greatest

bands I’ve have ever seen or heard in my life.

I came home late one night, and the old Shore Drive Victrola was rocking the house. I instantly picked up the echoes of a bit of rock ‘n’ roll, mixed with dashes of country, blues, and even a smidgeon of jazz.

I asked them who it was.

‘Little Feat,’ they said.

Ah, there’s the second “F,” as in Feat. To say I fell hard for the band would be a massive understatement. They became, and still are, my third favorite group, after Poco and the Band.

Which leads me back to the maracas.

Somehow, in the spring of 1977, I managed to score the All-Stars front row seats to see the band at Woolsey Hall in New Haven. The show, as most Feat concerts were at the time, was spectacular, from the opening intro of “Gimme an F!!,” (OK, now you should get the “F”reference) spelling out their surname as they ambled on stage, to the closing encore of “Feats Don’t Fail Me Now,” led by the incomparable Lowell George, who “rolled right through the night” with a call and response with his audience as he stalked the stage, all the while shaking a plethora of maracas in his meaty hands.

As the song wound down, George came to the edge of the stage, looked right at me, and tossed me two of his maracas.

And, I dropped them.

And, I lost them on the dark floor.

At the time, Chris and Jim, being original “Feat Fanatics,” did not take it well, although over the years, being the great friends they are, they have let me live it down.

As a matter of fact, I saw Chris just a few weeks ago, and he told me I was forgiven.

Absolution is a beautiful thing.

The memories of those times, particularly surrounding the Feat, came flooding back to me upon the recent release of a super deluxe version of the band’s seminal live album “Waiting For Columbus.”

The original record, by far one of the best, if not the best, live albums ever released, is packaged with an additional

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six discs consisting of three other concerts from their high-light touring years of 1976 and 1977.

So, as I listen to the expanded "Columbus," I remember two of the best, most influential people in my life (and not just because of the Feat), and how the Shore Drive All-Stars live on.

Clearly, in this case the "F" stands for the Feat, but moreso it stands for "Friends."



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GRAMMA'S ATTIC REVUE

“Carl Ricci Memphis Bound”

By Gramma

It is back to school time and summer is waning but the music scene in Connecticut is in full swing! This month I had the distinct honor of getting to chat with my friend and accomplished musician Carl Ricci. Carl is the front man for the Connecticut Blues Challenge 2022 Winners, Carl Ricci & 706 Union Ave. Carl and his band are bound for Memphis in 2023 for the International Blues Challenge. This is a great honor and an amazing privilege for any band but Carl feels especially honored and blessed to be allowed this opportunity to represent the Connecticut Blues Scene.

Carl grew up in a very traditional home, Mom, Dad, and 4 siblings. He remembers that Sundays were special; they would get up, go to church then Mom would cook breakfast and Dad would put a stack of records on the big old console stereo record player and they would all do their chores. The musical backdrop to this chore time included such greats as Elvis, Johnny Cash, Glen Campbell, Janis Joplin, Blood, Sweat and Tears, and The Woodstock Album. Three of Carl's siblings and he use to go down to the basement and turn up the radio and pretend that they were playing the songs that were coming over those airwaves. Carl believes that these bands his dad played on those Sunday afternoons were the beginning of his love for the blues. The covers that these greats did of past musicians such as Big Mama Thornton and Big Joe Turner caused Carl to seek out the originals of these historical artists and learn more about the roots of the blues and how they were originally put together. Another musical influence for Carl was his uncle, the great Mike D'Angelo. Mike was based out of Waterford, Ct., and some of you old-timers may remember him. He played with such



names as Les Paul and the Harry Jones Orchestra and many others. Mike also played Carnegie Hall. Carl learned a lot from him and wanted to follow in his footsteps. His grandparents Carl “Flash”, and Mary Ricci bought him his first guitar and amplifier. He says that he owes unwavering thanks to them for their support of his musical endeavors.



Before 706 Union Ave came along Carl had played in 3 other bands. The first band that he was in in 1989 was an all-cover band called Better off Blue. The second band that he played with was Jene Donaldson & the Sting-rays, and the third band that he was in

was Mile Law and the Playboys. In 2015 Carl was encouraged to put together a band of his own. Not wanting to have it be all about him, he, because of his love for Elvis and the Memphis scene in general He named the band, Carl Ricci & 706 Union Ave., 706 Union Ave being the address of the now famous Sun Studios where many greats have recorded their hits. Carl is great full to all the musicians he has played with is his past. He has had the opportunity to travel to the Mississippi Delta on 2 occasions to attend The Crossroads Guitar Work Shop with friend and fellow Blues Musician Brian “Hashbrown” Calway and play the world famous Red's in Clarksdale Ms.

The first line up of 706 Union Ave. band was: Mike Law on Bass, Carl on Guitar, Bob Begulliard on drums, and Andy Grabrowskion on harmonica and vocals. The band has gone through a few minor changes since 2015 and the lineup that won the Connecticut Blues Challenge and will be heading to Memphis is Michael Rush on bass, Scott Bronnes on lead vocals and harmonica, Mark Hennessy on drums and Carl Ricci on guitar.

Although Carl wrote his first song when he was 15 called Walking In The Shadows, which he still remembers, and the fact that he has a large stack of

originals that he has written over the years, Carl's band does not represent itself as and all original band. They feel that they are about 1/3 originals and the rest are covers. When I asked Carl how he chooses a cover to be played by the band he told me that it was mostly what

he feels will vibe best with the band and what he feels will be pleasing to the audience. This comes through when you see the band in performance mode. They reach that audience and make it respond with dancing and singing along with some of those old popular blues' tunes.

In our conversation I spoke with Carl about what this upcoming trip to Memphis means to him. Here is his response. "I feel that it is an honor to go to Memphis representing Connecticut. I never felt like I would ever have to opportunity to play in a place where musical royalty has come from and where the rich musical history of this country was formed."

I know that this trip has been a dream of Carl's for many years. I met him at the first Ct. Blues Challenge that I was a judge for in 2015 and we became fast friends. I know that he and the band will bring their A game to the competition and will come home winners! The thought of bringing his music to Memphis and to be able to walk the grounds where his heroes have walked has now become a reality for Carl and he

couldn't feel more honored or humbled.

It costs several dollars to travel to Memphis and to stay there engaged in the competition for the whole week. The band will be holding its first fundraiser for the trip on Sunday, November 20, 2022 from 2-6pm at Black-eyed Sally's in Hartford, Ct. There will be a goods raffle and a 50/50 raffle so come prepared to invest in the band that will represent our state in the 2023 International Blues Challenge.

Carl felt very strongly that he wanted to express his thanks to his parents, his grandparents and all the supporters of his music over the years, friends and fans alike. He is very grateful for the encouragement that has been given to him as he has traveled this very special musical journey.

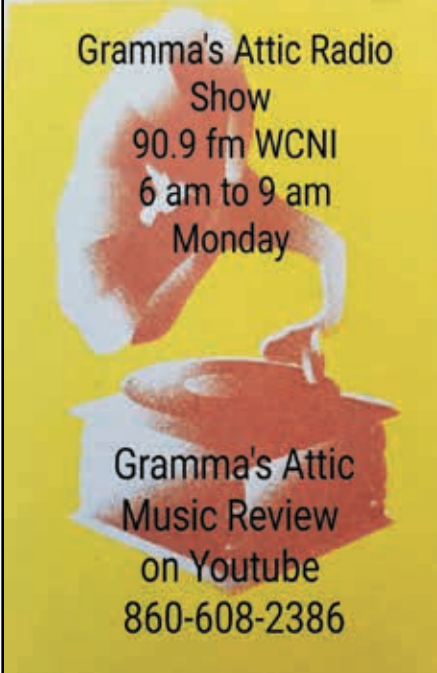
Carl and the band can be found on Instagram and Face book at carlricci&706unionave.

The Bands schedule and contact info is there. This is also where you can go to book the band. Carl's Email to reach him directly is ctrblues@aol.com.

Congratulations to Carl Ricci & 706 Union Ave on this achieve-

ment. Good luck in Memphis. I believe that you will do a sensational job and that you will represent our fine state in a manner that we will be proud of.

