

Sound Waves

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Volume 33
Issue 5
May 2023

Plus

- JOE BONAMASSA
- MICHELLE MALONE
- CAROLYN BRODGINSKI
- ROBBIE FULKS
- ALLY VENABLE

**An
Interview
with**

LAUREN ANDERSON

Tributes to:

HARRY BELAFONTE

AHMAD JAMAL

1990



2023

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Cover Photo by Scott Lukes
Story Photo by Dennis Gatz

Dear Readers,

The weather is warming up and places are gearing for the summer! This year the summer looks to be a good one. People are finally over the Covid isolation and are getting out there. So check out what this area has to offer within these pages and enjoy! Be sure to tell our advertisers that you saw their ad here. It's because of them that this is a free publication.

Speaking of advertisers. I have been running into possible clients saying that print is dead. They read everything online. Most if not all of these folks consider Sound Waves print. But our online version does over 25,000 readers per month! I point out this fact, but it's still a struggle. I'd like to hear from you on what you think about this and possible solutions to this wall I am hitting.

Sound Waves Magazine is celebrating 33 years of publication. Recently I have been putting my back issues on Ebay. I saved at least 20 issues of every month. That's a lot of storage space! Thanks Brother :) We had some great interviews over the years!

Till Next Month

David Pottie ~ Publisher

2 SOUND WAVES

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Sound Waves

May 2023

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A LEGENDARY ARTIST PASSES, BUT HIS INFLUENCE REMAINS HISTORIC

By Rex Rutkoski

"I've really had the best of it," Harry Belafonte said as he reflected on his career in my interview with him in 1979.

He was only 52 at the time, but, in a multi-faceted career, had already recorded more than 30 albums and established himself as a movie and Broadway star and producer, a television performer and producer and as a passionate advocate for human and civil rights. Emmy, Grammy, Oscar and Tony awards,

The Emmy, Grammy, Oscar and Tony awards recipient remained an activist into his 90s, dying April 25 at 96 of congestive heart failure.

He had helped make folk singing an international art form, taking the age-old stories and music of minstrels, troubadours and others and dramatically interpreting them for today.

Some referred to him as "the true musical historian of our times."

His first calypso album ("Calypso") is credited with sparking the international calypso craze in 1955 and helping to focus attention on the musical heritage of the Caribbean. It was the first LP in history to sell more than one million copies.

He had his first chart record in the fall of 1956 with the Calypso-flavored "Jamaica Farewell," following that in January of 1957 with his giant "Day-O, the Banana Boat song."

"To be my own man and be loved around the world and all this right out of Harlem and a drop-out from school, the audiences all over the world have been quite giving to me. I stood up against the war in Vietnam, against racism, against a lot of things and the audiences have never abandoned me."

NO COMPROMISES

He did not compromise his feelings about what he believed in, he added. "The people were aware and very supportive. I don't think a performing artist can ask for very much more."

That fact, plus "my association with Dr. (Martin Luther) King and our deep friendship and my ability to have worked with him in those years," Belafonte cited as having been his most satisfying accomplishments at that time.

I asked him if he felt it was an artist's duty to use his or her name to help others beyond the field of entertainment?

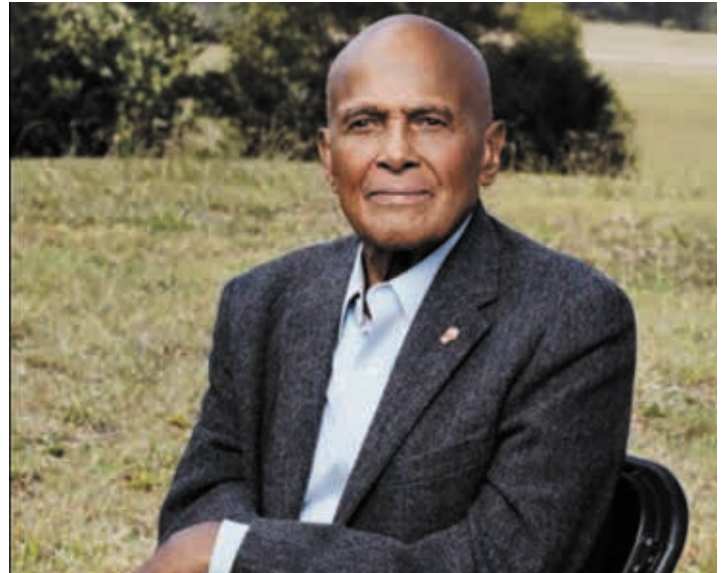
He was quick with a response.

"I believe the artist has that right," he assured. "A lot of people will say, 'What are you getting in politics for? That's an unfair use of your platform.' But hell, when Three Mile Island goes, where do the singers go? Do we have a special place? I was just as affected by it as everybody else. It's certainly our right to do that. Since we have that platform, we should also exercise the responsibility to use that right. Nixon has no more right to America than I do, and I have been much more honorable to my commitment to my country than he has to his. After all, I never met an artist who started a war."

CIVIL RIGHTS MARCHES

Belafonte united the cultural elements behind the civil rights marches in Selma and Montgomery, Ala., and the freedom march in Washington, D.C., in 1963.

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He has been chairman of the Martin Luther King Jr. Memorial Fund, was the first member of the entertainment industry on the advisory committee of the Peace Corps and has opened new cultural exchanges with the emerging African nations.

It was important to him, he said, to stress an international content and spirit in his work.

"Yes, I always felt the international character was terribly important. America is made up of nothing but a series of internationals: African-American, German-American, Italian-American, etc. If I could use my platform to reflect some of the beauty in the cultures that make up all of us, I would be fulfilling a theme in my life: man coming together, the humanity of it all."

In the beginning there was some resistance, he said, but it didn't last very long.

"After 'Hava Nagila' became such a big song, then I did the West Indian material which introduced Caribbean music in a very intense way into the American musical stream. We're still around and still doing it."

Did he sense that, in 1979, there were still a lot of people in America who were too limited in their tastes, who perhaps still were not ready to accept an international approach?

Belafonte: "I think that is true of the American character. I think we are highly insulated in terms of our knowledge of the world in general. It's a shame we have to find out about other parts in such harsh circumstances, that we have got to begin to compromise and yield and comprise more."

BREAKING THE BARRIER

"Almost everywhere in the world there is an openness and willingness to embrace and accept what America has to offer, yet in the United States we have not ever really, truly embraced the best of the Italian or French singers. You'll find people more willing to accept the international experience who move in classical circles, opera for example. But in the pop field of music the American community is highly resistant to that. Some of the (foreign) artists who come in to the United States hit their heads against a stone wall to try to break the barrier."

Belafonte said that several factors led to his interest in study-

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MUSIC NOTES

“Cimarron 615’s Pickin’ Up The Pieces”

By Mark T. Gould

The death of Poco legend Rusty Young two years ago was a terrible loss for his family and friends, as well as, to a far lesser degree, his fans.

And it was heartbreaking, too, for his former band members who reveled in his musicianship, friendship and generosity.

But out of their grief has risen a new band, Cimarron 615 (named after Rusty’s masterpiece, “Rose of Cimarron,” and the area code for Nashville, where most of them live), that, while embracing the beauty and passion of Poco is, true to its members, creating something new and fresh.

Their first album, “Brand New Distance,” just released on Blue Elan Records, is a brilliant representation of those dichotomies, with incredible songwriting, stellar musicianship, and just out of this world singing (how does four or even five-part harmony strike you?), and, perhaps most crucially, a democratic outlook among five stellar talents that most other bands only wish could be part of their, well, legacy.

Speaking of legacy, how about two multi-talented, multi-instrumentalists, Tom Hampton (who was the last Poco member to ‘live in the band’) on guitar, lap steel, steel guitar, mandolin, and banjo; and Michael Webb, on guitar, mandolin, accordion, bass, and keyboards. Add to that Jack Sundrud on guitar and bass; Bill Lloyd (yes, Foster & Lloyd fans, that Bill Lloyd) with, for my money, one of the most underrated yet great guitar playing anywhere; and Rick Lonow (who co-wrote one of Poco’s biggest hits, “Call It Love”), on drums.

Cimarron 615 rises from the ashes of Poco, but in its creation lies a new and different sound.

“There’ll always be a sense of unfinished business there, absolutely, and



that’s likely more my cross to bear than anyone else’s,” Hampton told me about the end of Poco. “This was pretty final...up until the new band evolved from the old.”

“I’d like to think Rusty would be proud of what we’ve put together,” Sundrud added. “Rusty and Poco helped to define a whole genre, and we’re all steeped in this music. I think people will re-



spond to the energy and the varied influences we’ve brought to this album.”

The band’s first single, “High Lonesome Stranger,” co-written by Lonow, echoes both the sound and the feeling of Poco, but, again, true to Cimarron 615’s mission, offers an introduction to a fresh, new sound.

“We can’t run from who we are,” Hampton said. “We put ‘High Lonesome Stranger’ at the top of the record as a declaration to let folks know that. Ultimately, I hope they look at the record like they would a visit from an old

friend who shows up with some new stories to tell.”

To call the project a Poco clone would be a terrible disservice to Cimarron 615.

Sure, as Hampton says, it would be impossible for five guys who lived, breathed and performed Poco not to take something from that into a new band.

But, Cimarron 615’s real strength is that all five members built on that, stayed true to it, but ultimately moved away from it, in, to my ears, a positive, exciting new direction.

“Playing with Rusty was one of those special things,” Lloyd told me. “I think anytime you interact with someone who loomed large in your own record collection, there’s still a trace of ‘fandom’ that lingers no matter how long you get to play together.

“I don’t see Cimarron 615 so much as a continuation of the years I spent with Rusty. Inspired by him? Definitely yes. But it’s a new band,” he added. “Five members. Five songwriters. Trying to create something new with more of an eye on the future than the past.

