

Sound Waves

Volume 33
Issue 8
August 2023

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An
Interview
with

**ROBERT
CRAY**

Plus

- Willie J. Laws Jr
- Eric Johanson
- Nalani Rothrock
- Robert "Top" Thomas
- Soulkeys
- Liz Reed & Time of Day

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MAILBAG

Dear Readers,

What a fabulous month July was! There was something practically every day. Sometimes twice a day. Definitely not boring. And August looks just as good. Check out this month's issue and see what this great area we live in has to offer!

Also remember to tell our advertisers within these pages that you saw their ad here. Sound Waves has remained a free publication for 33 years because of our advertisers.

This month we lost 3 great artists. Randy Meisner, Sinead O'Conner and icon Tony Bennett. Be sure to read Rex and Mark's tributes to Mr. Bennett. Well done.

Till Next Month

David Pottie ~ Publisher

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Sound Waves

August 2023

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AN AMERICAN MASTERWORK: TONY BENNETT

By Rex Rutkoski

He was a man of many passions – including painting and music, critically acclaimed in both.

As he spoke to me from his Manhattan studio in 2001, one of many conversations I was blessed to have with Tony Bennett through the decades (our first was in 1978), he was involved in the former, even as he discussed the latter.

At soon to be 75, Bennett, who died July 21 at 96 after a brave battle with Alzheimer's Disease, felt he was growing as a painter. "You never stop learning with technique and colors. It's a matter of discipline," he explained. When you reach that special place, that place they call the zone, freedom comes about, he added.

When he talked about painting, he could just as easily be speaking about music, especially when he said the whole premise of good painting is to fall in love with life.

"You look for truth and beauty. You become more and more aware of everything. Your eyes open up all of a sudden. You're in touch with the whole moment," he said. "It makes you grow as a human being. It goes into your whole system, how you feel about everything you're doing. It's all a spiritual and uplifting thing, something you want to convey to the audience."

Whether it was through painting or music, Bennett long had been getting his classy, artistic point across to audiences.

"I'm very content," he assured. "I'm singing and painting. That's what I wanted to do my whole life."

He credits his manager-son Danny with putting him in a position to find this peace. "He's managed me for 20 years, a brilliant guy who knew what I wanted. He's liberated me. He got me with young people, which has given me a big lift in my career. All I can do is thank God. I'd like to just grow as a person as much as possible."

Bennett said he owed his youth appeal not only to smart management decisions by his son, but also to the younger generation's ability to recognize material that was timeless. To this end, the advent of the compact disc had been very important, he added.

A YOUTHFUL DISCOVERY

"When those young people put their earphones on and started hearing Ella Fitzgerald, Nat 'King' Cole and Duke Ellington, they heard this clean sound from a CD and wonderful performances. And they said, 'Gosh! I didn't know they sounded like that,' and they compared it to the rock music they listened to. And also Natalie Cole and Linda Ronstadt were doing songs from the golden era of music. People were hearing very strong quality. They were saying, 'Our parents weren't really that wrong.'"

Bennett admitted to this pet peeve: "I get very upset with any advertisers or producers of the entertainment industry that look down at the public like they aren't intelligent and say, 'Let's give them something on a 14-year-old level.' When I get in front of an audience of young people, they are so intelligent. If they see someone doing an honest job, they



support them like they've never seen anything like it."

With the death of his friend Frank Sinatra, some looked to Bennett to wear Sinatra's mantle. Bennett didn't necessarily agree.

"I always said I don't want to be the best, but one of the best. That's plenty for me," he assured. "Some people say there's just room for one number one. I think there are many great artists. I think people are more artistic than they think they are. It's not just in the arts. Carpenters, anything that anybody does with great care is an artist."

He felt his strength was his spirit.

"My two favorite performers are Louis Armstrong and Jimmy Durante. They inspire me. It was all spirit with them. Everything they did it was full 150 percent, giving the audience everything you got."

That's what he tried to do, he said. "Sinatra was that way also. We lost a great friend. It was very difficult to see him at the end of his life. He had been so active for so many years and brought so much life to everyone around him. He was so upbeat. Being around him was just so much fun."

HE HAD HIS MTV

The same can be said for Tony Bennett, which probably is why he was able to win a younger audience, including MTV in its "Un-Plugged" showcase days.