Until next month my dear readers, stay safe and healthy and get out there and support live entertainment.



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8 Karaoke w Sweet Time 8-11	9 F & Blues Band 8-11	10 Ken Atkins & The Honky Tonk Kind 8-11	11 Clay Allen 4-7
15 Karaoke w Sweet Time 8-11	16 Chris Leigh Band 8-11	17 Best of \$10 Led Zeppelin Feat. Kathy Ellis 8-11	18 Bards of Gungywamp & Rouge March 4-8
22 Clay Allen 5-7 Karaoke w Sweet Time 8-11	23 Luke & Mike 8-11	24 Wooly Mammoth 8-11	25 Ken Barber Duo 4-7
29 James Harris 7-10	30 Alamo & The Cultivators 7-11	1 Night Shakers 8-11	2 Mystic Dead \$10 4-7

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Sat. Sept 10
Patio 1pm
John Sage

Sun. Sept 11
Patio 1pm
Nick Bosse

Sat. Sept 17
Patio 1pm
**John
Maziarz**

Sun. Sept 18
Patio 1pm
Coal Tattoo

Fri. Sept 23
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**Phil
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ANDY & BETHANY

30 - Friar Tucks, Mystic, CT 9-12

ASHLEY JONES

2 - Grey Sail, Westerly, RI 4pm

AZALEA DRIVE

2 - On The Waterfront, New London, CT 7-10
10 - Eastern Pt Beach, Groton, CT 11:30-2:30
18 - Vineyard, Stonington, CT 11am-2pm
24 - Oyster Fest, Niantic, CT 2-4pm

THE CARTELLS

2 - Museum of Art, New Britain, CT 5:30-8pm
11 - Steak Loft, Mystic, CT 5-8pm
21 - Knick, Westerly, RI 7:30-10pm
25 - Maugle Sierra, Ledyard, CT 3-6pm
30 - Parrott Delaney, New Hartford, CT 7-10pm

CHRISTOPHER JOHN

1,16 - Rosy Tomorrows, Danbury, CT 6:30-9:30
3,29 - Stumble Inn, Niantic, CT 7-10
4,9 - Chatham Creamery, E. Hampton, CT 5-8
5 - Arrigoni Winery, Portland, CT 1:30-5:30
6,13 - Shortstop, Westfield, MA 5-8
8 - Bill's Seafood, Westbrook, CT 7-10
10 - Glendale Grill, Easthampton, MA 6-10
15 - Friar Tucks, Mystic, CT 8-11
18 - Pizza Garden, Kent, CT 2-5
24 - Riverwalk, Derby, CT 6:30-9:30
30 - Village Pizza, Preston, CT 8-11

DARIK & THE FUNBAGS

2,3 - Ballards, Block Island, RI 1pm
11 - Maritime Fest, New London, CT 3:30pm
18 - Sunset Grille, Watertown, CT 6pm
23 - MUM Fest, Bristol, CT 7:30pm
24 - Fair, Wolcott, CT 5pm

DOS AMIGOS

10 - Haversham, Westerly, RI 9-12pm
23 - Angie's Pizza, Mystic, CT 6-9pm

Dr. G & THE BELIEVERS

16 - Water's Edge, Westbrook, CT 6-10pm
17 - Social, New London, CT 8-11pm
23 - Filomena's, Waterford, CT 6-9pm

12 SOUND WAVES

THE FAKE EXPERIENCE

1 - Uconn Dairy Barn, Mansfield, CT 7-8:30
17 - Vineyards, Stonington, CT 3-6
27 - Angie's, Mystic, CT 5-8

F & BLUES BAND

9 - The Barn, Groton, CT 8-11

FRANKLIN BROTHERS

10 - The Social, New London, CT 7:30pm
11 - Maritime Fest., New London, CT 1-2pm

JAMES HARRIS

1 - Friar Tucks, Mystic, CT 8pm
2 - Grey Sail, Westerly, RI 4pm
3 - One Pelham East, Newport, RI 4pm
4,17 - Maugle Sierra, Ledyard, CT 4pm
5,7,14,21,24,28 - Daniel Packer, Mystic, CT 9pm
6 - Pizzetta, Mystic, CT 6pm
8 - Shunock Brewery, N. Stonington, CT 5:30
9,30 - Rocks 21, Mystic, CT 4pm
16 - La Grua Center, Stonington, CT 6pm
16 - Village Pizza, Preston, CT 6pm
18 - Ridge Vineyard, Preston, CT 8pm
29 - The Barn, Groton, CT 8pm

MYSTIC PROPHETS

2 - Haversham, Westerly, RI 9pm
5 - Taylor Brooke, Woodstock, CT 1:30-4:30pm
9 - Abbey Road, Apex, NC 5-8pm
10 - Park West Village, Morrisville, NC 6-9pm
23 - Surf Cantina, Westerly, RI 10-12am

NICK BOSSE

3 - Indian Ranch, Webster, MA 11:45am
4 - Rhythm & Roots, Ninigret Park, RI 1 & 4:45pm
8 - Filomena's, Waterford, CT 6-8pm
9 - The Bridge, Pawcatuck, CT 7-10pm
10 - Hebron Fair, Hebron, CT 9-10:30pm
11 - Windjammer, Misquamicut, RI 1-4pm
14 - Farmers Market, Ledyard, CT 5-7pm
16 - French Club, Vernon, CT 8-11pm
17 - FireFest, Mystic, CT 3:30-5pm
22 - Shunock Brewery, N. Stonington, CT 6-9pm
23 - Dan's Place, W. Greenwich, RI 8:30-11:30pm
24 - Rathskeller, Charlestown, RI 8-11pm
25 - Alaina's, Richmond, RI 4-7pm
30 - Indian Ranch, Webster, MA 8-11pm

RAMBLIN' DAN STEVENS

1 - The Barn, Groton, CT 6pm
2 - Two Way Brewing, Beacon, NY 8pm
4,5 - Olde Mistick Gazebo, Mystic, CT 2pm
6,13,20,27 - Nightingale's, Old Lyme, CT 6pm
8 - Cultural Center, Hamden, CT 7pm
9 - Woodfellas, New London, CT 6-8pm
9 - Daniel Packer, Mystic, CT 9:30pm
10 - Silas Bronson, Waterbury, CT 2pm
10 - Hops 44, Mansfield, CT 6:30pm
15 - Los Charros, Ivoryton, CT 6:30pm
16 - The Hall Library, Ellington, CT 6:30pm
17 - JJ Stacks, Brookfield, CT 5:30pm
18 - High Nine, Deep River, CT 3-6pm
24 - Knickerbocker, Westerly, RI 8pm

25 - Shunock Brewery, N. Stonington, CT 4:30pm
29 - Hops On The Hill, S. Glastonbury, CT 4:30pm
30 - Fo re River, Portland, ME 6pm