“(The record company) asked for us all to contribute two songs each. That keeps the process very democratic, even though we all agreed the songwriter should have final say over how their song gets represented,” Lloyd said. “I see it as a ‘White Album’ situation where The Beatles were all bringing in their separate songs, but when you listen to that album, it’s still a band.

“We got to discover a new band sound in that process. Our vocal harmonies are one big aspect of that” he added. “Like the rug in ‘The Big Lebowski,’ it really ties the room together. I think the vocal harmonies is where the Poco sound comes into play.”

The band has played a few gigs around its Nashville base, and an album-release showcase at the legendary Roxy in West Hollywood. And, in speaking with them, it is clear that they want to take Cimarron 615 on the road, the place, ironically, where Poco made its bones.

“My hope is that we just get out there and play this music,” Sundrud said. “I think people will respond to the energy and the varied influences we’ve brought to this album.”

And, with their mentor, their friend,

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and their former band mate still inspiring them.
 "There is no Cimarron 615 without Rusty Young," Hampton said.

A legend?

Yes.

And a new, glorious sound?

Definitely.



In my April tribute to the late David Lindley, I inadvertently, through my own editing error (read: stupidity) neglected to credit the New York Times for its outstanding Lindley obituary. The mistake was all mine, and I apologize to the Old Gray Lady, and I sincerely thank an eagle-eyed reader for catching it.



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23 Ricky Miller & Ken 5-8pm	26 Fake Experience Trio 6-9pm
30 James Harris 5-8pm	2 Woolite Duo 6-9pm



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Thursday 18th **JAMES DESALVO** 1pm

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Sunday 21st **MARK FLYNN** 1pm

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Wednesday 31st **JOHN SAGE** 1pm

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GRAMMA'S ATTIC REVUE

"Carolyn Brodinski The Cat Came Back"

By Gramma

Carolyn Brodinski was born at Yale New Haven Hospital and grew up in West Haven. Her home environment was a typical Italian American family. She had older brother and sister, and they all use to play outside a lot as many of us in my age group did. One of her not fondest memories was when she was in kindergarten, she walked into a bee's nest with a dress on and got bee stings all over her body, i.e., a bad memory. However, she has good memories of her youth such as her mom making that Italian sauce every Sunday and the family hanging out together on Sunday afternoons. Carolyn feels as if she had a normal upbringing. Musically, Her mom played that piano, but her musical talent ended there. Carolyn says that her mom sang like Edith Bunker. Carolyn's maternal grandfather was a fabulous piano player, and her paternal grandfather was a mandolin player. She wishes that she had recordings of her grandfather playing the mandolin.

Carolyn remembers the day that the piano was delivered to their home. She was coming home from school and saw the piano truck backing up to her home, threw her lunchbox and ran home to the piano. She was in the first grade when that piano was delivered. Both her sister and she started piano lessons; however, it wasn't long before Carolyn realized that she didn't like playing piano, but she loved to sing. When she was in the third grade her mom started dragging her and her sister out to perform. When she was in fifth grade her grandfather gave them a guitar. Carolyn started self-teaching herself to play and the first song that she played was "The Cat Came Back".

During this time her sister started



playing folk music such as "The Eve of Destruction". Carolyn discovered James Taylor and fell in love with the simple styling of folk music. James Taylor was her favorite guitar player, but she also found inspiration in the sad ballads of Neil Young, John Denver, Joan Baez and Linda Ronstadt. She claims that Joni Mitchell was on the side of her musical radar, however she didn't feel as if she could sing that way.

When Carolyn was twenty, she got involved with her first band. She found that it was more fun to sing with a band. Her boyfriend at that time loved that poetry by William Butler Yeats, especially one called The Lake Isle Innisfree. That became that name of her first band. At that time people were saying that Carolyn had sort of an Irish lilt to her voice. This duo was great at harmonizing together and her band mate Debbie could play guitar better than her. It was during this time that Carolyn introduced Debbie to Dianna and the three of them started making beautiful music together. Because Dianna was a theater major, she brought new dynamics to the stage and the energy of the band changed. These three played together off and on for about five years into their mid-twenties.

Then Carolyn had children.... Although she stopped playing out the

music never stopped for her. She would play and sing to her children every night. You might ask what the children's favorite and most asked for song was... of course it was "The Cat Came Back".

In 2004 Carolyn started doing music publicly again, starting by singing in the choir in her church. By 2011 she was going out to open mics and playing out on a regular basis. At this time the only instrument that she was playing was her guitar. It was also in 2011 that she got together with her band called Seat of Our Pants(SOOP). This band is still together today and will be playing Friday Night Folk at All Souls UU Church in the 2023-2024 season in May.

Although Carolyn has played solo at many open mics, she does not feel confident in herself and has really enjoyed playing with SOOP. She felt that she could bring more to the dimensions of the band, so she started playing and exploring new instruments. She now plays six instruments, The guitar, harp, dulcimer, the banjammer, the mandolin and the ukulele. She is in a Bluegrass choir in her church playing the mandolin and usually brings at least three of



her instruments to her gigs.

It was the Dulcimer that opened and exploded into a whole new world of music for Carolyn. She has now written and published a song book for the Mountain Dulcimer that is full of old ballads that span the centuries. This book can be acquired at www.carolyn-brodinski.com in both digital and hard copy form Carolyn keeps her love

for music going in her career also . She is a Certified Therapeutic Musician that until covid hit brought music to the bedsides of patients on all the units at St. Francis Hospital. Today she is still bringing music to people . She plays at a Memory Care Facility in Plantsville , is on a care team at her church and brings music to people in their homes and has played many memorial services. Even with all this experience Carolyn was still feeling a bit unconfident in her ability to entertain.

Then a few weeks ago I had that opportunity to invite Carolyn to play on GRAMMAS ATTIC MUSIC REVUE. It was an amazing hour of music and conversation. That show can be seen on YouTube /Gramma'sAtticMusicRevue. Now Carolyn is feeling better about playing solo and believes that she has some interesting things to offer with her assortment of instruments and the stories that go with them although she is being very selective about where she chooses to play. She likes to play for a listening audience and as a healer and wants to continue to bring that gift to the world.

In 2017 Carolyn wrote a song about her experience at the hospital. It is called HANDS. In 2020 she worked with award-winning videographer, Jeff Teitler to create a music video. This video won an award, this is the link to see that video: <https://www.youtube.com/watch?v=PeWxFzoDiRs&t=1s>

The SOOP website is SeatOfOurPantsMusic.com, and you can find all the band dates and booking information there.

Carolyn can be seen at these upcoming dates:

May 7th 4:00pm Breadbox Folk Theater opening for the amazing Leslie Mendelson

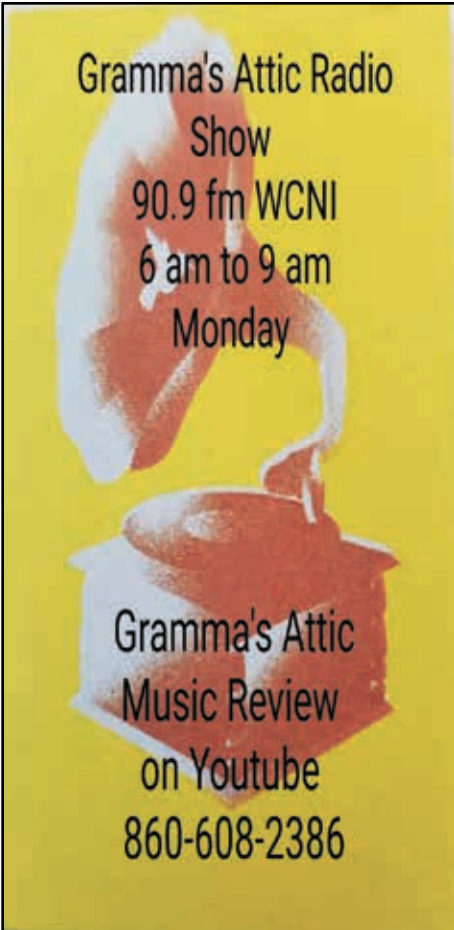
June 1st 7:00pm Playing Harp at Clintons First Thursdays at the Clinton Art Gallery

June 3rd 4:00pm Portland Quarry Celebration Day

June 22-24 Artist in Residence at Sky Valley Dulcimer Retreat

I hope that you are all enjoying the start of the warm weather season. Please stay safe and healthy. Get out there and support live local Arts and music.

See you all next month.



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BAND DATES

THE CARTELLS

6 - Golf Club, Avon, CT 6-10pm
12 - Rocks 21, Mystic, CT 7-10pm
20 - Bill's Seafood, Westbrook, CT 7:30-10:30pm
24 - Knickerbocker, Westerly, RI 7-10:30pm
27,29 - Maugle Sierra, Ledyard, CT 3-6pm

CHRISTOPHER JOHN

2 - 110 Grill, Canton, CT 5-8
4,26 - Village Pizza, Preston, CT 8-11
5,19 - Fornarelli's, Colchester, CT 8-11
6 - Glendale Grill, Easthampton, MA 6-10
11,27 - Rosy Tomorrow's, Danbury, CT 6-9
12 - Friar Tucks, Mystic, CT 9:30-12:30
13 - Bidwell Tavern, Coventry, CT 8-11
20 - Arrigoni Winery, Portland, CT 1:30-5:30
20 - Stumble Inne, Old Lyme, CT 7-10
25 - Carmines, E. Hartford, CT 5-8
26 - Rocks 21, Mystic, CT 4-6
29 - The Dublin, E. Hampton, CT 2-6
30 - Shortstop, Westfield, MA 5:30-8:30

DARIK & THE FUNBAGS

3 - Nichols College, Dudley, MA 8pm
12 - Anthony D's, Milford, CT 9pm
13 - Woodbury Brewing, Woodbury, CT 8:30pm
27 - Sonny's, Somers, CT 8pm
28 - Sunset Grille, Watertown, CT 2pm

DOS AMIGOS

2 - Angie's, Mystic, CT 5-8pm
5 - Thirsty Beaver, Westerly, RI 7-10pm
19 - Wood River Inn, Wyoming, RI 7-10pm

Dr. G & THE BELIEVERS

5 - La Luna, New London, CT
26 - Filomena's, Waterford, CT
28 - Narragansett Cafe, Narragansett, RI 4-7pm

EIGHT TO THE BAR

6 - N.E. Carousel, Bristol, CT 5:30-10:30pm

FAKE EXPERIENCE TRIO

20 - Stonington Vineyards, Stonington, CT 1-4pm

THE FAKE EXPERIENCE

26 - Angie's, Mystic, CT 7-10pm

10 SOUND WAVES

F & BLUES BAND

6 - The Barn, Groton, CT 8-11
13 - Witchmeadow, Salem, CT 7-10
19 - La Luna, New London, CT 6:30-9:30
21 - American Legion, Montville, CT 3-7
27 - Sneekers, Groton, CT 8-11

GLAUCOMA SUSPECT

6 - Brick & Basil, Norwich, CT 5pm
13 - Spring Fest, Westerly, RI 2pm

JAMES HARRIS

3,10,12,17,24,29,31 - Daniel Packer, Mystic, CT 9pm
5,26 - Gino's, Mystic, CT 8pm
12 - Rocks 21, Mystic, CT 4pm
18 - Village Pizza, Preston, CT 7pm
19 - Friar Tucks, Mystic, CT 9pm
25 - Dragonfly Center, Stonington, CT 5pm
29 - Maugle Sierra, Ledyard, CT 3pm
30 - Angie's, Mystic, CT 5pm

MYSTIC PROPHETS

12 - Sneekers Cafe, Groton, CT 5-11pm
27 - KOA Campground, N. Stonington, CT 4-7pm
29 - Taylor Brooke Brewery, Woodstock, CT 1-4pm

NICK BOSSE

6 - Proof 22, Plymouth, MA 9-12am
11 - Filomena's, Waterford, CT 6-8pm
12 - The Barn, Groton, CT 8-11pm
13 - The Black Oak, Coventry, RI 7-10pm
19 - Tamarack Lodge, Voluntown, CT 6:30-9:30pm
20 - Rathskeller, Charlestown, RI 8-11pm
23 - Olde Theater Diner, Coventry, RI 8-10pm
25 - Shunock Brewery, N. Stonington, CT 6-9pm
27 - Tamarack Country Fest, Voluntown, CT Noon

RAMBLIN' DAN STEVENS

2,9,16,23,30 - Nightingale's, Old Lyme, CT, 6-8
7 - High Nine Brewing, Deep River, CT, 3pm
8 - Welles Turner Library, Glastonbury, CT 6:30pm
14 - Meadows, Essex, CT 4pm
19 - Bidwell Tavern, Coventry, CT 8pm
20 - Dragonfly, Bethel, CT 7pm
21 - Notch8, Bethel, CT noon
25 - Hops On The Hill, S. Glastonbury, CT 4:30pm
27 - Daniel Packer, Mystic, CT 9pm
28 - Shunock Brewery, N. Stonington, CT 4:30pm

RED LIGHT

5 - The Crossing, Putnam, CT 9pm
6 - Rosalini's, Pawcatuck, CT 7pm
12 - MGM Lounge, Springfield, MA 8pm
13 - Music Lady, Plainfield, CT 9pm
19 - Sneekers, Groton, CT 8pm
27 - Odetah, Bozrah, CT 7pm
28 - City Dock, New London, CT 4pm

RICKIE LOUISE MILLER

3 - Chew & Brew, Jewett City, CT 6:30pm
4,11 - Blue Duck, New London, CT 6pm
6 - Tuskers, New London, CT 6pm
7 - Small Batch Cellars, N. Haven, CT 2pm
18 - Rocks 21, Mystic, CT 5:30pm

19 - Rathskeller, Charlestown, RI 7pm
23 - Angie's, Mystic, CT 5pm
26 - Knickerbocker, Westerly, RI 9pm
27 - Mohegan Sun, Uncasville, CT 8pm
28 - Paradise Hills Winery, Wallingford, CT 2pm
31 - Chapter One, Mystic, CT 5pm

SHAME DAN SCANDAL

19 - Dan's Place, W. Greenwich, RI 8:30pm
25 - Tap Room, Westerly, RI 8pm

SUBLIMINALS

5,9,12,16,19,23,26,30 - Port of Call, Mystic, CT 8pm
6 - Stomping Ground, Putnam, CT 8pmS

SUNDAY GRAVY

5 - Stick n Fin, Westerly, RI 7pm
12 - Steak Loft, Mystic, CT 7pm
20 - Sneekers, Groton, CT 8pm

TSC ACOUSTIC

5 - Public House, Niantic CT 6:30-8:30pm
14 - Ridge Vineyard, Preston, CT 12-3pm

Mail Listings to the magazine or
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Fri - May 19 - Nick Bosse
([NickBosse.com](https://www.nickbosse.com))

Fri - May 26 - Bobby "Ramblin Man" Maurer
([Facebook.com/BobbyRamblin.ManMaurer](https://www.facebook.com/BobbyRamblin.ManMaurer))

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LAUREN ANDERSON

By Ali Kaufman

As exciting as it is to interview well know musicians, there is something special about sharing the story of an artist on the cusp of national recognition. Lauren Anderson is a formidable talent with a strength to her voice that commands attention, a stage presence that keeps you captivated and energy that leaves you wanting more. My hope is that Sound Waves is about to introduce you to a new favorite and if you are already a fan, read on, you might just be a bigger one by the end of this story.

Music has been ever-present in Lauren's life, she is clearly genetically blessed but her gifts were nurtured by a family that filled their home with joyful noise. Lauren's Grandfather on her Mother's side was in a Barbershop Quartet for many years, her Father's Mother played the piano by ear. "Music was everywhere," Lauren said, she went on to share the sweet imagery of her Dad turning up the music to call the family to dinner where a dance party usually ensued before sitting down.

Lauren began with classic training on the piano, she already knew in her heart that she was a singer but learning piano first was cementing a foundation that she continues to build on. Piano helped her transition to the guitar, it is also a tool she uses when creating new songs or searching for a chord. "Singing was always my main thing. I wanted to get into any choir I could fit into my schedule", Lauren went on to say, "In 8th grade choir they made me an alto which taught me how to harmonize. I am grateful for that, it helped me learn to blend in my voice". Which I am sure wasn't easy

with the standout pipes Lauren possesses. "I've always been drawn to the big female voices, Lauren Hill, Pointer Sisters, Etta James, Susan Tedeschi, I heard them and just knew that is what I wanted to do" Lauren said with conviction.

Lauren went on to study voice in High School, classical was offered so that is what she dove into. While her love for soul, pop and rock hadn't waived, she spent 4 years training in opera and acquiring skills that would serve her well going forward. Power, use of the diaphragm, breathing correctly are some of the skills that she has culled, she still uses classical warm ups on the way to gigs. Lauren added, "the training also instilled in me that no matter how advanced you are, everyone needs a tune up from time to time. It's given me the tools to be able to ask for help, take a lesson and refresh."

Lauren continued her education by enrolling into the music program at Augustana College in Illinois and continued her concentration in Opera, while she loved the craft, she shared with me a defining moment, "I was with a group of other students emersed in the Opera program when I felt out of place...like I just did not fit. While I love Opera, I didn't feel I had much to add to the conversation. I wanted to talk about Aretha, Son House and Muddy." Lauren's tenacious spirit spurred her on to complete college with a B.S. in Music and the knowledge that her path was headed in a different direction. Next stop, The University of Kansas where she earned her masters degree in Music Therapy and went on to work as a therapist for years in a pediatric unit as well as at a school for at risk youth in Kansas City.

I found this fascinating and wanted to know how her work as a therapist shaped her personally as well as professionally, "I always wanted to perform, I am not sure I had the confidence starting out but going to school for Music Therapy helped me a lot with that. I learned how to meet people

The Independent Blues Awards saw voting that surpassed anything they had seen before, which to me, makes Lauren's win for Best New Artist in 2022 all the more sweet.

where their energy is. I still to this day like to curate a show in a way that allows the audience members to engage, I want to give them a place to go to feel what they need to feel in a rock and roll kind of way." Lauren answered and regarding performing live, she went on to say, "It is a skill I have worked hard on, I get a lot of joy out of performing live, I'm glad I pushed through the fear."

Lauren put out her first EP in 2014, Do & Hope, was her foray into recording, the title says it all and is a nod to her Grandad's motto, "Just do it and hope it turns out ok. Why not give it a shot?". This work was followed up by the 2015 release of her full length CD titled, Truly Me, consisting of 14 original tunes. That is the same year that Lauren won Female Vocalist of the Year at the Midwest Music Awards, of that she says, "I had just released Truly Me and was starting to get out on the road, it was an exciting time. I got to play the award show to a full house at an incredible theater in Kansas City. It was a thrill to be on the bill with so many beautiful voices. I got up to give my thank you speech and felt like I was on cloud 9, it was such an honor!"

The album was quickly followed up by 2 singles and a video that Lauren recorded at the famed Ocean Way Nashville Studios while she was still living in Kansas City. The time spent in Nashville helped her find the energy she was looking for and she made the jump in 2017 to living full time in Nashville. Of Nashville she says, "to no one's surprise, there is A LOT of talent in Nashville, it can feel cliquey as well as collaborative. It's about finding your people. It is definitely a town that keeps you motivated, Nashville has been a really good move for me."

Fast forward to Lauren's 2021 offering, Love on the Rocks which is the album that led me to discover her, 9 tracks with one titled, Back to Chicago featuring Mike Zito, of that album Lauren said, "This was an exciting release for me, I felt that I was finally making some forward motion but also felt the need to keep the momentum rolling. That is, for any artist, a number one priority to capitalize on the upward trajectory." That album debuted at #14 on the Billboard Blues Chart, #4 on Roots Music Report and #21 on the NACC Blues Chart.