"I think young people are interested because they never heard it," he suggested. "They've been marketed out. They just heard whatever was current at the time, the Top 40, what everybody was pushing. It's not like years ago where the audience was the judge. Then it was converted over (by the music business) to 'Let's not worry about what the audience

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MUSIC NOTES

"Bringing The Songs Back Home: The Men From Minnesota"

By Mark T. Gould

His marriage was falling apart, and he wasn't really satisfied with his work, so he came home for the holidays.

And, with that, basking in comfort of his fellow Minnesota musicians, Bob Dylan produced a masterpiece.

It was 1974, and, coming off his biggest and most successful tour, Dylan did not immediately return to his family at his Malibu home.

Instead, as one of his most popular songs states, he went back to New York City, clearly having had enough of his self-perceived inability to write songs in the manner which had produced some of the greatest compositions of our time.

For some reason, he enrolled in a painting class, which he reportedly said reopened his mind to what he called "unconscious songwriting" and the lyrics began to pour out of him, in equal parts nostalgia, longing, regret, pain and despair.

Unfortunately, this put even more of a strain on his marriage. After playing the songs for friends for a few months, he entered the studio, again in New York City, where solo, acoustic versions of the new songs seemingly flowed out of him.

The dynamic changed, though, when he began to record them with Eric Weissberg and Deliverance, who were asked to the sessions by producer Phil Ramone. Slowly, Dylan lost confidence in the musicians, and was increasingly frustrated with the recordings.

He had the 10 acoustic recordings, and a late December release date was looming, but he was far from satisfied.

Thus, with the Christmas holidays approaching, Dylan returned to his home



state of Minnesota to spend time with his younger brother David, a fellow musician and producer.

What happened next is a testament to being comfortably surrounded by friends and family.



The result, "Blood on the Tracks," is seen by many as one of the greatest albums of Dylan's long, storied career.

The inside story of what happened in Minnesota that December is now memorialized in "Blood in the Tracks: The Minnesota Musicians Behind Dylan's Masterpiece," written by Paul Metsa and Rick Shefchik. The book will be published in September via the University of Minnesota Press, which, given where this all happened, is the perfect publisher.

It's a terrific, detailed, and at times jaw-dropping read about an album that

Metsa, ironically, took a long while to appreciate.

"When I initially listened to 'Blood,' I didn't like it, and I stopped listening to Dylan for a few years," Metsa, a great songwriter in his own regard, recalled. "But, it finally made sense to me when I recognized that it was more of a Midwestern 'wild, mercury sound,' yet powerful in its own way."

Zimmerman shared his brother's concerns about the project, and, in a "simple twist of fate," he turned to Kevin Odegard, a local musician whom he produced and managed. He did not, though, tell Odegard who was involved in the recording.

"I had known David for years, and we stayed in close contact," Odegard told me. "When Bob came in for the holidays with a so-so album master, David intervened, calling me for some street-level savvy on finding a particular guitar for the sessions that followed."

Odegard, well versed in the Minnesota music community, turned to his friend Chris Weber, the owner of a local guitar shop.

Odegard did not tell him who it was for, mainly because he only had his own suspicions, but Weber made him an offer he could not refuse.

"I think he (Weber) had it figured out," Odegard told the authors. "He told me he'd bring the guitar if he could come to the (recording) session."

Meanwhile, Zimmerman was putting some other musicians together for the studio.

He started with drummer Bill Berg and bassist Billy Peterson, who were pretty much the house band at Studio 80 in Minneapolis, where the sessions would take place.

"They are pretty much the coolest rhythm section anywhere," Metsa told me.

Now, they had the makings for a band, but they were missing a keyboard player. Odegard then stepped up again, recommending Gregg Inhofer, whom he had worked with for years.

Odegard and Weber arrived first for the session, followed by Inhofer, Berg, and finally Peterson.

It was then they all knew for whom they were there.

As the musicians warmed themselves

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and their instruments from the cold Minneapolis night, Dylan introduced himself, and they settled in.

"Chris (Weber) broke the ice with his tremendous empathy for Bob and beautiful guitar playing," Odegard remembered. "He had magnificent tone and played like an angel. Bob took to him instantly and things lit up from there.

"When Bob met Bill (Berg), a fellow (graduate) from Hibbing High School, the studio morphed into a farmhouse jam."

Dylan was so comfortable and pleased with the results that he had his brother ask the musicians back for another session, for which they added Peter Ostroushko, who contributed mandolin to the project.

All in all, the Minneapolis sessions produced "Idiot Wind," "You're A Big Girl Now," "Lily, Rosemary and the Jack of Hearts," "If You See Her, Say Hello," and, much to Odegard's satisfaction, "Tangled Up In Blue."