TISH RABE & FRIENDS

4 - Steak loft, Mystic, CT 5-8pm

TSC ACOUSTIC

11 - SJB Parish Picnic, Rocky Hill CT 12:30-3pm

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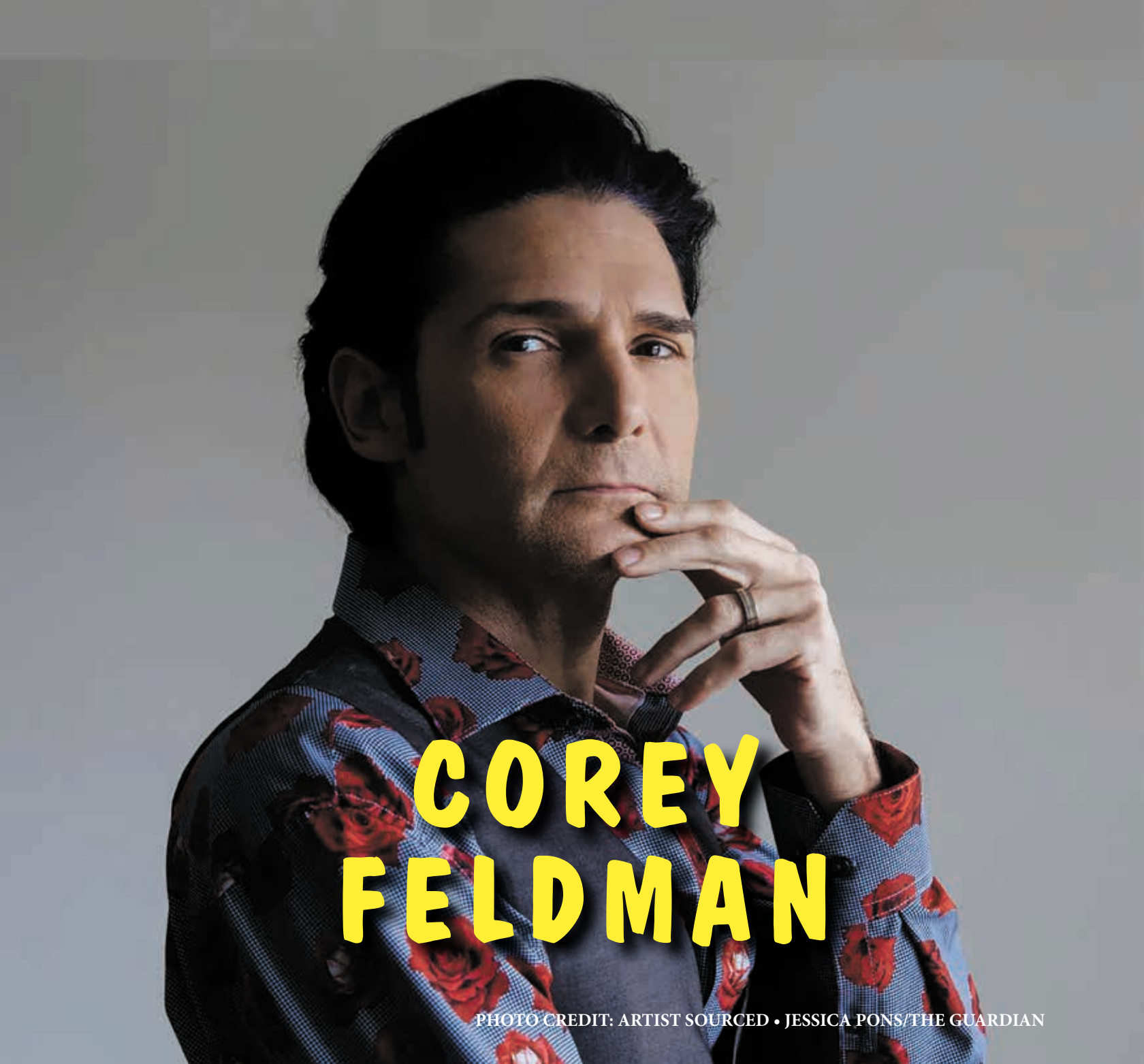
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SOUND WAVES 13

A portrait of Corey Feldman, a man with dark hair, looking thoughtfully to the side with his hand resting on his chin. He is wearing a blue and red floral patterned shirt. The background is a plain, light gray.

COREY FELDMAN

PHOTO CREDIT: ARTIST SOURCED • JESSICA PONS/THE GUARDIAN

By Joby Rogers

Actor, musician, author, and advocate, Corey Feldman entered show business at three years old and hasn't stopped working since. Feldman is an industry veteran, appearing in over 100 films and a series of blockbuster hits, including, 'Friday the 13th', Gremlins, The Goonies, Stand By Me, and Teenage Mutant Ninja Turtles. Feldman continues to tour with his 'Corey and the Angels' band. Feldman became a best-selling author for his autobiography, 'Coreyography' which detailed his trials and tribulations growing up as a child in an industry he claims is riddled with depravity and immorality towards children. Feldman advocates as a National Ambassador, campaigning for 'Statute of Limitation'

reform for victims of child abuse.

JR: Hi Corey, Thank you for taking the time to Face the Music, and congratulations on your new single 'Comeback King' from your latest LP, 'Love Left 2 • Arm me with Love'. Are you more comfortable as a singer in a live performance setting or as an actor in front of a camera?

CF: That is a really good question. Nothing makes me more comfortable than being in front of a camera, because it's something that I've been doing my whole life, it's second nature. However, because I didn't start performing live in front of audiences until I was 16, it took me a while to get comfort-

able with singing live in front of people. I was very insecure about my vocal abilities up until my early twenties. When I finally got out of rehab and I finally got sober, I worked on myself, so around my second tour in 1998 is when I started to feel comfortable on stage.

JR: I've interviewed a few A-List actors who've crossed over into music. They've all held apprehensions that an audience might not expect much when an actor walks out on stage to sing, or a more discerning audience might be thinking "All right, we know the 'actor', we're here, now show me the singer?" What do you hope the audience leaves with after your show?

CF: It's interesting because the number one reaction we've had throughout my career as a touring artist has always been, "Wow! That was way better than I expected." Or "Wow! That wasn't what I expected but he's really good." In the early days, I always thought people were chomping at the bit and waiting for me to suck, and they wanted me to suck.

JR: With songs like 'Comeback King', 'Mercy' and 'You Are free', swaying from one side of the music spectrum to the other. Does the propulsive or creative force in you prefer to take a risk and roam into uncharted territory, or do you like to stay true to the devil you know as opposed to the devil you don't know?

CF: I love it! You have such great questions, Joby, you're really great. It's always been about reinvention and departure. I have such an odd array of tastes in music. I'm a huge Pink Floyd fan but then I'm also a Beatles fan. There is such a dichotomy. Of course, I love Michael Jackson and Madonna and the great candy, perfect, sound of that meticulous music. The other side of me likes a good Jazz jam or Blues and Rap or Hip-hop.

JR: How do you cope with the eccentricity of being on stage in front of thousands for a couple of hours and then moments after the curtain falls you're completely isolated in some hotel room. It is such an absolute juxtaposition of energy. During these times, have you ever had an internal dialogue about what your onstage persona thinks of your offstage persona?

CF: It's totally two different people. When I come on stage, I'm electric, energized, vibrant, and full of life. I feel like I could do anything. I go with what the fans want. Do you know how many times my private parts have been grabbed on stage or when I wander into the audience? It's sickening (laughs).

JR: I heard rumors that Michael Jackson and Eddie Murphy's song 'What's Up With You' is very similar to a song you wrote a year prior titled, 'What's Up With The Youth' that you played for Michael in Palm Springs as he was shooting the video for 'In The Closet'. And then...

CF: I wrote it first. I wrote 'What's Up With the Youth'. It debuted on Howard Stern in 1992. Years before Michael and Eddie did 'What's Up With You'. I played it for Michael in my car in Palm Springs. Michael says, "Corey? This song is a guaranteed hit. It will go number one right now, I promise you. I can walk it into Tommy Mottola". I said, "Thank you

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Michael. I really appreciate that. It means the world to me." But I refused. I didn't want him to think I was using him. I just really wanted him to hear this song to see if he liked it and wanted his opinion. I told him it wasn't a pitch. So six months after Stern, I ran into Eddie Murphy at a club, and he invited me to his home for an after-party. It surprised me when he said, "How was your music career going?". And I said, "How do you know I have a music career?" He says, "Come on man, I heard 'What's Up With The Youth' on Stern. That's a great song". Then he told me he was working on a new album called 'Yeah' at the moment and that he had Michael and Paul McCartney working on it as well. Fast forward a year and Eddie's album comes out and the chorus on 'What's Up With You' is very, very, similar to 'What's Up With The Youth'.

JR: Did you ever confront Michael and say, "What, say you?"

CF: (Shakes his head slowly) No, I left it alone. I didn't want to sue. I wasn't going after those two powerhouses who were at their prime at that time and honestly, I felt kind of flattered. I liked their version of it. Mine's better, but I liked it (laughs).

JR: People often ascribe a tragedy in an artist's youth to sparking an impetus to their creative spirit. In what way, if at all, did that experience affect your art? If that had not happened would there be a Corey Feldman the actor/singer/advocate that we know today?

CF: Love it! Great question! Of course. I had to. We are a byproduct of our life's experience, especially as artists. What we reflect on as an artist, whether it's being an observer that quietly takes notation in our own book of songs and then beams them back to the world, or we give our self-reflection on what our trials and tribulations have been. I do a bit of gawking and purview of what the world is going through at any given moment and try to find themes that we can all relate to, or sinking to the depth of my pain. 'Walk', 'Lethal Lolita' and 'Perfect Woman' are about breaking up with my first wife. When we met, I saw her as the perfect woman and that's why I gravitated towards her and wanted to marry her and then found out she wasn't perfect, she was the opposite, she was a 'Lethal Lolita', which is why I had to walk away.

JR: I have to be cautious about how I articulate this next part of our conversation. In retrospect of the now infamous Smith/Rock confrontation at the Oscars. Do you think the initial reaction of Will Smith getting to remain in the building, getting to accept his Oscar, and then receiving a standing ovation from his peers, exposed the privileged stature and toxicity of Hollywood culture?

CF: Toxicity. Most definitely! This is the first time I've commented on this. I've managed to stay out of the fray until now. He (Will Smith) was wrong. Violence is never the answer, especially when you're in a room full of your peers. Was it handled wrong? Absolutely! If you cannot contain your actions and turn violent, you do not have the right to remain in public discourse, no matter who you are. If you did something that is out of line and impulsive, then you have no place in my event, you're gonna have to go. I would've had cops

SOUND WAVES 15

waiting outside because it was an assault. If that was a man smacking a woman, you know the cops would've been waiting at the door to arrest him. That's it, end of story. Because it was two grown men, we view it differently. Chris Rock did the gentleman thing and decided not to press charges. I don't think the Academy handled it right. I think at the very least he should not have been there to accept that award.

JR: In your best-selling Bio 'Coreyography' and your Documentary, 'My Truth', you were very open to sharing some of your innermost thoughts. Was there anything you did not want to address?

CF: All of it! (laughs). None of it's fun, it's not a good time. I wanted to boldly go where no man has gone before. I just wanted people to know the truth and to know what we went through and what we experienced and especially because Corey (Haim) asked me to. At the end of the day, I wouldn't have done any of this if Corey (Haim) hadn't said these words to me, "Promise me that if I die, you will tell my story!" Those are the words that set this entire decade of work into motion.

JR: Despite what people's perceptions may be, what was life like as a child on a T.V. or film set?

CF: I remember being eight years old and being on the set and miserable and moping about having to work, and just wanting to go home and relax and be a normal kid. I remember the director coming up to me and saying, "You seem so miserable. Why are you so miserable? Don't you like being here and working here?" I'd say, "No! I don't! I just want to go home and be a normal kid." And of course, I got the hell beat out of me for saying that. The first time I was excited about working, was the prospect of being in 'ET, The Extra Terrestrial'. I was very excited and Steven Spielberg liked me when we met and he wanted me in his movie. It didn't work out, but then I got 'Gremlins'. I loved working on stuff for kids. When I got the role in 'The Goonies', was the first time I felt excited about a job because it was my chance to be around six other kids, where we could be together every day.

JR: How did you react after your documentary 'My Truth' was released, when your peers in the industry did not get you. The film is a detailed telling of the abuse you not only suffered at the hands of people who were entrusted to care for you but also witnessed assaults on your young peers. How did the abuse affect your view on sexuality? I understand if you don't want to discuss it.

CF: It's a safe and fair question. I was shocked and dismayed at the way the industry did not stand with me when I came forward with the documentary. People need to understand this. It definitely over-sexualizes all of its victims or it does the opposite. The general result is they either shy away from sex completely and be revolted or disgusted by it or, you jump in with both feet and you're sexually intrigued and ready for anything all the time. As a kid I was very shy and awkward, so I was never a 'Playa's, Player', but people thought I was because I did a couple of B-list movies with a lot of 'T & A', like 'Meatballs 4' and 'Round Trip to Heaven' and I'm on these posters with a bunch of chicks. In actuality I was shy and I never dated a lot and I was very respectful of boundaries. If

I met a girl and we hit it off and it progressed to the point of physical relations, then I would make it clear that we were boyfriend and girlfriend. I didn't play the field and go on lots of dates. I got married for the first time at 17 years old to my first wife Vanessa (Marcil). It was painful because neither of us took it seriously. After all, we were so young and I was also battling drug addiction. So after the divorce, I went right into my next relationship and they cheated on me and the next one cheated on me. I kept getting the same ending every time. Until I was forced to look at myself and say what is my part in this? What am I doing wrong? How do I fix myself?

JR: We have a mutual association with Michael Jackson. You were a friend of his. Even to this day your onstage mannerisms and wardrobe reflect that. You were an ardent supporter of Michael Jackson during his trials and tribulations regarding accusations of inappropriate behavior towards children. On September 11, 2001, you were in NYC, as was Michael. Michael helped get Marlon Brando, Elizabeth Taylor, and Liza Minnelli out of the chaos of that day, but did not reach out to help you. You released a song called "Megalo Man", with the lyrics, 'I believed in your words/I believed in your lies/But in September in New York/You left me to die/I love you, 'Megalo Man'. After the scathing, 'Leaving Neverland' documentary you began to question your advocacy for Michael. You did state that the Neverland doc was categorically one-sided, combined with the two accusers in the film having both defended Michael Jackson under oath as adults and denied any improprieties by Jackson. After some time to reflect, where do you now stand concerning Michael Jackson's legacy?

CF: In the 'Neverland' Documentary, Michael was no longer there to defend himself. Now, what he achieved as an artist and performer is unparalleled to this day. The amount of magic he produced and the giving-ness. All the money he donated to charity and all the good he did for the world. Now, does that make him a perfect person? No. The thing that people seem to forget is that he was a human being and human beings make mistakes and they do things sometimes that others don't agree with. Even Michael did things that I didn't agree with. We had our issues and I was very vocal about them, does that mean he's a criminal to the capacity of what they were saying? I don't believe so. That's my belief based on my personal experience. Does that mean that I'm saying that nothing ever happened between him and the other children? I can't say that because I wasn't there. I would never want to take away a victim's voice if they are in fact a victim. Every person has the right to tell their story and people have the right to believe them or not. I don't want to throw any shade on disproving their stories. I can only go on my experience. The one thing I have Joby, that the rest of the world doesn't even know exists, is the quintessential proof as to who Michael really was. I have a :45-minute taped conversation between Michael and I that took place in the back of a limo in 1987. He was between the 'Thriller' and 'BAD' LPs. In those 45 minutes, there's not one single hint of promiscuity, not one hint of sexuality. There was nothing that reminded me of any of the grooming that I experienced from others that really were abusers, where the topic of sexuality

and or drugs comes up. That's what they do. They gain your trust and they start asking about girls and your sexual history, wanting the dirt. There are a lot of things that groomers do to get into a kid's psyche. Michael and I trusted each other and that was why I was so shaken by what happened in September 2001 in New York. I couldn't believe that after all those years of brotherhood and trust that he would think that I would purposefully try to hurt him. I would never do that. Then, it turned out that journalist Martin Bashir got his claws into me as he did with Michael. He manipulated us very much in the same way and made me believe that he had all this incriminating evidence on Michael, proving that he was a bad guy. He said, "Corey, you need to think about this. What side of the law do you want to be on?" He kept pressuring me, "There's got to be something. Rack your brain!" constant coercion.

JR: Ten years after your bio, 'Coreyography', You released the 'My Truth' Doc. You advocated at the New York State Capitol in Albany, in support of the 'Child Victims Act', which would lengthen the statute of limitations for civil claims arising out of acts of child sex abuse. Thank you for the advocacy.

CF: We got the 'Children Victims Act' law passed. And they passed a similar law here in California. Jeffery Epstein and R. Kelly both had convictions in NY because of the 'CVA' law being passed, which otherwise wouldn't have happened. 'Child U.S.A.' deserves the bulk of the credit. I just argued with a few senators. In Los Angeles, I felt more responsible because I put together a letter that was signed by 30 advocates and eventually made it to Governor Gavin Newsom's desk and persuaded him to sign the 'California CVA AB-218 bill' into law which ultimately ended the statute of limitations. That was the bill I was most proud of. And I plan to continue to work on similar bills. I've shied away from trying to get justice for my experiences because I just don't want to go through all of that again.

JR: I'd like to thank you for being so candid during our conversation. With the hope of enlightening others when it comes to addictions, artists like Prince, and Michael Jackson, seemingly hiding depression and addiction from family, friends, and fans for decades. You, as well, fought those demons in your past. Would you be open to sharing your battle with those topics for a moment and articulate in your voice, how this is and will always be a work in progress? What was the hardest and most ominous part of your recovery?

CF: I'm not like most people in that regard. Fortunately, depression is not on my laundry list of things I've dealt with. I try to see the best in people. I have hope in the world. I wake up every day excited at the prospect of what can happen and what can I do to change the world and make it a better place.

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LOCAL BEAT

“Pink Floyd’s Roger Waters: Racist Or Woke . . That Is the Question”

By Andrew Kerbs

“If you’re one of those I love Pink Floyd but I can’t stand Roger Waters’ politics people, then fuck you,” said Roger Waters (former bassist of Pink Floyd fame from the 70s-90s) during his solo concert in Pittsburg on July 7. Scott Tady of Penn’s Beaver County Times did an excellent 1st person review of that show and the Kerbinator would like to add a few words. . .

Roger Waters can sometimes come across as a cynical and bitter guy who takes his fans and his music a bit too seriously. It’s a blessing because he has co-written some of rock music’s best known concept albums (Animals and the The Wall). It’s a curse because his lyrics and stage act have been controversial and his self-esteem is too dependent on his fans’ reaction to his performance art. There have been times when he has wished would fans would click their phones off and cheer a bit more after every song. On the other hand, there have been times he wished stadium crowds would quiet down during the more subtle symphonies accompanying Floyd’s concerts. He infamously spat on a teenager in the front row of one of Floyd’s concerts in the late 70s because the kid loudly admonished him for not playing their hit song “Money” soon enough.

One of the aforementioned concept albums for which Waters (and Floyd) is best known is 1980’s The Wall. His set contained numerous old Floyd stand-bys off that album like “Comfortably Numb” and Pink Floyd’s biggest hit “Another Brick In the Wall.” “Young Lust” was another song off that album that was a hit but was discluded from his set.

His set also included original solo material which were all the fresher



sounding seeing that they don’t echo the clichés of Floyd . This included “The Powers That Be” off of his early concept album from the late 80s called Radio KAOS. The song concerned police brutality and featured video footage of police beatings. . . Nevertheless, solo material from the early days was largely absent. Where was “Radio Waves” (one of KAOS’ most melodic tracks) or “The Pros and Cons of Hitchhiking” (featuring Eric Clapton on guitar)?

There was other political commentary, including visual footage of Reagan and suggestions that all of the presidents in his wake should be labeled “war criminals.” I have to hand it to Roger for criticizing authoritarianism and conflicts strong-armed by Western powers (the US in particular) through the centuries. Such show of force is too often normalized as patriotic and unnecessarily costly (particularly for those with family members who have died in such conflicts). Waters ended the song with a sigh, pounding his chest and saying thank you to his fans that cheered him afterwards.

Next came his song “The Bar” which was a commentary on how casual spectators flee “in a huff and puff” to escape his (Roger’s) politics like what author Kerry Connelly calls a “good white racist.” These are respectable, practical people that just want to have fun but not hear a performer bend norms or whine about politics (however per-

tinent). He bemoans, in defense of Native Americans, the centuries-long habit of “trading family farms for some snake oil.” And its not just natives, but all American family farms that have suffered since Reagan stopped subsidizing them in favor of international free trade by large farming companies.

Next, Waters played a suite from the Wish You Were Here album, including the title track plus “Have a Cigar” and the trippy prog-rock anthem “Shine On You Crazy Diamond.”

Finally, the bassist played a couple songs off of the Animals album, including the intensely dark and dystopian hard rock tune “Sheep.” The peace was dark and Orwellian as a backdrop of tweets from those opposing the overturn of Roe vs. Wade flashed on the screen behind him. It was refreshing hearing him advocate for women’s sexual freedom, even with birth control, during the 1st trimester of their pregnancy (when their fetus is arguably more of an embryo than a human being yet).

Still, one has to wonder whether Roger is a true social justice warrior or just a gaslighter disguised as an advocate for peace. Is he truly as woke or anti-racist as he appears? For example, the man roleplays a fascist black-shirt in sunglasses as he spews racial epithets he suggests are just part of an act during the Wall opener “In the Flesh.” In real life, Waters has been anti-Semitic, boasting to ruin the career of any musician who plays at or otherwise supports the Jewish state of Israel which he (among many) believe has oppressed Palestinians.

Many fans of Floyd (and Waters solo) have a love hate relationship with the man’s politics, kind of like how u2 fans feel about Bono. Both Roger Waters and Bono have a messianic complex, which, in small doses can make for an exciting and informative concert. Both have vociferously exclaimed their political opinions (particularly about war and US/UK foreign policy). One cannot help but learn from the marriage of politics and music even if listeners disagree with the musicians doing the preaching.



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BAR FLY JOURNALS

By Stephanie Shawn

Hello my Sweet Bar Flies! Just returned from a slow roll of Bar Fly Debauchery at 3 different events in one day!

First stop! Pick up BUMBLE-LINA and stop to see CYLVER at the HANDLEBAR CAFE for CYLVER'S famous WATERMELON LINATINI'S! Welcome home, BUMBLE-LINA! I guess RICK and RICK had visited the Bar the day before to try out the Lina-tini's!! :) Photo below.



Onward to Editor DAVE POTTIE'S 70TH BIRTHDAY EXTRAVAGANZA! Saw the whole gang! Sweetheart BILL HARRIMAN, ALI KAUFMAN, DOT AMES, JOBY ROGERS (who will be performing at the TRINITY THEATER in October) AL DROUIN, ANN BUONOCORE, KEN POTTIE and his beautiful wife KIM MATUS, KATHY



20 SOUND WAVES



MURPHY, KEVIN EVERETT, SAMANTHA STOREY, JOJO, the FAKE EXPERIENCE!

So, I'm outside, taking pix by one of the turrets with my girl..cuz you are at a castle you might as well get some pix. Am I right? And of course, I missed the group photo! Dammit!! But BILL HARRIMAN who is in charge of getting me to the TRINITY THEATER to see JOBY ROGERS perform was such a sweet man! He gave me the skinny on JOBY. He's an Absolutely spot on MICHAEL JACKSON Impersonator!! So, I hear. I Can't wait, BILL!

Romper Stomper time Baby! Firstly! Ms. DAWN MERSHON! Happy Birthday, Ma! Also, HEATHER LYNN, DEBRA DORSEY-CROTEAU, JEN DOUGLAS, STEVE TRELLI, TOMMY TINDALL, CARL BROWN, MIKE OMEARA, NORM CLARK, LOVIE KERN, ALICIA APPLETON, NIKKI PRUSICK, KATE CAREB, JOCKO LIMA, ROGER FREITAS, KATIE PANCIERA MADERIA, ANGELA THOMAN-MILLER, Bestie BRUCE MEARNs and AMBER GARAFOLA! Happy Birthday!

I can not wait! For the MYSTIC FIREFEST to Benefit the B.F. HOXIE ENGINE CO. NO. 1 and the MYSTIC HOOK & LADDER CO. What a shoe it will be with DAN WATSON, NICK BOSSE, and HIGH NOON PA,

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All this and more at TREETAIL ADVENTURES MYSTIC! They will be hosting this First Annual Event along with PAUL LOCOCO, 70 Arts & Crafts Vendors, a Beer Garden, HIGH NOON, and specialty Cocktails by MARINER MYSTIC! WHOOT!!

I'm in da plane, having just performed my duties as the ISLAND OFFICIANT for JUSTIN and AMANDA of Westerly! Congratulations to you both,

Now I'm at the Strippa's MEN IN MOTION buying fabulous drinks at the Windjammer with Awesome Bartender JAMES! It's MICHELLE BABS Birthday and we decided to celebrate it in style! Again, some laughing hysterically emojis would fit in beautifully here! DAWN ordered mozzarella sticks. JAMES was super cool dealing with our Sh*t!!

OH WAIT! I asked them to change the SIRIUSXM ROADHOUSE country station. They sent out a front of the house girl. Don't think they like me anymore;)))!



Anyways, super fun. Guys were amazing. Buff, handsome, oily, and sweet. Thank you for making it a night to remember at the WINDJAMMER!

Ok. This month? Party at the WESTERLY YACHT CLUB for BONNIE and BILL BAZYDLO'S Anniversary, LARRY GAVITT'S MEMORIAL CAR SHOW on the 18th! Also at the YACHT CLUB, FIREFEST, and another year, another stolen HANGAR PARTY at DOONEY AVIATION! SUGAR will be Rockin the Hangar and all proceeds will benefit the JONNYCAKE CENTER in Westerly! Get your tickets on-line!!

Putting this whole summer thing to rest this month, so do your best to get out, shop local and support your local Bars and Restaurants!

Love you long time, my sweet sweet flies!!

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DINING OUT

"Comfort Food and Sports at CC O'Brien's"

By Elizabeth Saede

My friend, Anne, joined me at C.C. O'Brien's Sports Cafe for a late lunch. The entry-level wood and brass bar features 23 wall T.V.s for watching professional and college sports. While exuberant fans wearing team gear cheer and chant during major games, the weekday quiet of muted games is pleasant. C.C.'s owner, Carolyn O'Brien, says all sports are popular though fall's spotlight is on football and the remaining baseball season.

Anne and I are seated near dart boards and billiard tables on the upper level, where each booth has a T.V., remote, premium sports, and local channels. Families with young children savor snacks with their T.V. off.

Anne enjoys a pale ale from among 22 drafts. Grey Sail Brewery in Westerly, Beer'd Brewing in Groton, Outer Lights Brewing in Groton, and Whaler's Brewing in R.I. are all popular. Mixed drinks, soft drinks, hard seltzers, wine, and specialty cocktails are also available.



Neither darts nor billiards entice more than gloriously crispy chicken wings and deep-fried dill pickle chips. C.C.'s has mastered the art of wings! All are crisp and superbly seasoned. Teriyaki is my favorite, but Buffalo pairs nicely with chunky bleu cheese dressing, and garlic parmesan is delicious. The pickle chips have a delightfully tangy center with ranch dressing for dipping. I

22 SOUND WAVES



thought one would be enough, but snag a few more throughout the meal. My companion enjoys jalapeño poppers and mozzarella sticks, and both of us adore the crisp apple in Apple Walnut Cranberry Salad with homemade maple vinaigrette, mixed greens, and gorgonzola cheese. Chicken or steak toppings are optional.



Homemade New England clam chowder is creamy, chunky, and delicious with tender clams, a stand-out in this seaside community. All soups and chili are homemade. A large fillet of fresh English-style beer battered haddock teeters atop a french fry mountain. The moist, flavorful fish and crispy batter easily satisfy my Friday hankering. Friday's other special of fresh Panko-crusted baked haddock includes mashed potatoes and a vegetable, while the slightly smaller fillet of Crispy Pub Fish & Chips is available daily.

The half-pound bacon cheeseburger is served at the requested doneness and paired with an upgrade of sweet potato fries. Other half-pound burgers include mac & cheese topped, Reuben burger, and the one-pound Linebacker with double meat and cheese. I love burgers, but the Reuben is sensational. Flavorful, moist, lean, and tender corned beef anchors Swiss cheese, sauerkraut, and Thousand Island dressing on grilled



Rye bread. I'll come back for Thursday's French Dip Roast Beef Sandwich, which I hear is a show-stopper. Specials like the Sausage Parmesan Grinder, soft tacos, grilled burritos, and hot pastrami are available on specific days. Everyday Favorites include Spicy Steak or Spicy Chicken grinder, chicken or veggie grilled teriyaki wraps, Philly cheesesteak, and fajitas.

C.C. O'Brien's is a fun, friendly neighborhood sports bar serving the same comfort food menu for 27 years with attentive, cheerful service and a love of sports. You won't find avocado toast or quinoa on the menu, but Caroline and Sean O'Brien serve comfort food appetizers, soups, salads, burgers, wraps, and sandwiches. In 2021, Westerly Sun Reader's Choice awarded CC's Best Burger, Best Wings, Best Chowder, Best Sports Bar, and Best Bar & Lounge. Voting results aren't out yet for 2022 but expect fans to vote them into those top spots again because food tastes better while having fun.

Why argue over who is hosting the game? Meet at C.C. O'Brien's so everyone can get what they want in comfort. The food is hot, the drinks are cold, and every play dazzles on multiple screens with immersive surround sound and excitement. Whether you are a Mets, Yankees, Red Sox, Bruins, or food fan, Carolyn and Sean O'Brien welcome you for lunch, dinner, or take-

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out. Football Fan Club membership includes a different tee shirt design each year and discounts on draft beer, wings, and burgers during games. Billiards and darts are fun solo but even better with friends. The kitchen is open until 9:00 pm on weekdays and 10:00 pm on weekends, and parking is free.



Donahue Park and the picturesque Pawcatuck River are directly behind the restaurant for portable, al fresco dining and stunning views. Its convenient location where C.T. and R.I. meet makes C.C.'s a perfect stop before a concert or movie or on the way home from an event or beach day. If you're heading home from Rhode Island beaches, call ahead for dinner without the crowds and wait times at Misquamicut.



Discover the neighborhood pub whose friendly, safe atmosphere and good food help everyone feel at home. Carolyn and Sean O'Brien hope to fea-

ture live music and trivia soon. Check www.ccobriens.com for hours, menu, daily specials, and entertainment, or call ahead at 860-599-2034 for an order or reservation. The cheerful green building is at 8 Mechanic St. Pawcatuck (under the highway overpass), and you didn't want to cook anyway.

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





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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.

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Kala Farnham Continued

rate and perform, and provide feedback on each other's work. Kala notes that there are "hubs of original music" across the State, adding she would like to see "a little more fuel" put into those places, something her role as State Troubadour will allow her to contribute to.

Kala began her musical sojourn as a young child, with a foundation in piano which along the way extended to guitar and Irish Harp. These provide backing for her primary instrument, her voice, which benefits from training and provides a range between power and delicacy. Her songwriting, which has been recognized with a string of awards, gives words to thoughts and stories which are delivered in melodies and chords, the essential elements of the folksinger's art. In the tradition of past troubadours, official and otherwise, Kala "offers coaching and teaching" for songwriters, hosting sessions which "used to be in person," were virtual for a time, and are now hybrids, as she has gained students from the far reaches of the nation.

The next three years are filled with the promise of performances and freshly penned songs by the new reigning State Troubadour. With this title comes the prospect of support for a project of the artist's choosing, which has her thinking of a multimedia, one woman, theater production. In the meantime we may all wait along the minstrel path to learn of what tidings shall be forthcoming. More news about Kala Farnham, State Troubadour; her music, albums, performances, and booking information may be found at www.kalafarnham.com.



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SOUND WAVES 25

HEARING AID



Sweet Undertow *"Skeletone Machine"*

If you're looking for an upbeat, house rocking band that has no problem bringing it all home with a touch of folk and country. Then look no further than "SKELETONE MACHINE." The debut album by the band, 'SWEET UNDERTOW.' These guys have got a blues inspired concept going on, but to call them just another blues band is an injustice. The band is made up with Eddy Undertow: on lead vocals and guitar. Jim Semitekol: guitar. Dave Tavel: Drums and Percussion. And John Eckstrom: Bass guitar. They have guest musicians supplying keyboards, pedal steel and violin on the album.

When first hearing Eddy's sweet sleazy vocals atop a band of seasoned musicians that have no problem keeping it in the pocket, I knew they'd be taking me for a ride. One thing was for sure; it wasn't a boring one. Every song has its own identity with stellar musicianship. One could say that Eddy Undertow sounds like Bob Dylan. But only if your listening halfhearted. Most of the tracks on this album tend to have a heavy feel with in your face blues, while others are a hard rock extravaganza. Yet just as the rocking heaviness seems to control the recording, they slip in some refreshing acoustic tracks, that make it beyond real. The band have been performing live since 2016 and continue to tour.

Eddy's musical desires began in Chicago when he was a teenager and stage diving enthusiast for the punk rock seen. He changed his course when he when he turned sixteen and listened to Johnny Cash live at Folsom prison. The music inspired him to teach himself guitar by listening to

his father's old blues records. Before long he decided he was ready to see the world and share his blossoming talent. He played his song while fighting forest fires in the cascades and when getting lost in the Rockies. In the Himalayas he was almost a leopard's lunch. In the Ukraine he played no holds barred dominoes with communists. He played his Music in Calcutta, Singapore, France and Ho Chi Mein city in Vietnam. It wasn't until one a February evening, when he was sofa surfing in San Francisco. He was alone and staring out at the endless Pacific Ocean, It all came together and every song found its place.

The bands hard work and experiences with Eddy's travels and adventures fused together and created their debut release.

This album has got some seriously good stuff on it. The album was produced and recorded in San Francisco and Oakland Ca. Essentially, SWEET UNDERTOW is a west coast band but they have played in Brooklyn, Chicago, Memphis and other eastern localities before.

- Steven Birt



Bad Daddy *"It's a Mad Mad Bad Dad World"*

Bad Daddy (who off-stage goes by the handle Paul Waring) builds his music on a foundation of the Chicago blues, but with an ear to bringing an original suite of sounds to his songwriting. Working from two coasts, one the mid-western steeliness of Lake Michigan, the other on Maine's down east Atlantic refuge, Waring, or Bad Daddy, invests himself in the endless hours required of achieving a raw, gut-level, nat-

urally flowing sound. His new album, It's a Mad Mad Bad Dad World, is a collection of ten new and blues-infused songs.

The first track, Blues At Home, opens with some tight rhythm guitar, Bad Daddy's gritty vocals leading to a brief but satisfying guitar solo, echoed by an organ riff. The next track, Just My Luck, is a slow paced number, the bass setting the pace behind Daddy's guitar playing riffs and solos, starting from the opening beat. Left Me With The Blues is a quick paced, Chicago-influenced song driven by and featuring the keyboards, with more well placed guitar work. This is an album which will please the fan of good blues-inspired guitar work, as Bad Daddy features his instrument with a variety of sounds and paces that remains fresh throughout.

Bad Daddy's side gig, under his Paul Waring persona, is as a designer of yachts, mostly sailboats which adhere to the Spirit of Tradition genre: often large vessels, which above the waterline have the lines of classic boats of the golden past: while below water they incorporate the latest in modern design. The contrast in pursuits is worthy of contemplation, and somehow reassuring to any who are faced with more than one passion in their working life.

More info on Bad Daddy, his new album, and performance dates may be found at www.badaddy.com, or Facebook at [bad.daddyblues](https://www.facebook.com/bad.daddyblues). For those interested in some yacht design work go to www.stephenswaring.com.

- Jon Persson



Zikina *"Awaken"* Zikina Music

I love all kinds of music, especially stuff that has a great groove you can dance to. Zikina does just that, showcasing fun African rhythms and handmade instruments bringing a real roots experience to the audience. Their latest release "Awaken" is a fun

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album that is interesting and engaging.

Zikina is led by Ugandan native Gideon Ampeire. Not only does he sing with pride influenced by the songs of his heritage, but he also hand carves and plays his own traditional African instruments such as the enanga (zither), adungu (harp) and kalimba (thumb piano).

Rounding out the sound is the guitar work of Mike Cardozo who layers in a feel containing a blend of African styles with more western sounds, and helps integrate some modern flavor with the traditional nature of Gideon's work. Roston Kirk on bass is a Berklee alum with a solid, punchy feel that vibes right in with the ever-steady and tasteful drumming of Kade Parkin on percussion.

"Awaken" is really a dance album. After "Tweyanze", a traditional sounding introductory number, the rhythm really swings into full gear with "Pampali". The percussion just grooves along and the guitarwork delicately dances over the top.

The next track "Ntwara Amaata" is another traditional sounding number with a classical guitar providing a melodic counterpoint to the easy-going rhythm. Gideon's vocals are featured prominently in a call-and-response style with a chorus of children singing sweetly and providing contrast.

There's plenty of uptempo rhythms on here with songs like "J.B." and "A-Ye". Again Gideon's vocals shine singing in his native dialect and bouncing over the engaging rhythms. The layered instruments and intricate percussion work paint a landscape that is textured and full of interesting things to examine.

If you're into world music and African rhythms you're bound to enjoy "Awaken" by Zikina. It's a hard album to sit still to, and at the same time is soothing and easy to enjoy. You can catch them at the Hartbeat Music Festival on Saturday, September 10 in Hartford.

- Tom Matthew
Two Ton Music

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SOUND WAVES 27

OLIVIA NEWTON-JOHN: ILLUMINATING THE PATH FOR OTHERS

By Rex Rutkoski

When the subject turned to “strong women,” Olivia Newton-John, singer-actor and advocate for cancer research and environmental awareness, was easily at the top of that list.

Friends say she remained positive and grateful to be alive to the end, which came Aug. 8 at her home in California.

Newton-John was treated for breast cancer in 1992, and, 25 years later, in 2017, she revealed that it had returned and metastasized. She later added that she had been battling the disease in private since 2013.

“If I can say one thing about Olivia as a person and as an artist, that was her philosophy was to take life’s pain and to make it into something beautiful — illuminate the path for others,” says friend and songwriter Amy Sky says.

“She had a lot of trauma and a lot of those times in her life. And she never felt sorry for herself.”

The Washington Post noted that she sang for presidents and a pope, the sick and the disabled, and promoted music as a form of

spiritual therapy, raising millions of dollars to fund the Olivia Newton-John Cancer Wellness and Research Center at Melbourne’s Austin Hospital. Her later albums featured inspirational music about love, friendship and overcoming trauma.

HER JOB ALL ALONG

“It’s funny, but now I am known more for being a breast cancer survivor than for being a performer,” Newton-John told the New York Times. “It makes me proud to be someone who can inspire and help people. Maybe that was supposed to be my job all along.”

Musician Beth Nielsen Chapman credits Newton-John’s friendship with helping her through her own cancer treatments.

Chapman says that beyond her activism, Newton-John’s creative work will live on for generations.

Rolling Stone reminds that she inspired a superb 2018 tribute album from indie-rock legend Juliana Hatfield, illustrating how Olivia gave so many shy Gen X girls a voice they could recognize as their own.

Rob Sheffield of Rolling Stone praises her as a “pop culture icon.”

“Olivia could hop from genre to genre, but she threw herself into every style with the same effervescent hyper-glitz enthu-

siasm, which is why she never sounded the least bit phony,” he explains.

And it’s why, he adds, that we honestly loved her.

IN TRIBUTE: OLIVIA NEWTON-JOHN’ (1948-2022)

IN THE EARLY YEARS, MY NOVEMBER, 1977 INTERVIEW FEATURE: OLIVIA IS “THE GIRL NEXT DOOR”

Attired in a long plaid skirt and matching jacket, the lady at the focus of the room’s attention looked like an airline stewardess.

And well she might have been, with the proverbial girl-next-door freshness, winning smile and facility for conversation.

But it was Australian songstress Olivia Newton-John and she was in Pittsburgh’s Hilton Hotel last Fright night to meet the music press and representatives of local radio and television.

It was all part of a national promotional tour to get Olivia back into circulation in music circles after a lengthy sabbatical for her motion picture debut.

She was third billing under John Travolta and Stockard Channing in the Paramount film version of “Grease,” the musical about high school life in the 1950s. Newton-John plays John Travolta’s love interest. The movie is set for release in the spring.

At Friday’s party, with her albums playing on the room’s sound system, she talked about the film and her music.

On “Grease,” she exclaimed, “It was fantastic, a great time.”

“If it’s successful, I hope the movie will open a lot of doors for me. I want to try different things in music, venture out a little more.

“...Film is just another extension (of the creative process). I feel I have a lot inside.”

Asked how she maintains a sense of herself as a person when others try to put her on a pedestal, she remarked, “I know I’m not as terrific as people say. I know I have limitations.”

She said she respects criticism of her work, adding, “You try to please everyone, but you never do. But it’s a goal that you strive for.”

Olivia is not an Australian native.

She was winner of more 1974 music awards than any other female vocalist. She received the Grammy as the “Best Female Country Vocalist” (the first time a British singer won in the country music category) and was recipient of an award as the “Most Promising Female Vocalist” from the Academy of Country Music. The Country Music Association (CMA) named her 1974 “Female Vocalist of the Year.”

The CMA honor triggered debate in the country music

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world over whether or not Newton-John was "really country."

Regarding classifications, she told us, "Country is another kind of music I happen to love. I love the simplicity. It's all good music: country and pop. I'm just a singer."

In response to rumors that she may be abandoning country, she said, "By no means. Country is a part of what I do. My country fans have been the strongest, and I thank them for it."

(Olivia lost her brave battle with cancer Aug. 8. she was 73)

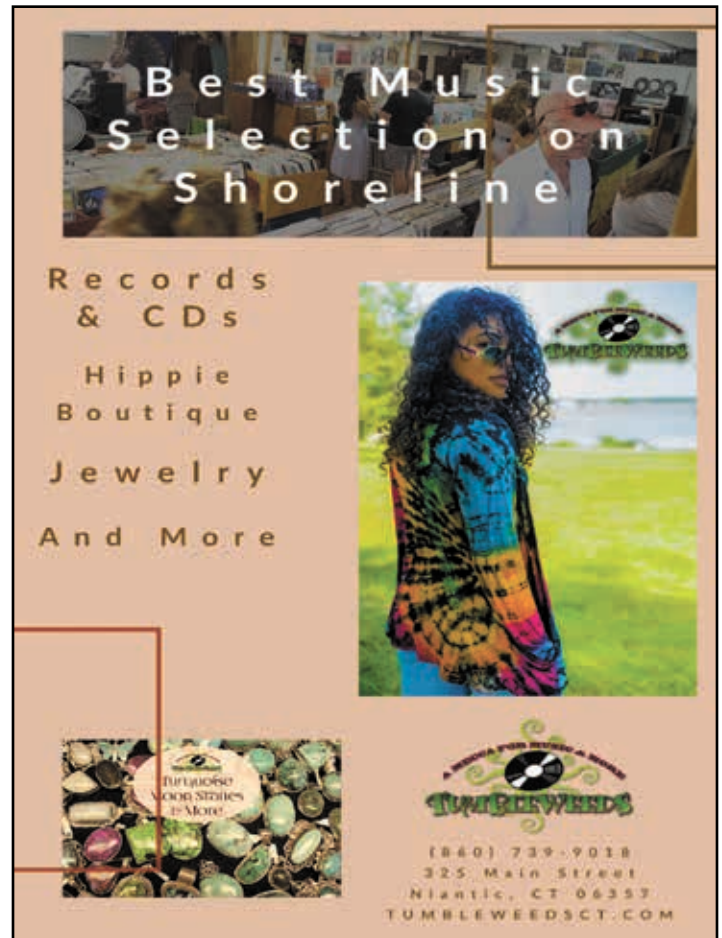
Rex Rutkoski, based in the Pittsburgh suburbs of Freeport Pa. is a regional, national and international freelance writer who has been covering music, among other subjects, since the 1960s. His daughter and grandchildren reside in New England. He can be reached at rexrutkoski@gmail.com)



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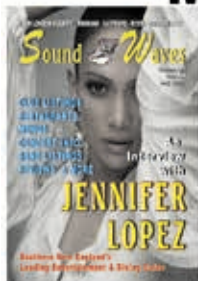
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fallfest

September 16-18, 2022

Friday 5-11pm • Saturday 11-11pm • Sunday 11-5pm
at Misquamicut State Beach

Concerts

Don't miss a beat!

Friday, Sept 16



JEFF SLATE AND FRIENDS
Completely Destroyed
Crybaby Creek

Saturday, Sept 17



ONE SWIFT KICK
Bees Delux
Professor Harp
British Legends
Merchants of Cool

Sunday, Sept 18

John Batdorf
Caswell & the Peel N Eat All Star Band
Steve Daggett

Rockwell Amusements

A world class carnival featuring
spectacular rides, carnival games
and panoramic views of Block
Island from the Ferris wheel.

It's family fun for all ages!

Classic Car Show

Sunday 11-3

Food Truck Rodeo

Live ALL Weekend

Non stop family entertainment

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Atlantic Beach Park
Two Little Fish • Cold Stone Creamery
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Towns of Westerly Public Works Department

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FOREVER YOUNG Oasis Room

SAT., SEPTEMBER 10, 2022 | 8PM

A Tribute to the Music of Neil Young

ONE NIGHT OF QUEEN

Performed by Gary Mullen & The Works

SUN., SEPTEMBER 11, 2022 | 7 PM

A spectacular live concert, recreating the look, sound, pomp and showmanship of one of the greatest rock bands of all time.

Sponsored by Nutmeg Building & Remodeling

THE CARLEANS Oasis Room

On Stage In the Oasis Room

SAT., SEPTEMBER 17, 2022 | 8PM

Join us for their mix of New Orleans funk, bluegrass, reggae, and Texas folk.

Sponsored by the Michalowski Family

I KNOW THIS MUCH IS TRUE + 3

WED - FRI., SEPTEMBER 21 - 23, 2022 | 7 PM

The HBO 6-part movie on the giant screen of the Garde Theater. Hosted live by its creators Novelist Wally Lamb, Actor Mark Ruffalo and Director Derek Cianfrance.

OLD CROW MEDICINE SHOW

PAINT THIS TOWN Tour 2022

with special guests Never Come Down

SAT., SEPT 24, 2022 | 8 PM

The Grammy Award-winning Americana folk/bluegrass string band, Old Crow Medicine Show makes their Garde debut.

MANHATTAN SHORT

SUN., OCTOBER 2, 2022 | 3PM

The only film festival of its kind where you are the judge with audiences around the world during a one-week period choosing the Best Short Film and Best Actor awards. These are movies you can only see on the giant screen!

HOLDING SPACE FOR EACH OTHER NL's LGBTQ+ Community

TUES., OCTOBER 11, 2022 | 7PM

An oral history documentary of local activities, bars, politics, and organizations from the 1960's to today.

SPEED DATING LIVE!

On stage! - Oasis Room

FRI., OCTOBER 14, 2022 | 8PM

Join us (again) as we cheer on while strangers "speed date" live on stage for love and prizes.

THE NEXT BIG THING!

KARAOKE COMPETITION

FRI., OCTOBER 28, 2022 | 7PM

Do you have what it takes to take the historic Garde Arts Center Stage?

THE MACHINE Performing Pink Floyd

SAT., OCTOBER 29, 2022 | 8PM

America's premier Pink Floyd show for more than 30 years

LINDSEY BUCKINGHAM

THUR., NOV. 10, 2022 | 8PM

One of the most inventive and electrifying musicians of his generation returns to The Garde for a great night of music.

AN AWAKENING FOUNDATION EVENT **MICHAEL W. SMITH**

The Way Maker Tour

SAT., NOV 12, 2022 | 7 PM

Join Michael W. Smith and his special guest Jon Reddick for an unforgettable night of music and worship.

DISNEY'S WINNIE THE POOH

The New Musical Stage Adaptation

SUN., MARCH 12, 2023 | 3PM

For full calendar listing:
www.gardearts.org



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non-profit center for
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film & education*

VOLUNTEER OPPORTUNITIES

As a community-supported non-profit organization, the Garde welcomes the participation of talented folks who lend their time and skills in support of programs, projects, and staff. *If you have any questions, please contact volunteer@gardearts.org*

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