The Independent Blues Awards saw voting that surpassed anything they had seen before, which to me, makes Lauren's win for Best New Artist in 2022 all the more sweet. In September of the same year, Lauren released her latest and third

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full length album, *Burn it all Down* to a growing fanbase. Special guest appearances by Albert Castiglia on *Zombie Blues* and John Salaway on *Hit the Spot* added shine to an already brilliant project. I asked about the collaborations and what they meant to her, Lauren's answer exuded gratitude both personally as well as professionally, "They've been incredibly supportive for me, even though their careers are much further along than mine, they always make time for me. Mike Zito could have easily just not responded when I reached out but instead he sent me a track, I was amazed, it was very generous of him. Albert has wonderful advice, as does his wife Michelle who does a lot of promotion, they have been so supportive and giving of their time." Lauren went on to say, "Both Mike and Albert have been so inspirational, they are not traditional blues but they have created such a name for themselves on the blues scene. I look at that as a path I would like to go down. It is also a good reminder, never forget that everyone needs help, no matter where you are in life, I hope to be able to pay that forward."

There have been some high profile artists like Ana Popovic that Lauren has opened for, Beth Hart is another. Having interviewed Beth Hart myself, knowing her power and presence, I had to ask about the experience, "I am a big fan of Beth's, I got to sit up in the side rafters for her set, just me, looking down on the stage. I could see the crowd reacting to her, I watched the whole show from there, just soaking up everything that is so magical about Beth Hart. I would love to collaborate with her, hope to open again!"

While the vast majority of Lauren's catalog is made up of original songs, she is no stranger to covering other artists material, in particular I asked her about one she has recorded, Radiohead's *Creep*, her reply, "My favorite songs to cover are the ones I might least expect to gravitate towards. I love how songs morph depending on the singer. I started covering *Creep* when a friend sent me another version of the song done by a female and it captured my attention. I have had it in my set list for years, every time I think about retiring it, I'm reminded of the magic in the air that happens when the audience connects to it. Everyone can relate to feeling like a weirdo or that they don't belong. I'm still not sick of hearing it and from the way the audience sings along, I don't think they are either."

With the busy touring season upon us I asked Lauren about her plans and what she has in store for us next, she started by sharing about an upcoming single, "Definitely in writing mode, I will be back in the studio to cut some singles this year. One of those songs will be a departure from my usual blues mode and a shift to a more country feel!" she says this like she is even surprising herself! "that one will be out this summer, I actually recorded it in studio during the making of *Burn it all Down* but because it was so different it didn't feel like a fit for the album. We hung onto it and it makes me happy, so why not share it? My overall sound is not changing but it's nice to stretch and do something a little different"

Lauren will be doing a short East Coast solo run, closest booking to Connecticut so far would be on May 12 at the Sellersville Theater in PA where she will be on the bill with Roomful of Blues. Lauren also mentioned a few dates she is looking forward to playing with the guys from her original

band, they have now reformed as Cantalope City and will be together again in early June.

Lauren was super kind to let me keep asking questions after she had already given me so much time but I couldn't say good by without asking about her dog who frequently makes appearances on her Instagram feed.

I learned Billy is an irresistible Beagle Mix that is 100% little guard dog and named for the love Lauren has for Billie Holiday. "Does it figure I end up with a dog that sings? What are the odds?!" he really does, check out Lauren Anderson Music on Instagram. Lauren concluded by saying, "I love to bring him on tour when I can. I so admire musicians that find a way to balance home on the road, definitely looking forward to what life has in store but right now Billy and I are pretty happy to be obsessed with each other"

Please visit Laurenandersonmusic.com to learn more and don't forget that buying music and merch via the artists own site or at a show are so important to funding touring!!! Lauren offers some very cool guitar string jewelry that are stand out! You can also find Lauren Anderson on Instagram, Facebook and most streaming services.

I'll see you on WCNI 90.9FM on Tuesday for Morning Mojo!



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LOCAL BEAT

“Relax With Brian and His Tender Fritters On a Well-Deserved Weekend Chill-Fest” By Andrew Kerbs

Looking for nice music to spend a little laid-back night quietly with friends? Look no further than guitarist Brain Gore and his Tender Fritters. The Fritters include drummer Will Kerr, bassist Jaime Duquette, country guitarist Landon Elliot and brass and string players Garret Starasinic and Mattia Slundblad (respectively). Angela Strafaci also backs up Brian's vocals on this relaxed folk album with a classic country vibe about stained hoboos and flashy personalities.

The album opens with “Dirty Rotten Driver:” a song about a guy in sloppy dress shirt with stained tie swigging a pint of liquor and nibbling on old cigarettes like a river rat. The band plays a cheesy organ, Landon strums a slide guitar like he's high and the taxi cab fella they sing about conjures up images of the Dad from that old 80s Nick show You Can't Do That on Television: a character in this riverside bar song that Mama never wanted you to know. Brain also strums a meandering rhythm guitar shuffle, reminding the listener not to be scared before going out to pick people up at a bar instead of passing out in the corner after being dropped off by this dirty driver.

The album continues with a looney-tune like “Mellow Lagoon” about dancing and drinking merrily at the beach under the moonlight. The band adds a catchy clap-track which is refreshing addition to the harmonica at the bridge of the song or the pedal steel groove which introduces the song. Brian sounds like Dylan on “Rainy Day Woman” as he reminds the listener that there's no time for gloom or envy on this stoner anthem. “2 Trains” is an appropriate tune for New London with its



loud train tracks. Gore plays a G chord throughout this song with an alternating thumb in the bass and then a repetitive hook of descending notes from G down to D. Drummer Will plays snazzy stoner cymbals which, along with Brain's off-kilter vocals and guitar, create a psychedelic Syd-Barret-like vibe.

“Southern Gal” is about a liquor sipping Southern farmer who likes taking naps on her field and starts out sounding a bit like Radiohead with a more relaxed sounding guitar than ever. Brain holds long sonorous notes on this number in which his guitar croons admiringly about his tomboy gal's sexy braid and dress.

“Fashion Fake Out” is absurdly entertaining beginning with a slow strum then a lazy trumpet whine with a lot of rests in a meter. This song's fashionable protagonist has a nappy haircut, sharp uniform and a megaphone to grab the attention of others. He shows off and puts on airs to draw affection from his audience only to end up in a fight, change his mind and duck behind a curtain to avoid being blamed for escapades by the police as the album segues into the next track. “If the Curtain Falls” starts off scarily with subtle creeping bass, sensitive acoustic and drum brush treatments. Yet the heavy weight on this show-off's shoulders neither buckles him to his knees nor washes him ashore and he eventually breaks free from the

belly of the whale and breathes new life as he dances out into the day cause “judgement ain't that scary.”

The EP closes with the choppy and optimistic-sounding “Laundry Day Blues” about a controlling partner giving the singer static then shaking and spinning him around before hanging him up on the line in the closet (like a skeleton). This could be interpreted either as an abusively controlling relationship or about Brian hiding something about himself (perhaps a skeleton in his own closet). Too broke to clean his underwear, the singer must sadly stoop to his preppy housemate to iron the wrinkles out of him. Could this proud, slick and dry cleaned partner flash the same suits in front of the mirror as the fashionable fellow who cowered away from the cops backstage. . hiding the fearful insecurity and emptiness behind his eyes like the man behind the curtain? Brian may be strapped for laundry cash and may not look flashy but he's a genuine dude with no wrinkly eyes to hide. I guess well have to wait for another of the Fritters' follow-up albums to see where he takes this concept set.

Perhaps I over analyzed this simple CD but whether you get as philosophical as me or whether you're just chilling on the weekend with a few friends, put on the Tender Fritters' latest EP and pass the pipe and craft beer.

A vertical rectangular advertisement with a black background and yellow lightning bolts. At the top, it says "www.kenserio.com Presents" in yellow. Below that, "Live 24/7 on the air" in white. Then "Fusion ~ Progressive Rock & Jazz" in white. In the center is a green square with a black outline of a tree and the words "STRIPPING TREE MUSIC" below it. Below the green square, "JAZZ & FUSION RADIO" is written in large, bold, yellow letters. At the bottom, a red box contains the text "Tune to http://s7.vocast.com:10156/stream" in white. Below the red box, "Radio Like No Other!!" is written in yellow. At the very bottom, "www.swaves.com" is written in white.



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7.22 - **Karaoke** 8pm

8.12 - **80s Party** 8pm

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BAR FLY JOURNALS

By Stephanie Shawn

Hello, my sweet BarFlies! What a difference some sun and warm temps make! Headed out with the Girls to celebrate MISS TERRY'S Birthday and the birth of our new babies, handsome GIANNI and LUCA! Beautiful boys!

We (the lovely ladies from COCO'S SALON) decided to dine at MYSTIC PIZZA 2 after a long argument with RACHEL. She was busy anyways;) Was so delicious, I had RICKY go down and get me MYSTIC LOVE SALAD and CHEESY GARLIC BREAD again the next night!



So, lots going on in the ROSALINI'S World. Heading out for BACK IN BLACK as we speak. So. Just got back. Had dinner at LONGO'S first. Meatball salad is da bomb! Spotted KIMBER POPE KETTLETY and her beautiful family. LOIS COFONE, SANDY BLIVEN, DINO TROMBINO, JEANETTE MORRONE VERTENTES, KATE and MARK SYLVA also!



Then went up and met JUVIE, TED, AMY, TODD, TAMI, LARRY, BROOKE, JUSTIN, SAMANTHA, DEAN, DOT, STEVE, RYAN (HAPPY 30TH!) CHLOE, NICK, SAM, MICHELLE and many more at the BACK IN BLACK Show!

The band was pretty damn good. They are not the DIRTY DEEDS Band that we have been following for years, but a strong voice, the angus dress up look and the AC/DC catalog made for a fantastic night! Love me some ROSALINI'S!

And check out BOBBY CHRISTINA'S CARAVAN with amazing acts every Sunday at CC OBRIEN'S, including SAM GENTILE, SUGAR RAY and LISA MARIE!



SNEEKERS has a fantastic menu and musical line up also this month including ETHAN CASH! Oh! And ANN BUONOCORE and friends were spotted at the LIGHTHOUSE INN dancing to the music of the legendary CARTELS! Spring is in the air! Get out and support your local businesses!

PHIL D. DIORIO has been Rock-in' Thursday nights at the HANDLE-BAR CAFE with Miss CYLVER CEA And Miss TINAMARIE T TURANO has rebounded like the fabulous woman she is and was spotted at several FOXWOODS GRAND THEATER Concerts, including BUSH and CLINT BLACK! You go, girl!

DAN WATSON announced his Summer Skedj with a limited number of Shows at MAHOGANY SHOALS so look him up and stop by PAYNE'S for a visit! Not gonna be the same though without CLIFF! And don't ever forget WICKED PEACH! OCEAN MIST in July and YELLOW KITTENS in September. And awesome FLASH JAM 1.0 with JUSTIN ADAMSON!



Romper Stomper Time, baby! Who's another year older and another year better? WADE ROBBINS, JOE COON, MIKE GARDNER, ROCK-STAR BREE!!TALLMADGE!!, BRI-ANGAUDET, ERNIE LOPES, MARK VEILLEUX, BRIAN BRADLEY, TIM BREAUT, CARLY HILDEBRAND, GREG PICCOLO, MARY LOPES URSO, JOANNE HOLLY, CHARLINE DRUMHELLER, AMY FRENCH, BRIAN WATROUS, KELLY EITEL, KEVIN MANZELLA, ALEX DUBACK, TINAMARIE TURANO, MARY SANTOS, JESSICA REYNOLDS, JUSTIN ADAMSON, GEORGE THOMAS, KEN SORENSSEN, MIKE HURD, SHAWN ARSENAULT, JOHN DUGGAN, ERNIE LEWIS, KAREN HENSELEY, BRENDA PECKHAM and Rock Star LUNA ROCHA! Happy Birthday!

Heading to FUSION at the VELVET MILL, MYSTIC DEAD and WOOLY MAMMOTH on the 27th! GUARDIANS OF THE GALAXY 3 at the MYSTIC LUXURY THEATERS. And BUM-

BLELINA sitting Shiva for an ex husband's brother DANNY. Sorry for your loss. And I may have some exciting news for you next month!

Off to OLYMPIA TEA ROOM for lunch in WATCH HILL and yes, I already have my fascinator ready for AL DROUIN and ANN BUONOCORE'S KENTUCKY DERBY PARTY!

Happy Mother's Day to miss DAWN MERSHON and MICHELE MITCHELL and HEATHER! And to all the wonderful Mother's who make this world go round! Love you long time, my sweet Flies!

Ciao for now!!




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5/21 - Cheryl Arena
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5/28 - Klem from NRBQ
Brian Rizuto, Chris Leigh, Bobby Christina, Willy J Laws

Great Blues, No Cover Charge!

DINING OUT

"Sizzling Blues and Tasty Bites in Norwich CT"

By Elizabeth Saede

I discovered a treasure in my quest for affordable, local entertainment, but strong legs are needed to travel up two staircases to enjoy it. I'm at an energetic Wednesday night of live blues music at the Norwich Arts Center, a historic brick building on Broadway in downtown Norwich across from Billy Wilson's. The carefully-restored building features rounded windows, houses two cooperative art galleries on the first floor, and seats up to 100 on the third floor for musical and theatrical performances. The third floor houses the Donald L. Oat Theater.



Intensely personal saxophone and guitar solos boost the infectious sizzle of Anthony Geraci & The Boston Blues All-Stars. The relatable lyrics blend with instrumental genius, sending joyful energy to an appreciative audience. What a spectacular way to energize an otherwise ordinary week.

Anthony Geraci and the Boston Blues All-Stars are nominated this year for the Blues Foundation Band of the Year and are touring to support their album

20 SOUND WAVES



"Blues Called My Name." Per super-fan, Ron Bates, "Anthony Geraci has played piano with or opened for Muddy Waters, B.B. King, Otis Rush, Chuck Berry, Big Joe Turner, and many more." The supremely-talented Grammy-nominated keyboardist and composer, Anthony, has been nominated for 17 Blues Foundation Pinetop Perkins Piano Player of the Year. He won the Pine Top Perkins Piano Player of the Year award in 2021.

Ron Bates produces the Blues on Broadway series at the Oat Theater featuring regional, national, and international talent. He attends the International Blues Challenge in Memphis to identify and book up-and-coming talent. The Oat Theater's niche location between Boston and New York draws phenomenal large-stage talent with connections to well-known names like Jimi Hendrix, Levon Helm, Buddy Guy, Carlos Santana, Barbara Streisand, Marshall Tucker Band, Etta James, Muddy Waters, Sam Cooke, Greg Allman, and many more. Audiences respond enthusiastically to these "side men" who wow from center stage in the intimate setting and exceptional acoustics of the Donald L. Oat Theater. Many of these talented musicians have Grammy and Blues Foundation Awards (the Grammys of the Blues world). It is easy to hear why Anthony has been nominated 17 times for Piano Player of the Year. The talent of all five

2nd Wednesday of each month. Performances have included Mr. Magic, bluesy vocalist Murali Coryell, a guitar battle, and assorted plays. April included a tribute to the music of Sammy Davis Jr. by Cecil Carter. May's schedule features acclaimed singer-songwriter Chris Bergson with Liviu Pop (drums) and Rob Jost (bass). June spotlights local children in The Wizard of Oz. June's Blues on Broadway features legendary keyboardist Bruce Katz.

Quality, affordability, and inclusivity are fundamental to NAC's mission. The art galleries welcome visual artists, and the theater needs more volunteers to operate and expand successfully. Experienced sound and light volunteers are particularly needed to develop and support diverse genres, local acts, and partnerships with the Connecticut Blues Society. The Donald L. Oat Theater and the Norwich Arts Center embody the message that the arts are for everyone.

The Norwich Arts Center's monthly Blues on Broadway series is the state's only theater-based dedicated blues se-



of the musicians on stage is unmistakable and electrifying.

In 1997, Joan Oat, widow of Donald L. Oat, the late owner of the Norwich Bulletin, seeded money for a construction grant from the State of Connecticut to renovate the Norwich Arts Center's (NAC) third-floor theater. The Donald L. Oat Theater hosts live music, theatrical productions, children's classes, and community events. The theater is "home to events that reflect the rich diversity and artistic talents of the community." The website www.NorwichArts.org lists details of upcoming shows, opportunities to volunteer, and links to music videos for upcoming performers.

The Oat Theater has one-night performances on the First Friday of each month and Blues on Broadway on the **www.swaves.com**

ries. This successful series launched in 2018 with Italian musician Liviu Pop, blues guitarist Roberto Morbioli, and Lenny Bradford (bass).

Eighteen wonderful, original songs weave throughout April's theatrical production of *The Crossing: A Musical Journey*. The true story portrays the love, loss, and redemption of a Scottish family in the 1800s as a father and son reunite in America. It is lovely to experience musicians, singers, and actors within world-class musical plays in an intimate theater setting where facial expressions and body language are evident and impactful. In a world of endless screens, *The Oat's* intimate seating provides a personalized experience with incredible talent.

The Donald L. Oat Theater is an all-volunteer 501 (C) (3) non-profit that welcomes diverse volunteers to assist in providing affordable art programming. Events range from \$10-\$25, and individual or family memberships provide a discount while supporting the theater. Highlights from upcoming shows are on the theater's website. www.Norwich-Arts.org.

A friend recommended Ahi tuna salad with ginger dressing at Prime 82 Restaurant & Bar, a few miles from the theater. My guest savored an espresso





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martini as he and I nibbled on fried calamari with deep-fried banana peppers and excellent marinara for dipping. The seared Ahi tuna was delicious, but the veal chop was the real show-stopper. It arrived adorned with wilted spinach and cheese accompanied by asparagus and spinach and cheese risotto. The veal chop was perfectly cooked and tender



with a slightly smoky flavor. Tip: always dine with someone who will share a bite of their food.

Locals flock to this mainstay that features hand-cut steaks, chops, fresh seafood, and classic pasta. The burgers are popular, as is Seafood Prime Pie with a medley of pan-seared shrimp, scallops, cod, & lobster in gorgonzola cream and topped with garlic mashed potatoes. Allow ample time for proper steak and chop preparations; they're worth the wait. If you are in a hurry, order a burger or inquire which food will come quickly. Children may choose from appropriately-sized and priced \$5 pasta, \$7 fish & chips, \$7 burger, and \$7 chicken tenders.

Prime 82 restaurant is at 181 West Town Rd. Norwich, in front of The Marriott Hotel. At the entrance, turn into the parking area to the right. www.Prime82.com

Free parking is near the Norwich Arts Center 62 Broadway (near City Hall), including handicapped access behind the building on Church Street. Check www.NorwichArts.org for details and tickets for upcoming events.

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.

22 SOUND WAVES

AHMAD JAMAL, ONE OF THE GREATEST PIANISTS IN THE HISTORY OF JAZZ, DIES at 92 AT HIS NEW ENGLAND RESIDENCE

(Composer, bandleader and educator Ahmad Jamal, considered one of the greatest pianists in the history of jazz, died April 16 at 92.

He was born in Pittsburgh, Pa., as Frederick Russell Jones, July 2, 1930.

For decades, he was one of the most successful small-group leaders in jazz. He was a National Endowment for the Arts (NEA) Jazz Master and won a Lifetime Achievement Grammy for his contributions to music history. It's said that he bent the genres of classical, modernism, pop and minimalism, embracing both mainstream and avant garde. It was sampled by such hip-hop legends as Common, Nas and De La Soul. The legendary Miles Davis once said that all of his inspiration came from Jamal. (Ahmad Jamal was kind enough to sit for this interview with me in 1986.)



BY REX RUTKOSKI

In the peak years in the 1960s, Ahmad Jamal says if he had wanted to, he could have performed 365 days a year.

Instead, he said "No thanks" to a lot of offers and opened the Alhambra restaurant in Chicago in 1960.

He spent a lot of time there and also became involved in such sideline businesses as lithographing, greeting cards and the import-export field. He found his trio could stay in Chicago jazz rooms for nine months and not have to move.

Jamal worked as a record producer from 1969 to 1972, and did not take any gigs at all. He became involved with housing development projects and did a lot of community work. Then, he regained his taste for touring, a taste which had been dulled from having started out at such a young age.

At 14, he said he was 16, he joined the musicians' union and began touring with the George Hudson Band. He found himself in Chicago in 1948. Later, he grew weary of the pressures of trying to build a reputation, keep a group on the road and fight a battle to get his records properly distributed by those who thought instrumental music would not sell.

These days the acclaimed jazz pianist is still fighting battles, but not so much for himself as for his musical form. Jamal does not believe that jazz enjoys the esteem it deserves.

"I did not see Duke Ellington or Count Basie in the media every week. I saw Lawrence Welk, which to me had nothing to do with 'Americana,' he says. "To me, jazz and the American Indian culture is the only real art form. They are responsible for the smattering of culture we have."

A CONDESCENDING WORD

In the late 1970s, Jamal even suggested that jazz was employed by some as a condescending word to suppress the music of some artists, including his own. Jazz, he suggested then, "built this billion-dollar industry called 'music' – it is the basis of the industry. I challenge anyone to disprove that."

He will concede that the situation has improved, drawing a parallel to the femi-

CONTINUED PAGE 27
www.swaves.com



UPCOMING GARDE EVENTS!

LEANN RIMES: THE STORY. SO FAR TOUR

FRIDAY, 05.19.23 | 8 PM

LeAnn Rimes is an international multi-platinum selling acclaimed singer and ASCAP award-winning songwriter. She has sold more than 48 million units globally, won 2 Grammy® Awards; 12 Billboard Music Awards; 2 World Music Awards; 3 Academy of Country Music Awards; 2 Country Music Association Awards and one Dove Award. At 14, Rimes won "Best New Artist" making her the youngest solo artist to take home a Grammy® Award, and at 15, she became the first country artist to win "Artist of the Year" at the Billboard Music Awards.

BEN FOLDS: WHAT MATTERS MOST TOUR

TUESDAY, 06.13.23 | 7:30 PM

Folds first rose to fame in the mid-'90s with Ben Folds Five, whose acerbic, genre-bending take on piano pop helped define an entire era of alternative rock. After scoring multiple hit singles and a gold record with the band, Folds launched his solo career releasing a series of similarly acclaimed albums that would firmly establish him as one of the most ambitious and versatile songwriters of his generation.

AMOS LEE

THURSDAY, 08.17.23 | 7:30 PM

With one foot in the real world and the other in a charmed dimension of his own making, Amos Lee creates the rare kind of music that's emotionally raw yet touched with a certain magical quality.

CROCE PLAYS CROCE

THURSDAY, 09.14.23 | 7:30 PM

A.J. Croce performs Croce Plays Croce, a special night of music featuring a complete set of classics by his late father Jim Croce, some of his own tunes, and songs that influenced both him and his father.

THE MOTH: TRUE STORIES TOLD LIVE

FRIDAY, 09.29.23 | 8 PM

The Moth is true stories, told live and without notes. The Moth celebrates the ability of stories to honor both the diversity and commonality of human experience, and to satisfy a vital human need for connection. It seeks to present recognized storytellers among established and emerging writers, performers and artists and to encourage storytelling among communities whose stories often go unheard. *Sponsored by: WSHU-NPR*

STEVE HACKETT – GENESIS REVISITED

FOXTROT AT 50 + HACKETT HIGHLIGHTS

FRIDAY, 10.13.23 | 8 PM

Steve Hackett brings Foxtrot at Fifty to North America for a string of eagerly awaited dates following the huge selling UK 2022 tour.

LEWIS BLACK: OFF THE RAILS

FRIDAY, 11.19.23 | 7 PM

Known as the King of Rant, Lewis Black uses his trademark style of comedic yelling and finger pointing to expose the absurdities of life. His comedic brilliance makes people laugh at life's hypocrisies and the insanity he sees in the world.

JUST ADDED!
Garde Cinema...The Movie Palace Experience

WHAT THE HELL HAPPENED TO BLOOD, SWEAT & TEARS?

"WHAT GOES UP MUST COME DOWN"

TUESDAY, 05.16.23 | 7:30 PM

Followed by a post-film conversation with Steve Katz, guitarist, singer, and record producer founding member of the rock-pop-jazz group Blood, Sweat & Tears and Day Music Writer Rick Koster.

112 mins/Not Rated/Documentary

Director: John Scheinfeld / Executive Producer: James Sears Bryant The story of the U.S. State Department, the Nixon White House, the governments of Yugoslavia, Romania and Poland and the documentary footage that has been suppressed for over 50 years by one or all of the above. In 1970, Blood, Sweat & Tears was one of the biggest bands in the world.



BRIAN REGAN

FRIDAY, 06.23.23 | 8 PM

Critics, fans and fellow comedians agree: Brian Regan is one of the most respected comedians in the country with Vanity Fair calling Brian, "The funniest stand-up alive," and Entertainment Weekly calling him, "Your favorite comedian's favorite comedian."

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WEDNESDAY 6.28.23 | 7:30 PM

Post-Film Conversation with:

Jeff Benedict: Writer and Producer

Bill Marler: Subject of the book & film

Paul Mercurio: Celebrity Moderator

Book Signing to follow



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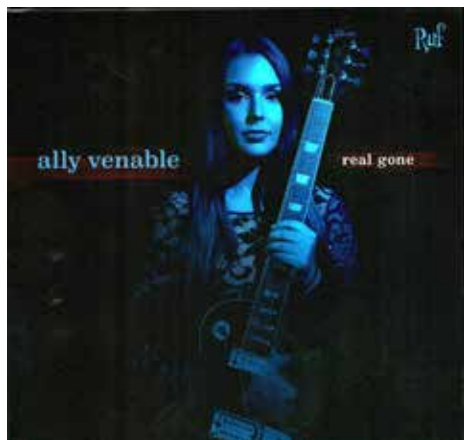
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ALLY VENABLE

"Real Gone"

Ruf Records

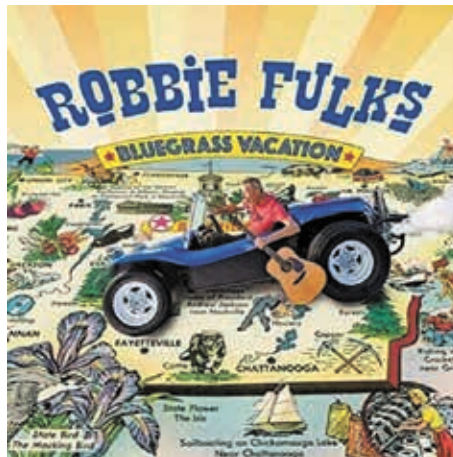
This Texas blues-rock singer/songwriter and guitarist extraordinaire, with her signature glitter dresses and black knee-high boots, dazzles crowds wherever she plays. "Venable pulls off a stunner of gritty and/or sultry blues rock tunes embellished with lots of tasty guitar solos." - says Guitar Player Magazine. And additional accolades from my buddy Mike Zito - "Ally is the future of blues and the crossover music of American roots-rock." At the young age of 12, she picked up the guitar and by 13, she started her own band. Through the early influence of Stevie Ray Vaughan she captured the passion and yearning of the blues genre. Her early releases which include No Glass Shoes (2016) and Puppet Show (2018) started her fan base, and charting radio play with several East Texas Music Awards. It was Ally's 2019's #2 Billboard Blues charting "Texas Honey" and rocking sets on Ruf's European Blues Caravan Tour that propelled her internationally. When an artist intrigues me, I often go the extra mile and delve into their career a little deeper which includes watching them perform on YouTube. With Ally Venable I heard an artist who sings like Joan Jett and plays guitar like the late SRV so I had to know more. What I found is a very confident lady rocker who is comfortable performing and with guitar in hand she never skips a beat. Several YouTube videos show Ally jamming, and maybe even forming a friendship with the legendary Buddy Guy who by the way was SRV's mentor.

The title opening track "Real Gone" is an excellent song to prepare listeners of what

she's all about. A classic rocker with unstoppable drive. I really like how she added vocal effects like compression, de-esser and reverb to give that vintage sound. In "Justifyin" Ally shows off her guitar prowess with some very tasty licks. On this track she also introduces her backup singers. In "Broken & Blue" you'll find Ally singing a heartfelt blues ballad along with well selected guitar passages that only Ally can play. You can feel the emotion of a person who has been wronged. In "Don't Lose Me" you have a comfortable, and steady trucking beat with backing horns and again with great vintage vocal effects. If you want some great visual entertainment to go along with great tunes Ally actually plays this next track, "Texas Louisiana" on YouTube, and do you know who is the guest guitarist? None other than the legendary Buddy Guy. Both looking like they're having fun playing a standard 12 bar blues. In "Blues Is My Best Friend" you have another 12 bar blues with great turn-rounds and leads but this time starts off unplugged which transitions into electric with the full band playing. Ally ends the album with "Two Wrongs", a great rockin rendition with a driving beat and Ally's usual amazing guitar playing. I could easily see this song played at a large concert venue with guitars and bass lunging back & forth in unison like those 80's rock bands.

Ally Venable, "Real Gone" available at AllyVenable.com, and Amazon.com

Until Next Time, Adrian Webb



ROBBIE FULKS

"Bluegrass Vacation"

Compass Records

It's hard to put Robbie Fulks in a box. As an alt-country / bluegrass artist he has

carved his own path through music with his original style, sharp wit and extremely strong abilities on the guitar. An impeccable showman, Fulks has the ability to be charming and funny one moment and full of sentiment and pathos in the next. Every song is a story punctuated with word play and witticisms both entertaining and enlightening in the same breath.

I had the good fortune of catching Robbie's live show a couple weeks ago and was thoroughly impressed. He spent as much time in-between songs with his story-telling banter and comedy as he did performing the songs themselves. He's a smokeshow on the acoustic guitar, ripping intense leads and jazzy improv sections in between more traditional country and bluegrass themes. It almost felt like old-timey vaudeville with the amount of attention he paid to speaking to and interacting with the crowd, telling stories and jokes about his life and his music.

Robbie Fulks' new release "Bluegrass Vacation" is a solid winner from front to back. He touches on traditional country themes - love, drinking, struggles with family and what life was like back in the day. There's no recycled themes or country tropes here unless he's poking fun of them in his light-hearted way.

The album opener "One Glass of Whiskey" kicks off with a traditional bluegrass style. The banjo and fiddle keeping an up-tempo rhythm while he sings "One glass of whiskey to ease my mind / And another one to take it too far away to find".

"Longhair Bluegrass" is an upbeat, nostalgic number about going to Tommy Thompson shows with the Red Clay Ramblers back in Robbie's youth. He reminisces about how much fun he had interacting with the cross section of country hippies who were a big part of his local scene back in the day and paying homage to some of his influences.

One of my favorites on the new album is "Angels Carry Me". It's a sentimental song about coming of age that tells a story of a young man and his struggles in coming to terms with embracing your past while still trying to strike out on your own and carve your own path in life.

I love the kind of country and bluegrass that stay true to the lineage of the style while still doing something new and interesting. Robbie Fulks' style is all about entertainment with solid musicianship and a light, happy touch with the stories he tells. You're sure to enjoy "Bluegrass Vacation" if you like that upbeat old-timey style and a good laugh.

- Tom Matthew

Two Ton Music



MICHELLE MALONE

"Fan Favorites Unplugged, Vol 1"
SBS Records

*From her website: "Compared to most musical artists in the Americana genre, Michelle Malone seems like a pair of distressed blue jeans amidst a sea of pantsuits. Unlike the surplus of self-professed rootsy rebels, one listen to this woman from Georgia and you know you're hearing the real thing. A singer, songwriter, guitarist, producer whose music is informed by roots rock, blues, folk and Georgia soul, Michelle Malone's performances can go from contemplative coffeehouse quiet to rowdy and



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"The suspense is first-rate as the plot unfolds to the story's end and will have the readers on the edge of their seats..." Rating: 5.0 stars
Reviewed by Alice D. for Readers Favorite

"The books, engrossing spy thrillers, masterfully interweave past and present with the story of "Sonny" who idealistically joins up in 1944." - By Stacy Trevenon; Half Moon Bay Review.

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

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Tix: Old Lyme Blues Festival Tickets on Eventbrite

"Deluxe reverb on 10" at the turn of a dime. Her passionate, uncompromising style has won her loyal following world wide. She's a wild-haired Rock Goddess, political singer/songwriter, passionate raw performer with early roots in the church choir – no single characterization tells the whole story. Over the course of Malone's career, she's performed with artists from Gregg Allman to Ellen Degeneres, John Mayer to the Atlanta Symphony, Indigo Girls to Luther Dickinson, released more than a dozen records and went indie when it still took guts. Equal parts badass guitar slinger and sweet songstress, Michelle Malone artfully balances her penchant for ripping it through the roof with masterful lyrical introspection and vocals that range from sublime to raucous."

As I understand it, her partner in crime Doug Kees and Malone went in the studio and recorded 12 of her favorite MM songs with just 2 acoustic guitars and Malone on vocals. Her endeavor must have hit a chord because she also has a "Fan Favorites Unplugged, Vol 2". As I listened to this CD for the third time I approach my review with a double edge sword. On the positive side, my first impression is an organic, raw performer with explosive emotions and great vocals wanting to let the world know what her songs are all about. I was not only impressed but inspired on how she was breaking all the song writing rules where none of the lyrics rhyme and no real song structure for miles, and yet she didn't care, but still made it work. It's like she was saying "Listen to what I'm all about OR GET OUT!!" I heard whispers of Janice Joplin in her vocals, and Bob Dylan in her lyrics. Malone ended up being a strong inspiration to me because as a hobby songwriter I find the lyrics aspect always the hardest part and greatest obstacle to finishing my songs and here we have someone that sounds great breaking all the rules.

On the not so positive side, if you take any one or two of her songs back to back they are as I said; inspiring and a pleasure to listen to. However, when you listen to the entire album, a common thread that shows itself is a frustrated rocker wanting to get out from playing acoustic into playing electric with her band. It's like trying to trap the Tasmanian devil in a box when all they want to do is get out and rock the Casbah.

Most of her music starts off pleasant and melodic but eventually transitions into a lot of yelling and banging on the guitar instead of playing it. The end result is that it gave me a headache but she still impressed me just the same. I've reviewed music for several years and never heard an artist approach her songwriting like Malone does. If you want a REAL treat and listen to "rock-

er" Malone perform with her band instead of acoustic Malone, go to YouTube and search her playing "Just Getting Started", and "Loving You Too Long". As a matter of fact you'll also see her performing another version of the same song; "Loving You Too Long" on stage with Gregg Allman but I like the version with just Malone and her band better. If you are a Janice Joplin fan you may like this "unplugged" album, if not I would move onto Malone's other work playing with her band. "Fan Favorites Unplugged, Vol 1" is available on MichelleMalone.com.

Until Next Time – Adrian Webb



JOE BONAMASSA

"Tales Of Time"

For fans and followers of blues-birthered music, these are a time of unprecedented abundance and variety for the creative interpretation of this style and tradition of songcraft. Bands and musicians young or seasoned bring their talents to stage and recording, providing a depth of opportunity and experience for the ardent aficionado to indulge and enjoy. And then, there are those performers, those artists, whose talent, drive, or some other, undefinable quality, sets them apart in a place we recognize as special and exceptional; and in the best of musical tradition, as teachers of what cannot be learned other than by being

deeply felt. Joe Bonamassa is such an artist, this generation's master of the untamed nuance, which shows a way to another realm of music, explained yet inviting the next guitarist to breathlessly follow.

For two nights in August of 2022, Bonamassa and his enhanced band played an engagement at Colorado's Red Rocks Amphitheatre, the first night delayed by an hours-long rain which the audience stoically sat through (for which the artist graciously extends his thanks). The second night was recorded, from which a combination CD and DVD set has been produced, titled Tales Of Time. The first song, Notches, opens with a reading from Khalil Gibran's The Prophet, the reading delivered by Deepak Chopra: which perhaps hints at the place where Bonamassa's music emanates from. Behind the words, a meditative beat sets the mood, opening into a tight rock anthem that builds in volume and energy, Bonamassa's vocals leading into a scorching guitar solo, before settling into a quiet fade to a keyboard session; from which the energy swiftly rises again.

This ability to draw the listener along on ebbs and flows of power rock and subtle blues is a hallmark of the Bonamassa experience, a theme which continues through the album's ten tracks; the DVD contains fifteen songs plus bonuses, plus a chance to see how the music is made. Which, it must be noted, includes guitar works of sheer and subtle beauty, and riffs of pure shredding power. Joe Bonamassa is an artist who promises to only grow in his musical abilities, giving promise to future efforts. Tales Of Time is his benchmark of the moment, a must have for fans of great guitar and blues-inspired music.

More info may be found at www.jbonamassa.com.

- Jon Persson



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AHMAD JAMAL CONTINUED

nist movement.

Questions of semantics aside, Jamal began playing the piano at the age of 3, became a concert performer at 11 and built a reputation as one of modern music's great innovators. He is the only artist to have an album (1958's 'But Not for Me') in the Top 10 of the national jazz charts for 108 consecutive weeks. It was recorded live on Cadet when his trio was at the Pershing Hotel in Chicago. He achieved international recognition with his hit single, "Poinciana."

While his neighbors today in the New England Berkshires are people like Bill Cosby, for whom he once opened shows, and actress Farrah Fawcett, Jamal has not forgotten his roots, his native Pittsburgh, Pa.

HIS LIFE'S EXPERIENCES

"I'm playing my life's experiences," he says, "the things I learned in Pittsburgh and from being out here so many years (which allowed him to emerge as a stylist)."

He left the Steel City in his late teens to pursue his musical career.

Leaving an area to try to broaden one's scope is not just unique to a specific city, he says,

"Kansas City has produced a lot of great musicians and they've had to leave Kansas City," he explains. It is necessary to leave home if a specific kind of career is desired, he reminds, "but you can be very comfortable (remaining in many cities) teaching and performing in a limited way."

More important than a hit record, Jamal considers consistency one of the greatest triumphs in an artist's career.

"When Beverly Sills retired, she said, 'I'm not going to sing anymore. I'm tired of being a matador in a bull ring,'" Jamal says. "People only remember your last performance. They don't remember the 99 others that were excellent if the last one was bad. So, you have to be consistent. There is a lot of pressure. You are always on stage, whether you are walking around shopping or (actually) on stage."

With that philosophy in mind, Jamal says he is one of the few artists in his category who has not recorded hundreds of LPs, "much to the concern of my record company."

He has 35 albums, played on the "M*A*S*H" film soundtrack and had a composition in Broadway's "Who's Afraid of Virginia Woolf?"

PERFECTIONIST BY NATURE

"I'm a perfectionist by nature, he says. I don't go into the studio just because I want to sell records. I want to make a good piece of music."

Having recently returned from playing a jazz festival in Italy, Jamal is involved in three projects with Atlantic Records, including work with the Harlem Boys Choir. Despite the terroristic state of world affairs, Jamal says he had no apprehensions about traveling to Italy to play.

"They didn't want me to leave. I just enjoy myself," he says. "We had a ball and the others, George Benson, Al Jarreau, Lionel Hampton, felt like me."

Although he says European music fans are historians who follow an artist's career from cradle to grave, Jamal insists

there is no difference between them and American audiences.

It's all up to the artist, he suggests. "The approach is the same, whether in Europe or New York. It's up to the artist to strike a rapport with the audience."

WHAT'S NEXT

When Jamal is asked of what he is proudest, he responds, "I always say 'My next achievement.' Very few have done what I have done and particularly instrumentalists. Instrumentalists don't get the exposure that vocalists get, let's face it, only on rare occasions."

While some jazz artists seem to frown on commercial success, Jamal reminds, the Salk vaccine is an artistic triumph, but it's also commercial.

His music, he says, "is the total sum of my life experience." "I drew from three eras, which is very unusual and hard to compete with that. When I grew up, I was listening as a kid to Count Basie and all the Big Bands. I was quite young when Charlie Parker and Dizzy Gillespie came along."

Jamal would like his future "to hold the time to do the things I really enjoy doing, and that is writing. "A person has a thousand tunes go through his head each day and can't put them down."

He refuses to refer to himself as a success. "As far as I'm concerned, I'm not successful yet because certain things I have not achieved. I have been successful in certain areas, but not a total, complete success."

Ardent Jamal fans might disagree!



All photos, except for the one of Ahmad as a child, credit to Ahmad Jamal Gallery

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Ahmad Jamal at the piano at the National Negro Opera Company, Pittsburgh, c. 1939. Courtesy of Ahmad Jamal.

(Rex Rutkoski, based in the Pittsburgh suburbs of Freeport, Pa., is a regional, national and international freelance writer. He has been covering music since the 1960s. He can be reached at rexrutkoski@gmail.com)



HARRY BELAFONTE CONTINUED

ing folk music throughout the world.

"First of all, I had a deep interest in theater, which is what I started off doing, what I studied to be an actor. My class masters were Brando, Poitier, Tony Curtis, Rod Steiger, I grew up with those people, went to school with them. Sidney and I were quite frustrated with the fact there was no work. It was the very specific difficulty of being black, beyond the usual problem with actors getting work. There were no forerunners."

He took a job as an intermission singer at a jazz night club because he loved jazz. The audience liked it, he said, but he was not enamored with what he was doing.

"It became fairly popular and I was afraid of it. In those days the arts were highly sectarian. If you were a pop singer nobody wanted to see you in movies. I was afraid I would ruin my chances to do what I really wanted to do in theater," he explained. So, he took off and opened a restaurant, in which he was the short-order cook, in Greenwich Village.

While there he went to all the village spots and saw Leadbelly. Pete Seeger, Sonny Terry and Brownie McGhee, among others, perform.

DISCOVERING FOLK MUSIC

"I discovered this rich volume of American folk music, which led me to the Library of Congress. I found the lyrics in folk songs so rich in story telling and narrative. It was almost like playing a character each time I sang a song," he said.

I posed this question: Unlike some one-shot hit pop groups, you have not had to depend on having a chart record to keep "Belafonte" a magical name. From your own experience, what are some of the keys for sustaining a career, for achieving the longevity that you have in a fickle business?

He responded: "I think if you hit upon something that is in its first instance genuine, if the substance you are delivering to people touches their lives, if through the course of your lives you are able to make people feel a humanity in what you do, I think they embrace that.

"I think it is the absence of those qualities in their daily lives that they respond to. I've sung about the poor, the rich, about women and their abuse in our society. Sometimes I've done the material satirically or on a very serious basis."

COMING TOGETHER

When he ends his show each evening, Belafonte said he makes sure there is a "coming together" with the audience.

"I have them singing, laughing willing to abandon whatever barriers they have come into the theater with for the moment of coming together. And I think when they leave the theater, they felt a community experience. They have felt they have been a part of one another. The bulk of that comes out of the material. I don't mean to dismiss my own skills: a sense of theater and delivery. I've been very fortunate that there have been some wonderful poets in my day."

WHAT MUSIC MEANS TO HIM

What did music mean to him?

"It gives me an opportunity to express my feelings, my beliefs and it makes me feel like I'm making a contribution, pretty much like anybody who is serving the community feels," Belafonte said. "It's almost selfish in a way it does that. It's quite spiritual."

28 SOUND WAVES

DEFINING SUCCESS

How did he define success?

Belafonte: "It's a very a dangerous word. I found that when it (success) started to come my way, it was important to me to tie it to the word 'achievement.' I believe that, given our definitions in this country, you can be successful, but also do it without achievement. I would have to define it as a dangerous force. It can only be tempered by measuring against what kind of contribution you have made. If you can say that 'I gave the world a little better sense of itself, then I have achieved something. And that the success really becomes irrelevant whether I get a million dollars or no dollars. When it (money) becomes the end in itself, I think we have ended ourselves."

Even after his passing, there is no end to the impact of Harry Belafonte.

As U2's Bono observed, "The world lost a giant this week. In his 96 years on this planet, Harry Belafonte didn't just leave a mark — he blasted the landscape, carved and etched roads and paths others could walk down, as activists and as artists. He loved music and it loved him, but the fight for civil rights became the calling into which he poured his intellect, his clarity of purpose and his impatience with injustice. He had a voice and he used it."

(Rex Rutkoski has been covering music, among other subjects, since the 1960s and considers himself fortunate to have been able to interview many of the defining artists, including Harry Belafonte, of his generation. He can be reached at rex-rutkoski@gmail.com)

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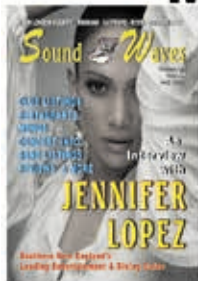
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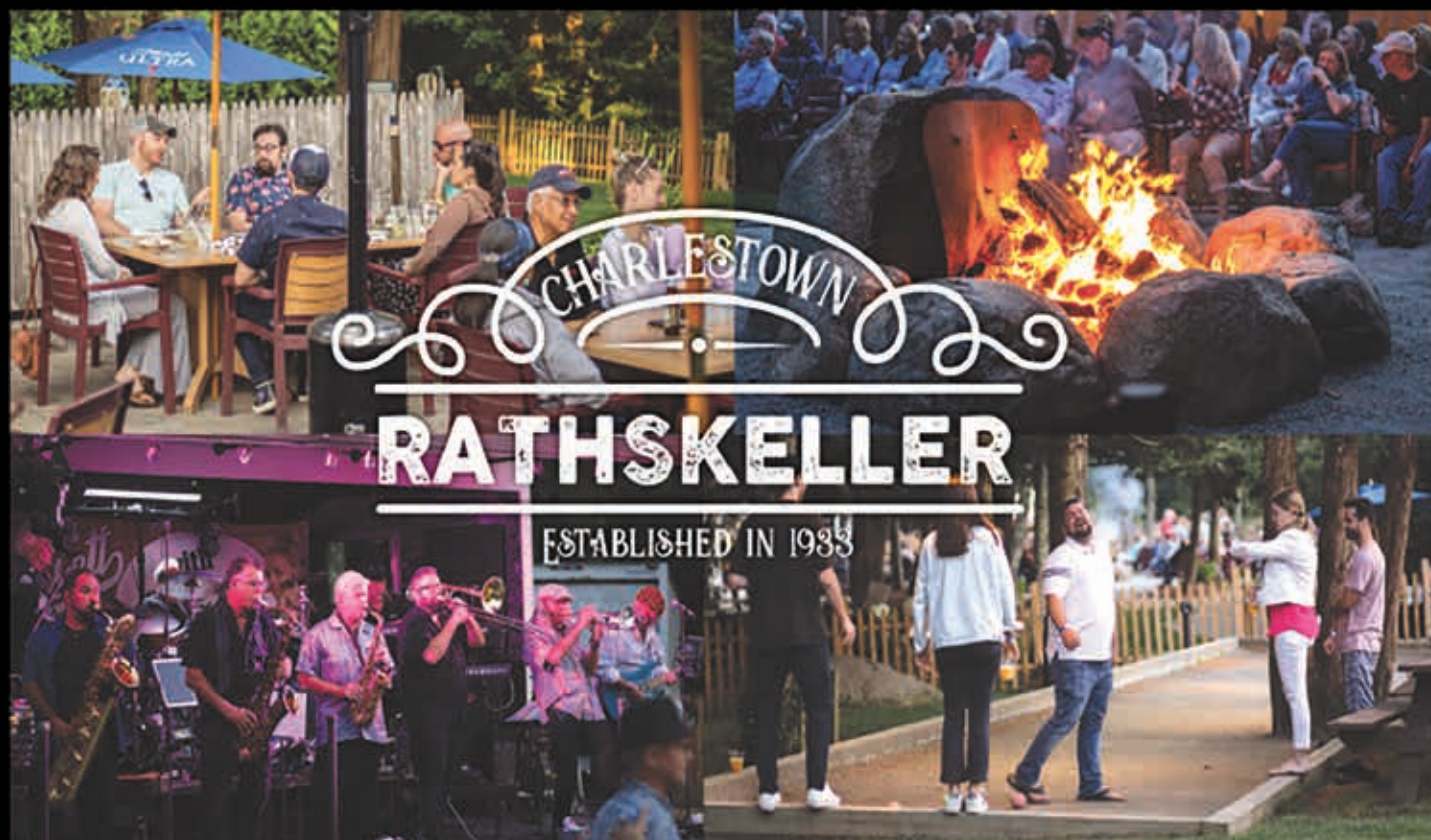
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