"At the sessions, I was content to be in the room. All these cats were better musicians than me," Odegard told me. "I waited and watched quietly, minding my manners, grateful to be alive, feeling lucky to witness history.

"Inhofer was my hire, and my turn came around courtesy of him, who had put in a good word for me. The song was 'Tangled Up In Blue.'

"I had absentmindedly advised Bob to move it up from (the key of) G to A, forgetting who he was," Odegard remembered. "But, he took the bait, and take one, recorded live in the became the master we hear today. No overdubs, no processing, no mixing, and no headphones for Bob, thank you. The man was in the flow.

"I had played my part with more power and emotion than I realized, trading rhythmic strums with Dylan by the end of the fourth verse," he said. "Direct eye contact with Bob Dylan brought out the best I ever had to give.

"In the long silence that followed, I sensed that history would come calling, and thought about my grandchildren hearing this one day."

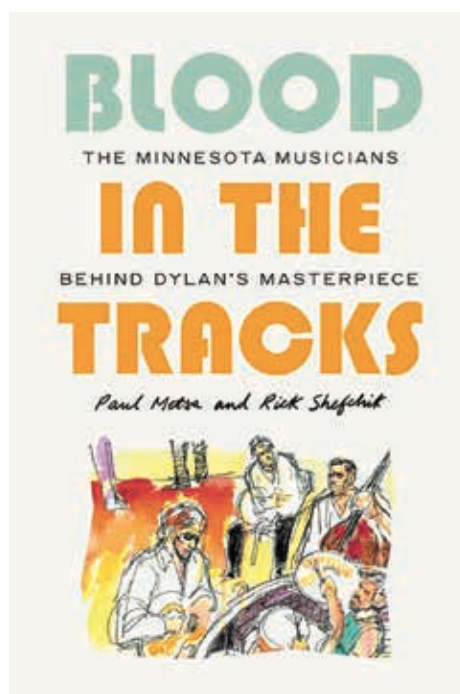
And, as Odegard alludes to, the rest was indeed history. The Minneapolis tracks gave the songs the punch they were missing from the New York sessions, and the relaxed, comfortable vibe

created by the Minnesota Men stands out in the final product.

Oddly, though, despite their contributions, the musicians weren't credited on the initial album pressing jacket, a mistake that wasn't rectified until the release of "More Blood, More Tracks," part of Dylan's Bootleg Series, released in 2018.

The blunder had to create some consternation (read: frustration) for the musicians who pushed Dylan over the top, but, again, it was Metsa to the rescue, long before this book was conceived.

"Paul Metsa rescued us all from eternal oblivion and single-handedly jump-started the campaign that rekindled the bond we'd known so long ago,"



Odegard told me.

"In 2000, he put the studio band back together at First Avenue (a storied Minneapolis club) to play the five songs

we'd recorded. We carried on playing together in various configurations for the next seventeen years," he added.

"(At the same time), we kept Dylan's dynamic manager apprised of our musical campaign for credits," Odegard stressed. "One year after our last show we were all gifted the new boxed set, 'More Blood, More Tracks,' by Dylan's office, and our names were all printed on the album, spelled correctly in bold typeface.

"Peter Ostroushko and Chris Weber died shortly after that. Our journey together was complete, and we have Paul Metsa to thank for bringing it all back home."

But, the whole incredible dynamic and history of those sessions wouldn't have worked without the friendly, down-to-Earth mix of Odegard and those other Minnesota Men who created an all-new comfort level for a mercurial artist.

"I think he (Dylan) was enjoying being home for the holidays. He wasn't surrounded by the madness of either coast, and these Minnesota musicians were as fine as anybody else in the country," Metsa observed.

"Plus, my own experience tells me if you get like-minded, great musicians in a room together, with the right songs, magic will happen. And on 'Blood on the Tracks,' it did."

"I hold high hopes this book will become Rick and Paul's great masterpiece," said Odegard. "Like their own 'Blood On The Tracks.'"

Odegard's wish may not be too far off, given Metsa and Shefchik's intimate, personal chronicling of the crafting and recording by Dylan and his band, no, his friends, the Minnesota Men.



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16 LATE NIGHT COMPANY 2pm	17 THE BEACH IS MY HAPPY PLACE! 8pm	18 TBA 2pm	19 COVER LAND 2pm	20 JUICE BOX 2pm
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30 JAMIE 2pm	31 TBA 2pm			



GRAMMA'S ATTIC REVUE

"Liz Reed & Time of Day What time is it..."

By Gramma

The history of this band sort of spans decades and yet its truest history is somewhat short in telling. I met the front human of this band, Liz Reed as a singer Songwriter that Terri Lachance had sent my way, such a beautiful voice with a package of invested song lyrics that drew me in to want to listen to her storytelling more closely. She came to both shows and shared her story, her songs and her ideas on life and offered to bring her "band" (actually a trio) to Grammas Attic Music Revue which I enthusiastically agreed to. Today, without any hesitation, I can say that there are absolutely no regrets in having done so. Liz started performing as a solo act when she was 16 so she had a couple of years under her belt, and it shows in her professionalism as she hits the stage.

In trying to put together a timeline of how this trio formed I had to reexamine the tactics that Liz used to assemble them together. Liz met Ben Stern because he and Liz's husband Tom were teachers at the same school. They started practicing together in 2016 but the only gig that they did was the Reed-Swale Folk Festival. They both had young families to raise and were busy with life in that way. Ben is not a teacher of music at that school and Liz does teach music. But they two of them felt led to play and practice together. They were doing that in 2016, playing jazz and rock standards, but it was not in a gigging format and they both seemed to want to do other things as they concentrated on their families.

Liz continued to gig out as a solo act perfecting her covers that she would rearrange and make her own and playing the interesting and engaging songs that she was writing. It was not until 2021 that Liz met Dave at an open mic that he was running, and the formation of

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this band began to come to fruition. Dave runs and organizes an open mic situation during the Arts Festival in Middletown that goes from June til September on the first Fridays. If you are interested in more information on that you may email Dave at DaveTenEyck@gmail.com. Dave, as organizer for this part of the festival hires all types of acts such as Poets, singer songwriters, spoken word, comedians, and many other types of performers. Liz contacted him to get on the roster for this wonderful arts festival and was intrigued by the kindness and thoughtfulness that was displayed by the human on the other end of the phone line. She wanted to know more about someone that would go out of their way to offer to meet her at the parking place and guide her to her performance space.

It was not long after this that Liz and Dave began performing together mainly because Dave's band had gotten the COVID Breakup Syndrome that afflicted so many bands during the pandemic. He had been asked to play the Durham fair and needed someone to play with him. Liz was the perfect choice. It was not until 2022 that Liz brought both of her worlds together and the magic was immediate when they added Ben.

I want to give a wee bit of a back story about Ben as he took a roundabout way

to staying in the music business. Although he had been playing music and studying, he decided to leave music behind and take a trip to Taiwan to teach English. It is extremely hard to bring a full-sized piano across the ocean, so Ben left his musical adventures behind to venture out to another country and learn a whole new diverse set of skills. While away Ben lost touch with his musical contacts and upon his return to the States, he decided to pursue his teaching career. He believes that he had become very insular with his music even after he met Liz and knows that he almost felt crippled by his nerves. I just need to say that having met interacted with and interviewed this amazing musician I do not feel as if he is still, at least on the outside struggling with these same issues. As a matter of fact while performing for The Gramma's Attic Music he was told by our producer, Drew Wilson, who does not speak of the music shared at the Attic with a life changing ideal, he either likes it or he does not like it, that Bens piano playing was a revelation to him is huge!!!! Ben now presents as a calm cool collected, great musician, a perfect addition to the trio called Time of Day

The band likes to say that their anniversary was at the 15th Annual Reed-Swale Folk festival which happens every year on the last Saturday of June. This festival is a fundraiser of sorts and although the event is free every attendee is asked to bring something to contribute to the local food pantry. It is amazing how in the winter holidays we tend to give and give but we forget that people are in need all year round. If you want to know more about this annual festival, please look up LizReedmusic on Facebook or email her at songwriterliz@gmail.com.

In playing together this trio has played many venues. One such venue was to be in front of 3800 people at the Coventry Farmers Market in the summer of 2023. This event will occur again on August 20, 2023 so get out there and see this amazing trio perform in the field... imagine three hours of them in a field that is also full of vendors selling their home grown and home-made wares in that huge field. YUMMY!!!!

Upcoming dates for Liz Reed and Time of Day are as follows:

www.swaves.com

- Aug. 16, 4-7pm Rocky Hill Farmers Market, as a duo
- Aug. 20, 10am-1pm, Coventry Fair, Full Trio
- Aug. 25, 7-10pm, Parkville Market, Full Trio
- Sept. 9th, (time?) Manchester's Songwriters Concert, Full Trio

This trio can be found and followed on social media at Liz-ReedMusic on Facebook, @songwriterliz on Tik Tok and can be emailed at Songwriterliz@gmail.com

Thank you all for taking the time to read about this amazing threesome of talented musicians. I hope that you are having a wonderful summer full of live music and the arts. Until next month stay safe and healthy and be kind to one another. See you in September...



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BAND DATES

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5 - Acorn Acres, Bozrah, CT 7-10
11 - Windham Club, Windham, CT 5:30-8:30
12 - Maugle Sierra, Ledyard, CT 3-6
19 - Hillyland, Windham, CT 1-4

BRAIDEN SUNSHINE

6 - Library, Preston, CT 3-6pm
10 - Rustic Inn, E. Lyme, CT 6:30-9pm
18 - Lighthouse Inn, New London, CT 6-9pm
24 - Rustic Inn, E. Lyme, CT 6:30-8:30pm

THE CARTELLS

3 - Bill's Seafood, Westbrook, CT 7-10pm
5,19,27 - Maugle Sierra, Ledyard, CT 3-6pm
12 - Norwich Inn, Norwich, CT 5:30-7:30pm
17 - Ct. River Museum, Essex, CT 7-10pm

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3,18 - Rocks 21, Mystic, CT 5-8,4-6
4 - Ciao, Thomaston, CT 6-9
5 - Chatham Creamery, E. Hampton, CT 5-8
5 - Michaels, Coventry, CT 9:30-12:30
9,18 - Bills Seafood, Westbrook, CT 7-10,4-6
10,18 - Village Pizza, Preston, CT 8-11
11,24 - Shea's, Manchester, CT 5-8,6-9:30
12 - The Dublin, E. Hampton, CT 6-9
13 - Kent Pizza, Kent, CT 2-5
17 - Friar Tucks, Mystic, CT 8-11
19 - Fornarellis, Colchester, CT 5-8
20 - Arrigoni Winery, Portland, CT 1:30-5:30
26,31 - Rosy Tomorrows, Danbury, CT 6:30-9:30
28 - Lake Pemaquid, Damariscotta, ME 7-10
30 - Shortstop Bar, Westfield, MA 5-8

CHRIS COFONI

12 - Union & Main, E. Greenwich, RI 7-10pm
25 - Angie's, Mystic, CT 5:30-8:30

THE CRITICS

4 - Green Vineyards, Lebanon, CT 4-7
25 - Fornarelli's, Colchester, CT 7-10

DARIK & THE FUNBAGS

13 - Mezzo Grille, Middletown, CT 6:15p
18,19 - Captain Nicks, Block Island, RI
25 - Sheas, Manchester, CT 9p
26 - Joey Cs, Stratford, CT 9p

DIVA & THE PLAYBOYS

5 - Strawberry Park, Preston, CT 7-10pm

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12 - Elicit Brewing, Manchester, CT
25 - Six-String Grill, Foxborough, MA

DON'T TELL LISA

4 - Tamarack Lodge, Voluntown, CT 6:30-9:30pm
5 - Dodd Stadium, Norwich, CT 4:30-6:30pm
18 - Scotch Plains, Essex, CT 8-11pm
19 - Strawberry Park, Preston, CT 7-10pm
25 - Hawk's Landing, Southington, CT 6-9pm
26 - Pavilion, Old Lyme, CT 2-6pm
31 - Camp Oakdale, Montville, CT 6:30-8:30pm

Dr. G & THE BELIEVERS

19 - Blues Festival, Stafford Springs, CT
20,26 - Water's Edge, Madison, CT 6-10pm
23 - McCooks Beach, Niantic, CT 6-8pm

FAKE EXPERIENCE TRIO

29 - Angies, Mystic, CT 5-8pm

THE FAKE EXPERIENCE

10 - Ridge Vineyards, Preston, CT 6-9pm

F & BLUES BAND

3 - Camp Oakdale, Oakdale, CT 6:30-8:30
18 - La Luna, New London, CT 6:30-9:30
19 - Sneekers, Groton, CT 8-11
23 - Blues Fest, Block Island, RI 5:30-7:00
26 - Tamarack Lodge, Voluntown, CT 2-3:30

GLAUCOMA SUSPECT

5 - Brick & Basil, Norwich, CT 5pm
17 - The Hygenic, New London, CT 6:30pm

HOPE ROAD

2 - Rock The Docks, Norwich, CT 6pm

KEN SERIO JAZZ

20 - Grey Sail Brewery, Westerly, RI

MYSTIC PROPHETS

5 - Haversham, Westerly, RI 9-12pm
6 - Taylor Brooke Brewery, