

Sound Waves

Volume 33
Issue 6
June 2023

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An
Interview
with

THE COLD STARES

- Plus
- NICK BOSSE
 - LUKE COMBS
 - TONY HOLIDAY
 - BRUCE KATZ BAND
 - PAUL BODDY
 - BRAIDEN SUNSHINE

Tributes to:
TINA TURNER
GORDON LIGHTFOOT



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Dear Readers,

These past few months have been tough for music lovers. We have seen too many loved musicians pass away. It seems every month we are doing a tribute. David Crosby, Gordon Lightfoot, Jeff Beck, Christine McVie, Jerry Lee Lewis, Loretta Lynn, Harry Belafonte just to name a few. And this past month the "Queen of Rock N' Roll" the iconic Tina Turner. These artists created an era of music that will be around forever. God bless them all and thank you for the music.

Well time to make good memories. This summer is looking to be a great one to do this. Venues are bringing the bands back and people are going out and enjoying the music. Enjoy the sun, listen to some music and dance like nobodys watching!

We at the magazine have also started to put our back issues up on ebay. Some good stuff going up. We did some amazing interviews over the years. It will take us awhile to get it all online. After all we have been publishing for 33 years! Check out the ad and link on Page 29.

Till Next Month

David L. Pottie

Publisher

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June 2023

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TINA TURNER

“The Queen of Rock N’ Roll”

1939-2023

By Rex Rutkoski

(Tina Turner, who died May 24 at 83, was clearly one of, perhaps the ultimate strong woman of music.

Some of the high-profile female musicians of New England share with Soundwaves what the artist meant to them and what her legacy should be. Veteran singer Toni Lynn Washington, hailed as Boston’s queen of the blues, said on her Facebook that Turner was “definitely one of the Greatest of All Time.”)

CYNTHIA LYON: “There will never be another Tina!”

The moment is still vivid for Cynthia Lyon

It was, if memory serves, she recalls, the 1980s and the founder, band leader, keyboard player and vocalist for Eight to the Bar was at the Oakdale Theater in Wallingford, CT., not to see Mac Davis, “of all people,” she says, but for the other half of the double bill: Tina Turner.

Many people streamed out when Turner started to perform, she remembers.

“I felt badly for her, but if I had had my crystal ball, I would have seen that she was about to have a HUGE comeback,” Lyon says.

She was elated that Turner was able to go on and sustain a high-level of respect and renown to the end of her life.

“I absolutely LOVED Tina Turner. I loved how she was so intense, so energetic, how soulful, and powerful her voice was and, later, I loved how she overcame the hell she had been living in with Ike.

“I remember when I was young, I saw her and Ike on a talk show and I don’t remember what show it was but Tina was wearing dark glasses and acting very subdued. I think that a car accident was mentioned but now that I know about what she was going through, she’d probably been beaten. I know in one of her books (I think it was “I, Tina”) she mentioned that he had broken her jaw and she’d had to go on TV anyway. Unbelievable!”

Lyon founded and started playing in Eight to the Bar, a swing/classic R&B band, in 1975. “We put out many CDs and on one of them we covered Tina’s ‘River Deep, Mountain High.’ It was a thrill to record that song which was one of my favorites,” she says.

“I do believe that Tina probably influenced any woman who was getting beaten down by the system and/or beaten down by her husband. Although she was known as more of a rocker than a soul singer, I think she probably did influence women of color. I’ve seen a lot of tributes pouring in online from women of color, but actually she was just universally loved by all.”

Lyon was introduced to R&B and Motown in her first year in college.

“I remember hearing ‘Respect’ on the radio and it blew me away,” she recalls. Lyon says her introduction to soul and R&B “influenced my life tremendously.”

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“I’m sad that she’s gone but the great thing is that being a musician means that your music can live on and I’m sure hers will! There will never be another Tina!”

MICHELLE WILLSON: “A remarkable renaissance woman”

Heartily agreeing with that sentiment is Michelle Willson, veteran acclaimed, award-winning vocalist, production manager and host of “Morning Vibe Time” on WICN Public Radio (90.5 FM), “Jazz+ for New England,” an NPR affiliate out of Worcester, MA. (streaming at wicn.org)

“I loved her intensity and energy – and those legs! Her singing, of course, but her dance moves were fierce!” she says. “Her passion, courage and unwavering determination, along with her regal dignity and grace always inspired me.”

Willson saw Turner as “truly a remarkable renaissance woman – singer, songwriter, survivor, actress, Buddhist.”

“I think her musical legacy is the fact that she carved out a second career as one of the biggest acts of the latter part of the 20th century – doing rock music. She inspired all who came after her to dig deeper, hang in there and not be afraid to keep going after what you want.”

She adds, “I heard sax man Derek Dyer on the radio talking about Tina Turner. He toured with her for several years. He put it best: “...they don’t make them like that anymore.”

CONTINUED PAGE 6

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MUSIC NOTES

“Child is Father to the Hall of Famer”

By Mark T. Gould

Look, I get it. Any grownup rock ‘n’ roll fan worth his or her lit concert lighter has a legitimate beef with who’s been left out (never mind who’s gotten in, that’s a topic for another day) of the Rock ‘n’ Roll Hall of Fame.

I know you have yours, and I have mine. And I realize that all of it is vastly subjective, based on our own fandom peccadilloes.

Over the years, my head scratching, babbling, ranting, and downright irritation and annoyance has lamented the exclusion of, in no particular order:

Poco (Ok, you knew I’d start with them), Warren Zevon, Little Feat, Motley Crue, Emmylou Harris, Loretta Lynn, Iggy Pop, Phil Collins (don’t hate), The Runaways, The Meters, Chuck Willis, King Crimson, Captain Beefheart, Johnny “Guitar” Watson, Cher, Screamin’ Jay Hawkins, Toots and the Maytals, Dick Dale, New York Dolls, Link Wray, MC5.....

OK, that’s almost as many as are in the Hall, but you get the idea.

And, as I said, that’s my list, and probably not yours.

Yet, despite my perpetual bellyaching about all of these exclusions, there’s always been one artist’s tragic (read ignorant) omission that I really, really, really never did understand, one that has stuck in my craw for a very long time.

But, somehow, some way, maybe by the stroke of the Rock Gods, that changed this year, when Al Kooper finally got to punch his Hall ticket.

“I wasn’t aware of that at all, actually,” Kooper told industry trade magazine *Billboard*. “So it’s flattering. I don’t have a plethora of awards.”

But, if anybody should have that veritable plethora, it’s Al Kooper.

And, that’s why there should be a criminal investigation of why his inclu-



sion took so freaking long.

Being a judge, let me help with the inquiry.

You want bonafides? Here are some of Kooper’s:



--He co-wrote “This Diamond Ring,” a huge hit for Gary Lewis & The Playboys, and “I Must Be Seeing Things,” a chart-topper for Gene Pitney. This happened before Kooper turned 21.

--He played the immortal organ riffs on Bob Dylan’s “Like a Rolling Stone,” and was on stage with him when Dylan “went electric” at the 1965 Newport Folk Festival.

--He pioneered the merger of jazz and

rock ‘n’ roll, with original Blood, Sweat & Tears, whose first (and only album with Kooper, since he got dumped from his own band) album, “Child Is Father to the Man,” is one of the seminal recordings of that era.

--He created the “supergroup” concept with the release of “Super Session,” his 1968 recording with Michael Bloomfield and Stephen Stills, with he later expanded to “Kooper Session,” (get it?) in which he introduced the 15-year-old guitar wunderkind Shuggie Otis, son of the legendary bandleader Johnny Otis, to the world.

--And, speaking of mentoring, he brought the phantom-like talents of the legendary pianist Roosevelt Gook to a much bigger audience.

We could stop there, because, in my mind, that’s more than enough to merit inclusion in the Hall (far moreso than some who’ve been in there for years, but why get cranky about it, right?). But there’s more, a lot more.

--He played the gorgeous French horn intro on the Rolling Stones’ “You Can’t

Away Get What You Want,” so pointedly providing the magnificent overture to the titanic finale of their “Let it Bleed” masterpiece.

--He discovered Lynyrd Skynyrd, and produced and performed on their first three albums, which included “Sweet Home Alabama,” and “Free Bird.” You might have heard of those songs.....

--He performed on the Jimi Hendrix Experience’s “Long Hot Summer Night,” a performance that so stunned Hendrix that he gave Kooper his Fender

Stratocaster. Kooper was also on stage during Hendrix’s soundcheck at the Monterey Pop Festival, which led to Hendrix’s stunning unleashing on the world.

--He produced Dylan’s “New Morning” album, a record that many felt brought Dylan out of his late 60s doldrums.

--He played on the Who’s “Rael,” which was the precursor to the now-hack-

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neyed concept of the “rock opera.”

--He wrote what, for my money, may be the greatest memoir of all of his peers. It certainly has the best title, “Backstage Passes & Backstabbing Bastards.”

--Working as an arranger on the Quiet Beatle’s solo album, “Somewhere in England,” he played with George Harrison, Paul McCartney and Ringo Starr, perhaps making Kooper the actual Fifth Beatle, on the emotional “All Those Years Ago.”

--Still with an unerring eye, and ear, for talent, he signed Richard Thompson, who may be the most underrated great guitarist of all time.

And, more, a lot more.....

But, let’s pause there and ask, any questions?

There should only be one.

What the hell took so long?

From a personal standpoint, I’ve had an amusing relationship with Kooper over the years. Whenever he had a new project, or received another in a long list of accolades, I would interview him, admittedly part fanboy and part writer.

We had an agreement. I would submit

10 questions, only 10, by e-mail. As a former trial lawyer, I tried to load up as much as I could in each inquiry, but he would only answer 10. Never 11. Or 12. God forbid 13. Only 10.

Each interview was to the point, no bs, and a blast.

Kooper was also a great editor for me. If I missed a detail, or got a fact wrong, in something I wrote about him, he would e-mail me with a gentle nudge and a correction.

I hope to hear from him with any innocent mistakes I’ve made in this column.

In that way, I had my own “Kooper Session.”

I finally got the chance to meet him when he performed a free, outdoor gig in Springfield, Massachusetts, back in 2005. On a lark, I brought my original vinyl copy of “Super Session,” hoping that he would sign it.

I chatted with his road manager, and I must have looked desperate. He took pity on me, and brought me up to what passed for the “Green Room.”

I put my hand out to a clearly- cranky Kooper. It seemed he did not like the

what he heard during soundcheck.

I was then I was reminded he had, and still has, pretty much has the best ears in the business.

His manager introduced us. I thanked Kooper for all the years of great music, and handed him the album and a pen. He shook my hand, and signed the cover for me, all the while cross-examining his manger about the sound.

That’s Al Kooper. All that ever mattered was the sound.

And what sounds he gave us.

Congratulations, Al.

Finally.....

And, you know, Hall of Famer, that 10 more questions will be coming.....



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TINA TURNER CONTINUED

Willson: "Rest in power and peace, Tina Turner!"

(Willson is known to blues lovers internationally as "Evil Gal" (a nod to a Dinah Washington song) and acknowledged by aficionados of Jazz and Blues as a passionate and gifted performer, bandleader and songwriter. She wrote and performed "Destination Moon - a tribute to Dinah Washington." She released four critically acclaimed albums for Rounder/Bullseye Records. Her original music has been featured in the HBO series "Mind of the Married Man," as well as on the 2008 House of Blues compilation album "Essential Women in the Blues." Her radio program airs 6 to 9 a.m. Mondays through Fridays on WICN, one of the few remaining NPR music stations.) More information at www.evilgal.com)



CHRISTINE OHLMAN: Simply "Irreplaceable."

Tina Turner, says Christine Ohlman (aka The Beehive Queen), "is irreplaceable."

"... for her grit, her soul, and her ultra-unique physical presence on stage. She took the magic of soul music and added the power of rock n'roll to the mix, with flawlessly-choreographed dance moves that were the icing on the cake."

She saw her perform live in the Ike & Tina Turner Revue opening for the Rolling Stones.

Ohlman, who begins her 32nd season as a vocalist with "The Saturday Night Live Band" on NBC in September, says "I adored her strength as a performer and have ultimate respect for the stance she took against physical and sexual abuse, which resonated with women both of her and subsequent generations. I will miss her tremendously. It truly seemed she would always be with us."

(More information on Ohlman, who also leads her band Rebel Montez, and is an inductee into the National Blues Hall of Fame of American Heritage International, at www.christineohlman.net)

POLLY MESSER: "She was an icon!"

Polly Messer, harmony singer with Grayson Hugh and former singer with Eight to the Bar, is succinct with her praise: "Tina Turner, Best comeback in music history EVER!"

Messer knew of Ike & Tina through the radio and the "Proud Mary" days.

"I read about their tumultuous life and Tina's escape from that relationship in the late '70s and then didn't give her much thought because it's the cycle of the music business - you're up, until you're down.

"Then 1984's 'Private Dancer' came out of nowhere and sud-

denly Tina Turner was reinvented - better than before.

She was everywhere on TV and radio and absolutely gorgeous. Not only was the music brilliant but her styling was perfection. Classy & Cool! She was an Icon!"

(More information on Polly Messer and Grayson Hugh: Grayson Hugh - Press; (20+) Grayson Hugh | Facebook)

KARIN BARTH: "A Great Loss"

"Not having Tina Turner on the planet with us anymore is a great loss for the world of music, especially female musicians," says Karin Barth, a Mystic resident who says she is happy to still be gigging full-time after 37 years. She is a member of The Cartells, the popular Connecticut band that offers jazz, swing, Motown, R&B, rock and roll, and popular music of all styles.

"Being in this business so long, I've had to warrior my way into this male dominated industry, and was many times treated as less than, even if it's subliminally by many men."

Barth says she never had the pleasure of seeing Tina live.

"But all I have to do is put on her music, and know that she is the force of power for many of us to be who we are, sing what we want to sing, and step right into the lime light, standing on her shoulders," she explains.

"I'm glad she's free to roam the heavens and enjoy an eternity of peace. I look forward to meeting her some day."

(For more information: Karin Barth-Tyska and The Cartells Ltd: www.thecartells.com)





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7 DJ DONNY D 1pm	8 NINE STYLE 2pm	9 KEVIN & LIL CHRIS 2pm	10 RED LIGHT Party DJ 2pm FELIX 8-12	11 SOULS ON FIRE 2pm
14 SHOT DOWN 2pm	15 MARTY Q Duo 3pm	16 MOLLIE POP 2pm	17 DON'T TELL LISA DJ 2pm FELIX 8-12	18 FOX TROTTER featuring Dave Lefkin 2pm
21 TBA 2pm	22 GREG MATTSON 2pm	23 TBA 2pm	24 TBA 2pm DJ FELIX 8-12	25 HEAVY HITTERS 2pm
28 DJ DONNY D 1pm	29 ANTHONY EDLEY 2pm	30 ACOUSTIC BEAT 2pm	1 FUSION 2pm DJ FELIX 8-12	2 BIG DEAL 2pm

GRAMMA'S ATTIC REVUE

"Braiden Sunshine The Voice of a Star"

By Gramma

I first met Braiden and the family that comes with him in July of 2009 at the Hygienic Art Park. Jim Stidfold and I were getting the park set up for the S.A.M.S Acoustic Music Festival which is typically held during the weekend of Sailfest. There were a bunch of kids hanging out on the other side of the park and a couple of them were doing some practice harmonizing. I turned to Jim and said, "Those kids are Homeschooled" His reply was "You can't know that." Well ever wanting to be right, I walked over to the person that looked like she was in charge, (Liz Sunshine is one of the most in charge women that I have ever met) and I asked her if this bunch of kids were indeed homeschooled. She smiled and said that as a matter of fact most of them were. By the end of the acoustic Festival, I had booked this young talented bunch of musicians that called themselves "Silverhammer" to come and be on my radio show at WCNI. That group included the brothers Maxwell, Tom Bora and Sierra and Braiden Sunshine (yes that is their real name). This was to be the first time that Braiden was on any type of broadcast, but it was certainly not the last.

Braiden's career actually started out by singing in the church that he and his family attend on a regular basis. He was singing during the Christmas season the well-known song "O Holy Night". After the service the Maxwells approached him and asked him to join Silverhammer. This was the start of a nice long run of this band getting some great gigs and playing all over the place for some big events and opening for some big names. I believe that some of this was due in part to the amazing work of their Mom-anger(manager) Liz. She

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was a go getter and fully believed in the band and the talent that they had. Some of the notable gigs that this band played were opening for The Coasters



and the Platters at Music in Harkness Park, many appearances at Sailfest both on the main stage and at several of the venues along Bank Street that have live entertainment during it, and a big important gig in Washington DC singing for the opening and dedication of the Vietnam Veterans Memorial Wall.

The band continued to play together and morphed into a band called Madison Red which featured Braiden's sister Sierra. This band was supported

and produced by Jeff Franklin who was working with Live Nation. This opened many doors for this group of young talented musicians.

In 2014 Braiden's Mom tricked him into going to an audition for a show called The Voice. Although Braiden did not get into the show for that season because he was too young, the producers called him back to be in the show the next year. This was a massive learning experience for Braiden, and he has some incredible memories of that time of his life.

The Judges that year were Blake Shelton, Adam Levine, Pharrell Williams, and Gwen Stefani who ended up being Braiden's coach. In this time Braiden says that he did a crash course in Media training, learning just how fast things move in television and talent shows. He also says that he learned a lot about how to sell his "product" which was himself, learning how to repackage the answer to an interview question and respond in a short and informative manner. Of course, by this time he had done a few local interviews and broadcast both at WCNI and on the Gramma's Attic Music Revue, however he came home from the voice a much more polished performer and became easier to interview on those programs.

A couple of the highlights from the Voice were when they changed his hair which he was not enthralled with. That was the night that he performed "Feeling Good" the hit song by Michael Bauble and moved on in the competition. Braiden moved all the way through to the Semifinals and when there were only four contestants left Braiden performed the song "Amazing Grace". I remember that night like it was yesterday. It was December 16th, 2016, and I sat in my living room and cried at the beauty that this young friend of mine brought to this song. This song went onto become a charting song both on the pop charts and went to #1 on the Gospel Charts and stayed there for several weeks. It seems weird to me that with a song that he charted with he also got eliminated from the competition with.

Braiden has gone on to continue his music career. His favorite band is Blues Traveler, and he has been given the

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opportunity to perform with them 11 times, opening for them in Okemo. He has also opened for such bands as Steely Dan, Hughie Lewis and the News , Toto, and many other lesser-known bands.

Braiden continues to perform as a solo artist, with duos of assorted partners and in a new project called "Soul Fac-



tory" which you may have read about in a past issue of Soundwaves. He also went on to receive his bachelor's degree in communication from The University of Connecticut. He uses it to enhance

his musical career and his speaking commitments when he is asked to give motivational talks at local schools. He has now had the opportunity to speak before several thousand students and tell them about his experiences and why they should always pursue their dreams.

When asked how he feels about music he paused... His response was profound and felt very real to this author. His words were "I believe that Music is an essential component to being human and I do not know what I would do without it." For all of us that have any investment in the music world I believe that this is a very true and internal feeling. I went on to ask Braiden what he thought that he would be doing in 5 years. "My dream is to make music work for me, to travel and use my gift to help others as they seek to follow their own creative endeavors."

Braiden can be seen both as a solo act and with the band Soul Factory at these upcoming dates:

- June 2, 6pm, Hot Rods
- June 3, 6pm, Nightingales
- June 16, 8pm, Rosaline's – with Soul

Factory

- June 23, 6-9pm, Lighthouse Inn
- July 8, 5-7pm, Woodfellas(solo)
- July 8, 8pm, The Social-Soul Factory (Sailfest)
- July 29, 6-9pm, The Lighthouse Inn
- August 3, 6pm Esker Point Beach Concert Series

To book Braiden you may go to www.BraidenSunshine.com

He can be found on all social media @BraidenSunshine and on YouTube Braiden Sunshine. Braiden has also performed on several episodes of Gramma's Attic Music Revue which you can find on YouTube. I hope that you have enjoyed getting to know this local star with the amazing voice a little better and that you will come back next month for another portrait of local talent. Until then please stay safe , healthy and support the local arts and music community that is all around you. Have an amazing start to your summer.





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BAND DATES

BRAIDEN SUNSHINE

2 - Hot Rods Cafe, New London, CT 6-9pm
3 - Nightingales Cafe, Old Lyme, CT 7-9pm
23 - Lighthouse Inn, New London, 6-9pm

THE CARTELLS

2 - Lighthouse Inn, New London, CT 6:30- 9:30pm
3,18 - Maugle Sierra, Ledyard, CT 3- 6pm
16 - Rocks 21, Mystic, CT 7- 10pm
21 - Knickerbocker, Westerly, RI 7:30- 10pm
22 - Fountain Park, Wilbraham, MA 6:30- 8:30pm

CHRISTOPHER JOHN

1,16 - Village Pizza, Preston, CT 8-11
2 - Ciao, Thomaston, CT 6-9
3 - Glendale Grill, Easthampton, MA 6-10
4 - Arrigoni Winery, Portland, CT 1:30-5:30
5,12,26 - Shortstop, Westfield, MA 5:30-8:30
8 - Friar Tucks, Mystic, CT 8-11
9 - Cracker Barrel, Simsbury, CT 5-8
10 - Sonny's, Somers, CT 1-4
10 - Blackledge River Tavern, Hebron, CT 6:30-9:30
11 - Shea's, Manchester, CT 4:30-8
13 - Methusala, Pittsfield, MA 7-10
15 - 110 Grill, Canton, CT 5-8
16 - Rocks 21, Mystic, CT 4-6
17 - Stumble Inne, Old Lyme, CT 7-10
18 - Yarde Tavern, S. Hadley, MA 4-7
21 - Bill's Seafood, Westbrook, CT 7-10
22,23 - Rosy Tomorrow's, Danbury, CT 6-9
25 - The Dublin, E. Hampton, CT 4-7
29 - 110 Grill, Southington, CT 5-8
30 - Fornarelli's, Colchester, CT 5-8

DON'T TELL LISA

9 - Crystal Bees, Southington, CT 8-11:30pm
16 - The Barn, Groton, CT 8-11pm
17 - The Pavilion, Old Lyme, CT 2-6pm
23 - Truck Bar, Berlin, CT 8-11 pm

F & BLUES BAND

3 - Jazz & Blues Fest, Griswold, CT 5-6:30
4 - Brown Derby, Montville, CT 3-6
9 - Black Eyed Sally's, Hartford, CT 8-11
11 - Black Eyed Sally's, Hartford, CT 6
18 - Camp Oakdale, Montville, CT 1-4
29 - Filomena's, Waterford, CT 7-10

GLAUCOMA SUSPECT

3 - Brick & Basil, Norwich, CT 5pm
16 - Sneekers, Groton, CT 8:30pm
22 - Captain Nick's, Block Island, RI
24 - River Jam, Mystic, CT 3pm

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JAMES HARRIS

1,8,22 - Dean's Mill Farm, Stonington, CT 5pm
3,7,14,19,21,28 - Daniel Packer, Mystic, CT 9pm
4 - Maugle Sierra, Ledyard, CT 3pm
11 - Pizzetta, Mystic, CT 6pm
23 - Rocks 21, Mystic, CT 4pm
23 - Village Pizza, Preston, CT 8pm
29 - Friar Tucks, Mystic, CT 8pm

KEN SERIO & THE JAZZ WARRIORS

10 - Hygenic Arts, New London, CT
18 - Grey Sail Brewery, Westerly, RI

LARA HERSCOVITCH

3 - Cadenza Concerts, Freeport, ME
10 - Hyde Park Library, Hyde Park, NY
23 - Cellar Stage, Timonium, MD

MAGIC CATS BAND

3 - Shaboo Stage, Willimantic, CT

MYSTIC PROPHETS

2,7 - Evie's, Westerly, RI 10pm
3 - Haversham, Westerly, RI 9-12
15 - Shunock Brewery, N Stonington, CT 5:30-8:30pm
18 - Angie's, Mystic, CT 5:30-8:30pm

NICK BOSSE

3 - Strawberry Park, Preston, CT 12-3pm
4 - Windjammer, Westerly, RI 1-4pm
8 - Saltwater Farm, Stonington, CT 5-7:00pm
9 - Dan's Place, W. Greenwich, RI 8-11pm
10 - Citizen Club, Bradford, RI 5-8pm
11 - Paradise Hills Vineyard, Wallingford, CT 2-5pm
15 - Preston Ridge Vineyard, Preston, CT 6-9pm
16 - Westerly Yacht Club, Westerly, RI 7-10pm
17 - Stone Acres Farm, Stonington, CT 3-7pm
20 - Olde Theater Diner, Coventry, RI 8-10pm
25 - Taylor Brooke, Woodstock, CT 2:30-5:30pm
30 - Memorial Park, Griswold, CT TBD

RAMBLIN' DAN STEVENS

2 - Home Range Winery, Canaan, NY, 3-7
4 - Forty Thieves, Groton, CT 6
6 - Pizzetta, Mystic, CT 6
7 - Rory's, Darien, CT 8:30
13,27 - Nightingale's, Old Lyme, CT 6
14 - Music Inn, New York, NY 7
15 - Museum of American Art, New Britain, CT 6
16 - 2nd Home Lounge, Winsted, CT 7
17 - Lyman Allyn, New London, CT 11:15am-noon
17 - Dragonfly, Bethel, CT 5
21 - Lyme Street, Old Lyme, CT 5-7
22 - Hops On The Hill, S. Glastonbury, CT 4:30
23 - Daniel Packer, Mystic, CT 9
24 - Maple View Farm, Granby, CT
25 - Notch8, Bethel, CT 12
28 - Old Lyme Inn, Old Lyme, CT 5
29 - Stowe River Inn, Stowe, VT
30 - Fisherman's Wharf, Boothbay Harbor, ME

RED LIGHT

2 - Wachusett Brewing, Westminster, MA 6pm

3 - Dodd Stadium, Norwich, CT 4:30-6pm
3 - Landsdowne Pub, Mohegan Sun, CT 9pm
9 - Blu on the Water, E. Greenwich, RI 9:30pm
10 - The Pavilion, Old Lyme, CT 2pm
11 - VFW, Plainfield, CT noon
16 - Washington Park, Groton, CT 6:30pm
17 - Mohegan Sun BBQ Fest 2:30-4pm
23,24,25 - Ballard's, Block Island, RI 2pm
30 - Owen Bell Park, Killingly, CT 6:30pm

RICKIE LOUISE MILLER

1, 23 - Blue Duck, New London, CT 6pm
4 - Olde Mistick Village, Mystic, CT 2pm
7 - Chew & Brew, Jewett City, CT 6:30pm
8, 27 - Pizzetta, Mystic, CT 6pm
9 - Gino's, Mystic, CT 7pm
11 - Thimble Island Brewery, Branford, CT 2pm
15 - Rocks 21, Mystic, CT 5:30pm
22 - Esker Point Beach, Groton, CT 6pm
28 - 40 Thieves, Groton, CT 6pm

SHAME DAN SCANDAL

25 - Grey Sail, Westerly, RI 3pm

THE SOUL FACTORY

16 - Rosalini's, Pawcatuck, CT 8-11
17 - The Social, New London, CT 8-11
30 - Filomena's, Waterford, CT 6-9

SUBLIMINALS

2,16,30 - Port of Call, Mystic, CT 8p
9 - Tuskers, New London, CT 7:30p
22 - Stomping Ground, Putnam, CT 8p
24 - Mystic Shipyard, Mystic, CT 2:15p
24 - Daniel Packer, Mystic, CT 9:30p

SUNDAY GRAVY

17 - Haversham, Westerly, RI 6pm

TSC ACOUSTIC

10 - Still Hill Brewery, Rocky Hill, CT 4-7pm
18 - Farmers Market, N. Stonington, CT 10am-1pm
21 - McCook's, Niantic, CT 6-8pm
22 - Estuary, Old Saybrook, CT 5pm
25 - Hot 11 Yoga, Rocky Hill, CT 4:30-5:30pm
30 - Vineyard at Hillyland, Scotland, CT 6-8pm

WILLIE J. LAWS

17 - Ocean Mist, Matunuck, RI 3-6pm



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WOOLY MAMMOTH

3 - Seaport, Mystic, CT 3-5pm
16 - Mystic Shipyard, Mystic, CT 6-9pm
18 - Gazebo, Olde Mistick, CT Noon-3pm
24 - River Jam, Mystic, CT 6-7:45

WOOLITE

2 - Angie's, Mystic, CT 6pm
7,14,21,28 - Dive Bar, Mystic, CT 8-11pm
17 - Daniel Packer, Mystic, CT 10pm

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Fri - June 23 - Branded (FB/BrandedCT)

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by Joby Rogers

For the past ten years, The Cold Stares have toured the world relentlessly as a duo, blowing away audiences across the US and Europe with a fierce, blistering live show that manifested their bare-bones, guitar-and-drums setup. Now, the band has embraced a whole new kind of chemistry as they launch their next chapter. Singer Chris Tapp and drummer Brian Mullins added a third member, bassist Bryce Klueh to channel the classic power-trio sound they grew up on with their explosive new album, 'Voices', which pushes 'The Cold Stares' signature mix of blues, southern, and hard rock to bold new heights. 'The Cold Stares' have made the most of bassist Klueh's arrival by getting more nuanced and adventurous, chasing a raw, unvarnished sound that manages to feel both vintage and modern all at once. Please welcome lead singer Chris Tapp to Face The Music.

JR: For so long it's been you and drummer Brian Mullins. Now your newest LP voice is your first release as a trio with the addition of bassist Bryce Klueh. 'Throw That Stone' is exceptional. Was there any trepidation in bringing in a third wheel?

CT: Yea. Especially from Brian, my drummer. Part of the experience of seeing us live, as a duo we always sounded like three or four guys. He was concerned that we would lose that thing that made us different from a lot of other bands. But we were a duo for a decade and I felt that it had run its course.

JR: Now that the group dynamics have changed. When col-
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laborating on a project, how do you approach any creative differences within the group and does anyone have the final say?

CT: We don't have many differences on things. As a songwriter, I try not to dictate how things are going to go. Bryce is such a great Bass player that I don't have to dictate much to him. I just give him the perimeters around what I'm looking for, and Brian seems to know what to play before I even tell him.

JR: With the new edition of Bryce. 'Voices' takes a more personal, in-depth look at your songwriting. A lot of your shows are in intimate venues, which offers the benefit of developing a very strong and personal relationship with your audience. Artists need to be authentic with their fans. Do you feel like you have to keep something for yourself for fear that you may lose yourself in their expectations?

CT: No. Not anymore. I feel the more honest and transparent about where you're at and where you came from, the better the connection you have with the fans.

JR: To attain that idealism, an artist needs to tell their truth. What has music taught you about yourself?

CT: It's like a mirror. It's a hard look back at yourself. A lot of critics and some fans will say the music's fairly dark. I don't think that I'm necessarily a 'dark' person, but I grew up watching Westerns and horror films. I was a big fan of Edgar Allan Poe. They lend themselves as creative sparks when

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I'm writing. A lot of my influences were from the Blues and people like Johnny Cash. It's a pretty good reflection of who I am and you have to be somewhat self-aware to write songs like that and not be afraid of not only the fan's perception but taking a hard look at yourself as well.

JR: The reason a lot of Artists get into music and specifically songwriting is because they're somewhat pre-designed to be empathetic and in touch with their emotions and inner turmoil. Their connection to music can best be described as spiritual. What do you think of the theory that great art or songwriting comes from hunger and/or pain?

CT: That's a great question. I think it has to come from somewhere emotional. It can be pain, sorrow, or happiness. You hit it there with the empathic point. By putting yourself in another's shoes, it's easier to write like that. Sometimes you have to go through a lot of bad stuff to write a great song.

JR: When you started with the band over a decade ago, you made an oath to only play what is the most 'natural' to you. 13 years on, has that idealism changed? Does the propulsive or creative force in you prefer to take the 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?

CT: I'm not going to record a 'Pop' song when I don't really listen to 'Pop'. There might be something in there I can relate to, like my battle with cancer for example. The song has to resonate with me. Before this band, Brian and I were in a band called 'Shelby' and we were close to getting a record deal, I began to write songs that I thought the label wanted to hear. They weren't honest songs about who I wanted to be. I knew that if I started a new band, the songs would come from the heart and be what I wanted to listen to.

JR: When it came to dealing with 'Labels', was it disheartening to you when you realized that it wasn't going to be just about the music?

CT: Fortunately and unfortunately, I realized that very early on when we were trying to get gigs. I'll try to say this humbly, but I would see bands that I knew weren't as talented as us as musicians or songwriters, rise to the top and make a bunch of money and get a lot of airplay. I realized that there had to be somebody behind the curtains pulling the strings, and it's about money, it always has been. I have other artists ask me, "How did you get to where you are? How do I get to where you are?" I'll tell them, "Do you know how to use 'Photoshop', and 'Final Cut'? Can you make your posters? Will you call venues to get booked? Even where we are now, it's 30 percent music and 70 percent hustle.

JR: Personal experiences and inner emotional turmoil can sometimes manifest from your unconscious thoughts into reality by way of your lyrics. What song, or perhaps songs, in your catalog would you consider the most autobiographical?

CT: 'Sorry I Was Late' on the new record was a song about my grandfather committing suicide. It's not hiding behind anything.

JR: 'Throw That Stone' has some religious undertones and www.swaves.com

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'Dust In My Hands' touches on divisiveness. In semblance of artists like Marley, Sam Cooke, Marvin Gaye, Springsteen, and Dylan, who have used their music and platform to speak out against political, racial, and environmental injustices. Do you think it is an artist's duty to reflect the times? Or should music be used as escapism?

CT: Both! I don't think an artist should sing about it if they're not passionate about it. My Great Grandmother was Shawnee Indian and 'Dust In My Hands' is based on personal situations, where someone has made comments not knowing it would be offensive to me. I'm extremely proud of my family and their heritage. If an artist puts something out there and it helps at all regarding the things that divide us, that's a great thing. 'Throw That Stone' is about self-reflection and staying away from the judgment of others. There's a difference between 'hearing' a message and 'relaying' it. If you believe in the message, you should relay it.

JR: Music more than anything is the common denominator that connects us all. Every human. It's the one thing every human can relate to. To what extent, if any, do you feel music has the potential to be transformative or a way to change people's ideologies?

CT: I may be kind of biased on this because I'm a musician, but to me, music is the most powerful thing on Earth. Think of the Russian and Ukraine conflict. We have both Russian and Ukrainian fans who message us. They have a common love of music. This war is not between 'peoples', it's between governments. Wherever there is turmoil or conflict, music remains the one thing that brings forth emotion and the one thing we have in common. And it just takes that one thing in common for bonds to start forming. I grew up in the 80s and 90s with 'Live Aid' and other similar concerts that brought all these people together. We need to be inclusive of everybody from every walk of life.

JR: Describe your relationship with fame. Do you think your personality is suited for being famous?

CT: That's a tough one. I am the guy that gets to the gig an hour early and if the gig is full of people, I'm more likely to sit in the car and meditate or call my family. I'm not the kind to hang out with everybody. I'm a little uncomfortable with someone giving me compliments. I take it all with a grain of salt. What I didn't understand when I was younger was that fame and fortune don't necessarily go together. We are at a point where we are fairly well known around the world, but it doesn't necessarily equate to the financial success that some people think we have. There's a difference between being happy and being satisfied. And I'm very happy and blessed to be where I am, but I'm never satisfied. Regarding fame, stay humble and give glory to who got you there.

JR: I traveled quite a bit and I've found that travel is fatal to prejudice, bigotry, and narrow-mindedness. You learn that all people cry, laugh, work, worry, and die. Was traveling a similar experience for you?

CT: I absolutely agree with you 100%. My perspective of people in some of the areas I've traveled to was completely shattered after my visit. If I hear anybody who hasn't traveled, talking about humanity and cultures, I just don't waste my

time listening to that. It's just like you said, We're all the same when you get down to the core of it. We've been to about 15 countries so far and I've loved everywhere we've gone. The more I've traveled, the more of a love affair I have with humans. As you said. You see people raising their families and working and we all go through the same things.

JR: Why was the guitar chosen over all other possibilities? Did you love or abhor the learning curve?

CT: I was initially in love with the piano. When I was 13 I was in a band with my best friend. I was playing the keyboard and he was on guitar and I noticed all the girls seemed to like the guitar player better. So I switched over and got a guitar. The learning curve wasn't too bad for me because I had played piano for so long, so I had some understanding of it.

JR: Most performers, while onstage, maintain a dueling dialogue. The one they're having with the audience and the internal dialogue they carry on within themselves. Do you try to embrace that duality or do you try to block one of them completely out?

CT: Great question! 99 percent of the time, I'm not aware that the audience is there. I have to be into it. If I'm really into it, then I know that the audience is going to be into it. If I'm more concerned with how the audience is doing, then I'm not going to be in the right headspace to play honestly. The more we've played and the longer we've been on the road, I'm now more cognizant of bringing the audience into the fold. If I get goosebumps, I want them to have goosebumps. I want to make that connection between the two of us, but it has to start with me.

JR: Did having your music featured in television commercials give you cause for concern, that your music might not be taken seriously if it was used on a commercialism platform?

CT: No. If everyone was still buying CDs and LPs, then I don't think I would have chased it as much. We had to find a second source of income outside of touring. Streaming doesn't pay anything. So we chased it and once we saw some money could be made there, then we really chased it. But I wouldn't license any music out to something that doesn't match up with who I am as a person. We've done Chevy, Dodge, and ESPN. It's not bologna commercials (laughs). It's a good way for a band to sustain their career and have some money coming in. It's tough out there.

For more info and tour dates on the Cold Stares visit <https://www.thecoldstares.com/>





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11 Mark Flynn 1pm <i>Seaglass Fest 11am-5pm</i>	12 Nathaniel Hintz 1pm	13 Justin Pomfret 1pm	14 John Sage 1pm	15 Boat Cake 1pm
18 Phil Adams 1pm	19 Nathaniel Hintz 1pm	20 Justin Pomfret 1pm	21 Mike Wedlowski 1pm	22 Boat Cake 1pm
25 Brian Cabral 1pm	26 Nathaniel Hintz 1pm	27 Justin Pomfret 1pm	28 John Sage 1pm	29 Boat Cake 1pm DJ 9pm Mike Land

FRI	SAT
2 Phil Adams 1pm Branded 9pm	3 DJ Caswell 1pm Nick Casey Band 9pm
9 Mike Wedlowski 1pm Souls on Fire 9pm	10 DJ Caswell 1pm Rock Candy 9pm
16 TBA 1pm SPF4 5:30pm DJ Caswell 9pm	17 Brian Cabral 1pm Traveling Wanna B's 9pm
23 Mark Flynn 1pm Granite City Rock Band 9pm	24 DJ Caswell 1pm Never Enuff 9pm
30 TBA 1pm DJ Caswell 9pm	1 Boat Cake 1pm Aquanett 9pm

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GORDON LIGHTFOOT TRIBUTE'23

HONORING A LEGENDARY TROUBADOUR

By Rex Rutkoski

(Canadian folk-rock legend Gordon Lightfoot, whose music touched the world, died May 1 at 84 of natural causes. He is remembered here via a 1987 interview by Rex Rutkoski)

Even now, two decades later, he can't listen to the song without reliving those bittersweet memories.

He was young, just a kid really. He was scared, lonely, just married and 10,000 miles away from home.

Each time he heard the song the words simultaneously ripped at his heart and provided a soothing catharsis, making him feel somehow less alone.

"...In the early morning rain...with an aching in my heart and my pockets full of sand...I'm a long way from home. Lord, I miss my loved ones so."

There was probably not a day that passed during his year in Vietnam that he did not sing those words to himself. Through the heat, the home-sickness, the daily ritual of marking off the days on the calendar, it invariably made him feel better.

Gordon Lightfoot did not know him, but it was as if he had written "Early Morning Rain" for him, right down to the image of the pockets and the sand.

It took him almost 20 years, but the Vietnam veteran, me, now a writer whose primary job was to cover music, finally had the opportunity in 1987 to thank Lightfoot for easing the weight of my time in Southeast Asia.

"Did it make you feel closer to home?" Lightfoot asked.

When I assured him it had, he seemed satisfied.

FINDING SATISFACTION

Satisfaction seemed to characterize the state in which the veteran Canadian singer-songwriter found himself those days.

He long has had a reputation of at least relative inaccessibility to the press.

"I don't go out of my way to get interviewed because, frankly, how many times can you run over the same old story?" he reasoned. He agreed to this 1987 session from his Toronto residence, though, and then, at his own suggestion, volunteered time for a second conversation later in the day.

"It seemed like you were getting into it and I didn't want to cut you off," he explained to me.

He and I found we shared an appreciation for barbershop quartet music, (Lightfoot was in a quartet as a kid), canoeing (the artist had canoed 5,000 miles of wild river, drawing from the imagery and setting of his excursions as inspiration for his writing) and birthdays that are seven days apart.

Lightfoot's interest in the interview seemed to come alive when I posed some questions about his young son and the role he has played in his artistry.

"Nobody's asked me about that," he said. He proved willing to answer any question.

REPUTATION IN TACT

With a body of work that should ensure his artistic reputation, he said he did not feel compelled to involve himself once again in the struggle to earn and maintain chart

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position. In fact, Lightfoot seemed quite comfortable, casual even, in remarking that the future of the recording aspect of his career was by his own choice, "uncertain" at this time.

There are, after all, others things in life, he reminded. "I feel blessed. I feel fortunate to be able to find the strength, the energy, to be able to continue this long," he added. "I'm 48 years old and I've been in the business with both feet for 25 years. I employed a lot of people and still do."

"I'm really very happy with the way my career has gone. I'm a guy who comes from the folk era who still uses a capo on his guitar. The concert business is real good. I put myself in that category with people like James Taylor, (Even without a current hit) we can go and play concerts as much as we want."

He began building the foundation for that fact after hearing the Weavers' Carnegie Hall album, which prompted him to buy his "first decent guitar."

EMBRACING HIS SONGS

It was on it and other guitars that he honed his talent for writing songs that would be recorded by an impressively varied list of artists, including Ian and Sylvia, Peter, Paul and Mary, the Kingston Trio, Bob Dylan, Elvis Presley, Marty Robbins, Barbara Streisand, Andy Williams, George Hamilton IV, Glen Campbell, Anne Murray, Harry Belafonte, Nana Mouskouri, Irish Rovers, Olivia Newton-John, Ronnie Hawkins, Waylon Jennings, Roger Whittaker, Johnny Cash, Jerry Lee Lewis, Jeannie C. Riley, Judy Collins, Bill Anderson, Jerry Reed, Hoyt Axton, Richie Havens, the Pozo Seco Singers with Don Williams, Glen Yarbrough, Conway Twitty and others.

STELLAR SONGS

From Lightfoot's pen, in addition to such songs as "Early Morning Rain," came "If You Could Read My Mind," "Canadian Railroad Trilogy," "Cotton Jenny," "Don Quixote," "Sundown," "For Lovin' Me," "Shadows," "Carefree Highway," "The Wreck of the Edmund Fitzgerald," "Beautiful," "Alberta Bound," "I'm Not Supposed to Care," "Ribbon of Darkness," "Song for a Winter's Night," "Salute," "Romance" and "Knotty Pine."

In November of 1986 he was inducted into the Hall of Fame at the Juno Awards (the Canadian Grammys), with the presentation made by a friend who had been a major influence

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on his writing – Bob Dylan.”

“In a new song, “A Passing Ship,” on “East of Midnight,” the 18th LP of his career, Lightfoot sings these lines:

“How many words, how many songs still unwritten?” It is intended to be a rhetorical question in which he is taking assessment of his career.

“Yes, I’m asking, ‘What did I do and what can I still do? Is it worth it to get out on the high seas again, to take another pass at being alone?’ “

SENSE OF OPTIMISM

Whatever he chooses, he is approaching all of his options and all aspects of his life with a sense of optimism, learned, he said, from his five-year-old son Eric.

“I wasn’t going to make another album when I made the last one (1983’s “Salute”). I sort of got the inspiration from Eric. I got a lot of inspiration from him. I also have two fully grown children. I don’t know if becoming a father changed my writing, but it certainly got my nose to the grindstone.

“Eric was being so optimistic about everything. I said I better get optimistic about my work too. That really rubs off on me. He taught me a big lesson.”

Assessing his own strengths and weaknesses, Lightfoot said, “I’m probably a better writer than a musician.”

AN ACHIEVEMENT

It’s not easy for him to settle on just one composition of which he is proudest. When pressed, though, he seemed to lean towards “Edmund Fitzgerald” as “an achievement.”

“I always tried to write topical songs, current events,” he explained. “The first or second summer of sailing, we had an affinity for the Great Lakes that year. When the boat (the Edmund Fitzgerald) went down, I was right in the middle of a project. I thought it was a topic that needed to be written about.

“The song was pretty much to the mark. A lot of thought went into that one. I knew that it was meant to be an album cut, which is why I made it a six-and-a-half-minute song. I was really happy when it broke out. I had a feeling when writing it that a whole lot of people would hear it and I better get it as good as I could get it.”

As the conversation continued to focus on his songs, Lightfoot said that “Canadian Railroad Trilogy” and “Early Morning Rain” were two other compositions he was proud to have represent him.

“Rain,” one of the first Lightfoot songs to be recorded by a major act, was written while he was taking an arranging course in Los Angeles.

FAMILIAR REACTION

A common reaction to his songs came from people who told him they have played his material at their weddings. “Beautiful” is a popular choice.

It is people and the opportunity to meet them that he cited as the reason for his ongoing attraction to performing concerts. “We try to do a good show. We try to do an excellent show as a matter of fact,” he said.

In 1974, he expressed his concert philosophy rather succinctly, saying, “I try never to give an audience less than they expect, nor do I ever take them for granted.”

He assured that he still tried to live by those words. “ ‘ You do the very best you can with what you’ve got ’ is my motto.”

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“There are a lot of people who like to stay in the business throughout their entire life and I admire those people,” he added. “They are living proof that a career can be sustained throughout a life. I hope to have their energy at their age.”

The folk-rock legend continued to perform through most of his life with a body of music that touched the world.

Robbie Robertson of the Band hailed Lightfoot as “a national treasure.”

Longtime Lightfoot fan Bob Dylan said he was one of his favorite songwriters.

“I can’t think of any Gordon Lightfoot song I don’t like. Every time I hear a song of his, it’s like I wish it would last forever,” he said.

And the beauty of music assures that, even after Lightfoot’s passing, it will.

His final album, “At Royal Albert Hall,” will be released on July 14th, via Linus Entertainment, the Canadian independent label that released Lightfoot’s last studio album with his band, “Harmony,” in 2004.

Recorded live in concert in London, England at the prestigious Royal Albert Hall on May 24, 2016, the double album set is an unembellished live mix of that night’s performance, without edits, overdubs, remixing, or re-sequencing. It captures every song performed in the order they were played, including the encore.



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Thurs. 8th SCREAMING EAGLE	BEER, WINE, FLIGHTS, WOOD FIRED PIZZA & MORE
Sun. 11th BACK PORCH PICKERS	Wine from Jonathan Edwards Serving Hard Cider
Thurs. 15th MYSTIC PROPHETS	OUTSIDE DECK OPEN!
Sun. 18th GENE JOHNSON	Weather Permitting 860.415.9941
Thurs. 22nd RABBI JACK	COME ENJOY GOOD BEER WITH GOOD FRIENDS EVERY THURSDAY & SUNDAY!
Sun. 25th CHESTNUT MARE	Thursday Music Starts at 5:30 Sunday Starting at 4:30
Thurs. 29th TYLER MARSHALL	f 2 WYASSUP ROAD NORTH STONINGTON CT Shunockriverbrewery.com

BAR FLY JOURNALS

By Stephanie Shawn

Hello, my sweet Bar Flies! Saw NICK CIP at GAME ON at the MOHEGAN SUN. BUT How d'ya get thrown out of a GODSMACK Concert? No clue! But it was hysterical! I just can't! Sometimes the stupidity in the this world astounds even me.



O and then I got that nasty stomach bug and couldn't go to the GARDE to see ANOTHER TEQUILA SUNRISE!! Damn! I heard it was an Absolutely amazing show!! I'd like to Thank JEANNE SIGEL for her kindness in trying to get me there. Always a good time at the GARDE!



So, it's a thing! The HANDLEBAR CAFE FAMILY'S 'GONE BUT NEVER FORGOTTEN' MEMORIAL POKER



RUN. Put it in your Calendar's! July 30 it's a Sunday! We'll start off at the HANDLEBAR, then head to a couple stops...probably WINDJAMMER and CLYDESDALE'S before heading down to the BLESSING OF THE FLEET at the STONINGTON TOWN DOCK, which is a cherished local spot that has always been so intertwined with many of us from the area.

Come share your memories with us, as we head back to the BAR for food and music, as well as handing some cash to the winner of the Poker Run. Which is always a plus. Ride your bike, bring your car, walk, run...don't care. Just wanna see your smiling faces.

Rompa Stompa baby! It's Birthday Time! Happy Birthday to HEATHER SHERMAN, MICHAEL CONSTANTINE, DEAN ROCHA, SELMA ROCHA, SARAH STAMM, CHRISTINE COOKE, ROCCO SORRENTO, H CATHY PALMER WHEELER, ANDY BICKFORD, DJ LOVE, DONNY BANKS, MONIQUE D'AU-

RAY, JULIA REID, DOREEN PERONA, GEORGE MCGUGAN, SCOTT SAVIN, DANNY CABRAL, MELISSA WEST, MARIA LAMAY, PAMELA ROSETTA, RAYMOND BEAUDRY, TRINA PETTINI, HEATHER ROBERTS, LISA DENNISTON-RAICHE, JOHN PEREIRA, ANGELA GROCCIA, LAURIE WISEHART, MEGAN HARPER, ANITA RIGGS, KARIN ROLLINSON, JON MAGGS, JARED DONLIN, KYLE MASUCCI, LINA POLIZZI, SCOTT STRIKER, JACK CIPRIANO, DEB MCGUGAN, RICKY JOSEPH AN VALERIE GINGERELLA, KENNETH POTTIE! Happy Birthday to you all!

It's that time if the year. Absolutely chock filled days of excitement and adventure. Heading to the opening of CAPTAIN'S MANSION(formerly SPICER'S) with the MYSTIC CHAMBER OF COMMERCE, HEY 19 at the KNICKERBOCKER this month RATHSKELLAR and ROSALINI'S are Rockin' so many cool events.

Oh! And then there's Father's Day! Happy Father's Day Dad BILL MITCHELL, RICKY SHAWN, BEN SHERMAN and JOHN MERSHON!

Busy month! Shop Local and get out and see some shows!!

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





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Photo by Jake Egbert



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9 Ken Barber & Rickie	10 Casey Flax
16 Brad Bensko	17 Kris Ryan
23 All Request Dance Party w/ DJ RR	24 Gypsy Sun
30 Andy Chaney	1 James Harris

Music 8-11pm

DINING OUT

"Old Lyme Inn Serves Elegant Meals and Hot Jazz"

By Elizabeth Saede

A friend and I nestle into comfortable seating in the mid-1800s elegance of the dining room at the Old Lyme Inn. Large divided glass windows with wavy, antique glass overlook a tree-shaded brick patio and refined landscaping. At the other end of the room, adults on padded stools anchor a glossy wood bar. We scheduled our Friday night reservations with adequate time for a relaxing prix-fix dinner. The \$65 per person plus an automatic 20% tip includes a substantial starter, entrée, sides, and dessert. Drinks are extra. The stately white structure was built in 1840 as a 200-acre farm, decimated by a fire in 1900, then completely restored and converted into an inn. Its convenient location, just exit 70 off I-95, halfway between New York and Boston, is adjacent to outstanding museums, shops, trails, and beaches. The Lyme Association art gallery and the F. Griswold Museum are across the street. The Inn's foyer sets a period-appropriate tone with an inviting mural of rural 19th-century Old Lyme. My friend and I dined in one of five beautifully-decorated rooms in stately history that hosts meals, meetings, travelers, and weddings. It is easy to visualize this location for an overnight or weekend stay to enjoy abundant natural and architectural beauty and various activities. The Inn hosts scores of weddings and celebrations.

Our charming server Angel delivers a first course of sensational generously-sized strawberry-spinach salad with red onion, toasted almond slices, Gorgonzola cheese, and poppy seed dressing. Each bite is vibrantly satisfying. My companion enjoys a Thai sampler of house-made egg rolls, crab



Rangoon, and chicken satay skewers with peanut & sweet chili dipping sauces. I'm allowed a taste, but he de-



lights in the delectable bites. Siracha deviled eggs, Caesar salad, Parmesan calamari, and Burrata Panzanella salad are also available. Laotian-born chef Sichanh Patana designs the contemporary menu, interspersed with Thai recipes, to delight both sophisticated and straightforward palates. His Pad Thai will return this summer to the delight of devoted fans. Sichanh immigrated to the U.S. at age 12 but lied about his



age to work in restaurants and has used the subsequent years to develop recipes. Perfectly seared sea scallops adorn spring risotto with subdued lemon, tomato, asparagus, garlic, and parmesan flavors. The asparagus retains a delightful al dente texture within the creamy rice. The bacon-wrapped beef filet with whipped potatoes and grilled asparagus is unfussy but flavorful. Other entrée options include spring penne, chicken saltimbocca, Siracha-glazed salmon, and roasted rack of lamb. We overhear



the kitchen graciously accommodate a child's palate and smiles abound.

Classic crème brûlée and flourless chocolate cake round out the dining portion of our evening. The cake is fudgy and gratifying, while the brûlée is creamy and rich. These house-made



desserts are always on the menu though a lemon layer cake is available. The pace of our meal is comfortable, and Angel's service is pleasantly attentive.

Breakfast will be available beginning in June. A-la-carte lunch is offered

www.swaves.com

Thursday-Saturday from 11:30-2:00 with salads, sandwiches, fish & chips, and more. I plan to return at lunch for the sensational spinach & strawberry salad topped with grilled chicken. A Jazzy Brunch menu wows with live music and delectable dining from 9-2 on Sundays featuring classic and creative takes on eggs, salads, waffles, and more. The stunning, shaded outdoor patio will host Royal-themed Saturday afternoon prix fixe teas. What an elegant opportunity to create sweet memories while dressing to impress.



Live music is in the same building at the Side Door Jazz Club, accessible through a red door adjacent to the parking lot. Dozens of photos of famous jazz musicians decorate the walls of the shadowy, curved room. The club's convenient location, halfway between Boston and New York, draws excep-

tional entertainers. Seating is limited to 70, so every seat is excellent. The Jeremy Baum Trio of funky organ, sizzling bass, syncopated drums, and superb vocals entertain us with balanced acoustics in the small space. The appreciative audience was delighted to hear a funkified version of the new Beck song

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July 10 - Veronica Lewis

July 17 - Sugar Ray and The Bluetones

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

Follow us on Facebook at "Blue Monday"

Blue Monday - Feeding the Body and Soul!

"Pollution" and responded enthusiastically to "Red Cadillac Boogaloo."

The Side Door recently celebrated its tenth anniversary with the Chris Potter Group and surprise guests. Mr. Potter's skills as a composer and bandleader translated into red-hot saxophone solos that brought joy to the sold-out audience. June and July weekends feature weekend trios and quartets for your listening pleasure, and children over 12 are welcome with an adult.

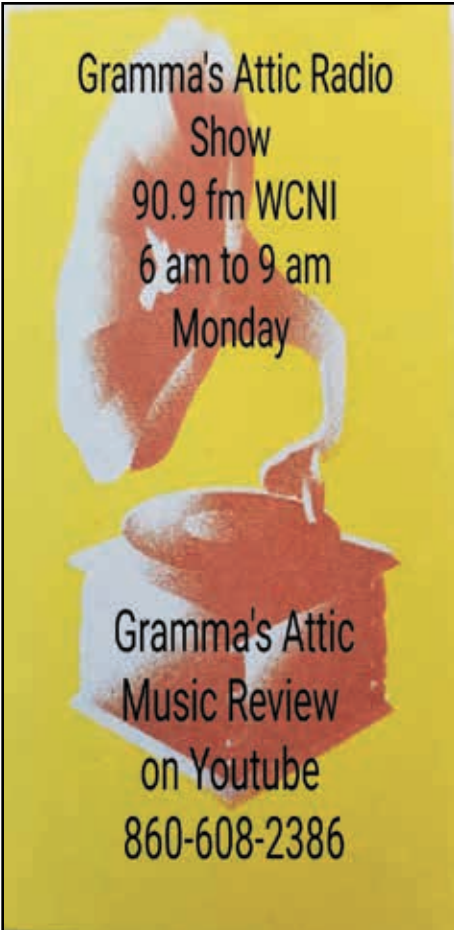
The club's glossy, antique bar has jazz-inspired drinks like the Champlain Sazerac (double Oak rye, Absinth, bitters, & sugar), The Chet (vodka, club soda, grapefruit juice), Side Door Side Car (cognac, Grand Marnier, lemon juice), and Lady Ella (espresso, vanilla Stoli, Bailey's, Kahlua). Other options include international selections of wines, bourbon, rye, whiskey, and scotch.

The Old Lyme Inn has 13 well-appointed guest rooms, elegantly casual meals, hot jazz, and proximity to some of the best classic Connecticut charm and activities. Come and stay; relax before or after the fun and culture; en-

joy the charm. Plan that special event or meeting. The superb staff will ensure your comfort and success. Join the fun and support local charitable causes with "A Twist of Lyme Summer Patio Series." Four themed music and drink events on the Inn's patio include Blues & BBQ, Fiesta Night, Tiki Luau, and Lobster Boil. Events are from 6:00-9:00 PM on June 28th, July 12th, July 26th, and August 9th.

Here is my personal video tour: Old Lyme Inn & Side Door Jazz Club 85 Lyme St. Old Lyme. www.OldLymeInn.com 860-434-2600. Please reserve rooms and meals so the staff may better serve you. Review the website for pop-up Wednesday night dinners, surprise musical guests, and details for all meals and 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.



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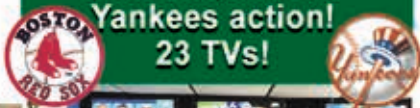


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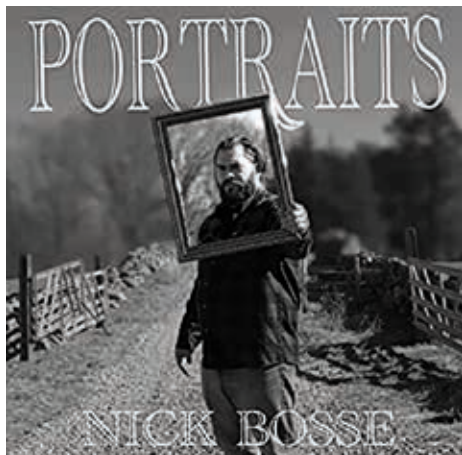


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HEARING AID



NICK BOSSE
"Portraits"

Nick Bosse plays a brand of pure country music that hearkens back to another time, before big record companies and rhinestone glitter became associated with the genre: a style more closely tied to the folk music of country hills and cool evening front porches. With the release of his new EP, *Portraits*, he builds on this tradition and his devotion to it; a collection of songs about people, neighbors, souls well remembered with fondness and regrets.

Five original songs, delivered with a rough-edged voice that masks the sensitive soul behind the sentiments, opens with a lament for Timmy, a young veteran whose inner struggles lead to a life of loneliness and poor choices. Bosse indulges his audience with a display of finger-style guitar, overlaid with a fiddle that straddles the country and folk worlds. *Old Man In The Back* remembers with mournful tributes a best fan and supporter, whose presence stays with the singer every time he takes the stage.

Hippie Queen is an homage to the woman who shares life and parenthood, and a rocking-chair future, with the singer. *Mom*, in contrast, addresses the artist's ongoing wrestling with the legacy of a mother who, in the final analysis, needs forgiving to open the road forward for a son whose pain will never be gone. The final track (not meant for radio it must be noted) is a tribute to his Pepe, a hardened, aging best friend, grandfather, and mentor.

This is a worthy collection of fine country-folk songs, sung with clarity and well accompanied mostly by Nick Bosse and his acoustic guitar. Bosse maintains a full

schedule of live performances in the Eastern Connecticut and Rhode Island area from which he hails; more info may be found at www.nickbosse.com.

- Jon Persson



LUKE COMBS
"Gettin' Old"

Sony Music

*from Sony Music Press Release - "Produced by Combs, Chip Matthews and Jonathan Singleton, *Gettin' Old* is Combs' fourth full-length album following *Growin' Up*, 2019's 3x Platinum *What You See is What You Get* and his 4x Platinum debut, *This One's For You*. Across these eighteen tracks, Combs continues to establish himself as one of music's most authentic and powerful voices in music today, as he explores themes of family, legacy, love and personal growth. Combs continues to make history with the new album, recently earning the #1 and #2 most-added songs in country radio".

Before getting into my review of Combs' latest album, I want to give a shout out to Sony Music and Luke Combs' publicist, Sacks & Co and thank them for once again entrusting me to review another of their super star artists. Country greats like Luke Combs only solidifies my love of country music. I got bit by the country music bug back in the 80's while living in Florida and fast forward to today I am thankful that Eastern Connecticut has excellent country music radio like 97.7 WCTY-FM. This is actually the second time I reviewed Luke Combs. The first time was back in 2020 when I wrote "Combs wrote and performed nine songs that reached number one on several of the country charts." To top it all

off he has multiple Platinum albums under his belt and is only getting started. This shows the staying power of this country music great three years later.

One thing no one can deny is that Luke Combs is very generous with his music because this album like his last cd showers his fans with 18 tracks of great music. The album opens with "Growin Up & Gettin Old" showing Combs organic style and commitment to traditional country music. With many country artists transitioning into other genres, songs like "Growin Up & Gettin Old" are refreshing. Next up is "Hannah Ford Road" an aggressive get up and go, southern rock style song which to me was executed beautifully but unexpected for Combs. "Love You Anyway" with its soulful, haunting fiddle accompaniment takes you to a front porch view some where in the Smokey Mountains, excellent! As I listened to all the great tracks on this album the real head turner for me was when Combs unexpectedly did a reissue of "Fast Car" by Tracy Chapman. Combs played it in his own style but for the most part he stayed with the original version and very nicely done too. On another note, a few of the tracks had that commercial, country pop sound ala Keith Urban but for the most part Combs comes back to his unique Combs style that made him a country music super star. My favorites from the bunch are "See Me Now", and "Growin Up & Gettin Old". No doubt Combs will go down as a legendary artist who combines great music with heartfelt story telling. Enjoy the music but listen to the words. His lyrics will transport you to another time, another place. I give a definite BUY recommendation! Luke Combs "Gettin Old" album cd and vinyl available on amazon and LukeCombs.com.

Until Next Time - Adrian Webb



TONY HOLIDAY
"Motel Mississippi"
Forty Below Records

* from Holiday's website - "There's something about Tony Holiday that draws people together. In fact, community has been

www.swaves.com

at the core of Holiday's young career from the beginning. Since relocating from Salt Lake City to Memphis in 2017, Holiday has been at the center of a soul blues revival in Memphis, anchored by a contingent of young, savvy well-schooled musicians with a "family-like" attitude and a strong belief in one another. Mentored by past legends, Holiday and this loose Memphis collective are building on the city's rich traditions and carrying them forward.

Motel Mississippi, Holiday's 2nd solo album, and was recorded about an hour outside Memphis in Coldwater, Mississippi, at Zebra Ranch, the studio of the late great Memphis legend Jim Dickinson. Combining the sounds of North Mississippi Hill Country, Delta Blues, and Memphis soul, Motel Mississippi is equal parts hypnotic blues, driving soul, and a juke joint stomper. The album consists of six originals and two covers, "Rob & Steal" by Paul Wine Jones and "Nobody But You" by Asie Payton. As with previous projects, Motel Mississippi began as a collaborative effort between Holiday, guitarist/songwriter A.J. Fullerton and guitarist/producer Dave Gross who shared production duties with Fullerton."

Most of you regular readers of my reviews know me as an "old school", hobby musician (guitar, vocals, and drums) who more often than not gives unsolicited advice to the artists I review. Most of the time the artist will thank me, and some actually implement my suggestions BUT NOT THIS TIME. It's the youngins (young, new artists) who are "schooling" me! I am talking about the first thing that draws you "in" to Tony Holiday's album "Motel Mississippi", the tone and swagger in his vocals. Right from the first track you hear rich sonic layers that provide a forward-thinking quality to his productions, conjuring up a vibe that's modern and retro at the same time. I can hear hints of G-Snap Autotune vocal software used for that "T-Pain" effect, along with added compression, heavy reverb and a de-esser effect layered in their too to get that retro sound of playing in a large hall, and maybe Holiday even experimented by singing through F/X pedals that are meant for guitars. In other words Tony Holiday is a young artist who isn't afraid of trying new things to get an original tone all his own. Very risky you say?? Definitely!! But as a seasoned music reviewer for many years I say he hit a home run and created a magical, almost haunting vocal tone that is addictive and leaves listeners wanting more.

Getting into the music, I mostly highlighted Holiday's vocals but the guitar and harmonica on this CD are simply excellent as well! The drone and drive of songs like "Rob & Steal" and "Get By" contrast the

boogie woogie grooves of "Just As Gone". It will keep any room juke joint jumping while the Cajun-infused double harmonica instrumental of "Yazoo River" will place you smack in the middle of a Bayou BBQ. A bucket of down home Craw Daddy's and beer anyone? All tracks are played by a tight band of seasoned musicians that include Lee Williams Jr. on drums, Terrance Grayson on Bass, Aubrey McCrady on guitar, Jake Friel on Harmonica, and Mikey Junior on backup vocals. My verdict?? A strong BUY recommendation! I love this CD and glad to add it to my personal playlist. Tony Holiday's "Motel Mississippi" is available at Amazon.com, and FortyBelowRedcords.com

Until Next time – Adrian Webb



BRUCE KATZ BAND "Connections"

Dancing Rooster Records

In a musical genre most often associated with soloing guitars supported by rhythm sections, with keyboard accents, Bruce Katz has moved his piano and Hammond organ front and center, embossed by generous runs of guitar on this heavily instrumental tribute to blues-driven, jamming music. Katz perfected his craft and style while playing keyboards with the Greg Allman Band, further honing his skills with numerous iterations of the Allman family. His new album, Connections, lives up to the title, having been recorded at the Capricorn studio where the Allman Brothers laid down their timeless tracks: on three songs, Shaun Oakley plays bass, carrying the torch of his grandfather Berry Oakley, original bassist for the Allman Brothers.

Katz opens with a New Orleans flavored piano stomp, setting the tone and pace for what will follow: piano riffs intermixed with a swelling guitar solo that extends through this celebration of instrumental. Nighttime Stroll follows, a slow, swinging beat featuring vocals by Aaron Lieberman, who also provides the versatile and inflectful guitar work. Eleven songs grace this al-

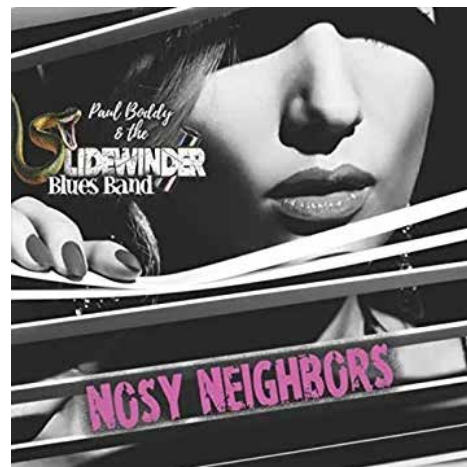
bum, two by Lieberman, the rest by Bruce Katz, with one cover. Where's My Wallet features Katz on the Hammond Organ (he also plays Organ Bass here and elsewhere), again interspersed with Lieberman's guitar. Liviu Pop plays drums, indulging in occasional solos that extend from an energetic, precise rhythmic style.

Morning On Basin Street brings the tempo back down, a bit of bluesy lounge music to start, before leaping into a quick paced Hammond lead over the tight backing of Lieberman, Oakley, and Pop, breaking into a nice guitar solo. The interaction, the connection, between all of the musicians (and in particular, Katz and Lieberman), makes this an especially attractive album for its instrumental qualities. Versatility and variety carries well throughout, an exploration into the world of blues, from New Orleans to R&B, to rock and straight up jamming.

More info may be found at www.bruce-katzband.com.

Bruce Katz is having a CD release party on June 14th at the Donald Oat Theater in Norwich CT.

- Jon Persson



PAUL BODDY & THE SLIDWINDER BLUES BAND

"Nosy Neighbors"

Hailing from Doylestown, Pennsylvania, does not immediately bring to mind the gritty, soulful sounds of the Texas and Chicago blues: yet this has been the driving force and expressive voice of Paul Boddy & the Slidwinder Blues Band. Their passion has produced a sound far removed from the small, well-heeled suburban town north of Philadelphia, a sound which suggests a calling answered and a path followed with great intention.

The latest expression of this calling is an album of ten original and two cover songs, titled Nosy Neighbors, featuring Paul Bod-

dy on guitar and vocals. He is joined by Glenn Hale on keyboards, Chuck Hearne on bass, and Dave Hollingsworth on percussion; from this primary ensemble a sound emerges which travels well between the southern rock and windy city blues that move the band from its collective heart.

The full sound of the band is immediately on display from the opening track, Trouble Finds Me Every Day, a decidedly Chicago-style number with a wide ranging bass line, the piano keeping pace, and Boddy's guitar sliding through accents and solos. Paul Boddy's vocals are strong, seasoned, and take their place front and center throughout the album. This track is followed by a funk-beat piece called Hurts Me Too, with the added layers of backing vocal harmonies and Glenn Hale on the organ. The Slidewinder-aspect of the band is sharply present in Boddy's slide guitar riffs.

Nosy Neighbors, the title track, rolics a bit, a lament about the neighbors who "see everything you do," or imagine you do: Boddy lets the slide guitar run free throughout the song. Milk & Cookies lets the bass ride a bit freely with a fast-paced run of the blues scales, leading to some nice piano and guitar work; the number shows off the considerable instrumental talents of the band.

Paul Boddy & the Slidewinder Blues Band have produced a high energy, tightly

arranged and playfully performed album, true to the Chicago blues with some Texas flavoring. Their talents suggest a band that shines in concert, while the album provides a little something to get one's blood flowing and feet moving. More info may be found at www.slidewinderbluesband.com.

- Jon Persson



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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

Conserfest Rocks Block Island

By Ali Kaufman

In addition to being a vacation paradise just a ferry ride away from New London, Block Island is home to year round residents that are serious about protecting what makes this island so special, for generations to come. The dedicated team that makes up the 501(c)3 organization, ConserFest, is on a mission to cultivate awareness and stewardship through music and education. Their well designed website, Conserfest.org, is FULL of information and opportunity for involvement, enjoyment and ways to promote what the Nature Conservancy named, "one of the last great places". The upcoming summer festival on Sunday June 25th is their flagship event and embodies the full scope of their worthy quest. The festival highlights local art, progressive businesses and features musical acts of both local and national notoriety. The gathering this year will be held at The 1661 Farm & Garden, an easy walk to and from the Ferry. Important to note that your plan for the day should include your return ticket to the "main land" or pre-arranged accommodations, there is no camping on Block Island so please be prepared.

I am honored to have been asked to emcee this year's festivities and could not be more excited to introduce artists well known to me like Kat Wright as well as expanding my musical horizons with bands that I have heard such great things about, like Dudemanbro! Hope to see lots of our Sound Waves readers out rockin' Block at Conserfest!!!! #embraceyourplace #musiconamission #morningmojo

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 6:30 PM Ward Hayden & The Outliers

Music Festival



eventbrite  Tickets 

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**SOUND WAVES
MAGAZINE
BACK ISSUES**

Sound Waves was 1st published in August of 1990. Since then we have kept at least 20 issues of each month and now we are putting them up on Ebay. These magazine have never been circulated.

This means 33 years of the magazine!
 The site is up but still needs to be refined, but some issues are there to view. We are only up to 1994.
 This is going to take awhile!

www.ebay.com/str/soundwavesmagazine

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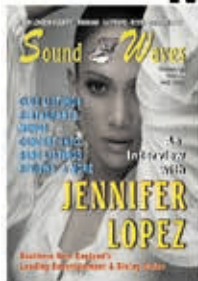


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SAT • 3	PURPLE HONEY 8 - 11 PM	\$10 Online \$15 at the Door
SUN • 4	PAULA CLARE BAND 4 - 7 PM	FREE!
FRI • 9	TAKE IT TO THE BRIDGE 8 - 11 PM	\$10 Online \$15 at the Door
SAT • 10	MOJO RHODES 8 - 11 PM	\$10 Online \$15 at the Door
SUN • 11	JUSTUS 4 - 7 PM	FREE!
FRI • 16	NICK CASEY 8 - 11 PM	\$10 Online \$15 at the Door
SAT • 17	NO SHOES NATION: KENNY CHESNEY TRIBUTE 8 - 11 PM SPECIAL SHOW!	\$20 Online \$25 at the Door
SUN • 18	STEVE SMITH & THE NAKEDS 4 - 7 PM	\$10 Online \$15 at the Door
FRI • 23	ANOTHER TEQUILA SUNRISE: EAGLES TRIBUTE 8 - 11 PM SPECIAL SHOW!	\$20 Online \$25 at the Door
SAT • 24	NICK BOSSE & NORTHERN ROOTS 8 - 11 PM	\$10 Online \$15 at the Door
SUN • 25	KELLY & THE POOR BOYS 4 - 7 PM	FREE!
FRI • 30	NEVER ENUFF 8 - 11 PM	\$5 Online \$10 at the Door

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UPCOMING GARDE EVENTS!

BEN FOLDS: WHAT MATTERS MOST TOUR OPENER: TALL HEIGHTS

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.

AMEEN MOKDAD'S: THE CURVE NEW LONDON COMMUNITY ORCHESTRA, CUATRO PUNTOS ENSEMBLE & EKKLESIA CONTEMPORARY BALLET

THURSDAY, 06.15.23 | 7:00 PM

Iraqi composer and multi-instrumentalist Ameen Mokdad was trapped in hiding under the brutality of ISIS for two years in Mosul, Iraq. During that time he survived and told his story by writing an extraordinary repertoire of music...in secret.

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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The Garde & Netflix present
POISONED: THE DIRTY TRUTH ABOUT YOUR FOOD
Exclusive Theatrical Movie Premiere

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.

The Black Health Collective presents GROUP THERAPY

WITH FRANK COLMENARES AND JEWELL JONES

In the Oasis Room

SUNDAY 06.25.23 | 6:00 PM

Colmenares performs his "Beautiful Trauma" song cycle, with live therapy sessions between Frank & therapist Jewell Jones.

An Evening with THEY MIGHT BE GIANTS

Doors open at 6pm

FRIDAY, 07.07.23 | 7:00 PM

No opener! Doors open at 6pm. A band doesn't tour for 35 years if the people don't come back for more. Brooklyn originals They Might Be Giants is a beloved perpetual motion machine.

Sean Nelson's New London Big Band THE LOST MUSIC OF HARRY JAMES, FEATURING WAYNE BERGERON

THURSDAY, 08.10.23 | 7:30 PM

Sean Nelson's New London Big Band returns to the Garde stage to perform recently discovered, unrecorded music of Harry James and his Orchestra, written for him by Thad Jones.

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. *Sponsored by: Nutmeg Building & Remodeling*

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.

BORED TEACHERS COMEDY TOUR SATURDAY 10.28.23 | 8 PM

Bored Teachers presents the 2023 "We Can't Make This Stuff Up" Comedy Tour featuring the funniest teacher-comedians in the world!

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.

An Intimate Evening with DAVID FOSTER & KATHARINE MCPHEE

THURSDAY, 05.16.24 | 7:30 PM

LIVE ON STAGE! 16-time Grammy award-winning musician, composer, and producer DAVID FOSTER and acclaimed singer, television, and Broadway star, KATHARINE MCPHEE are joining forces and bringing their show on the road.



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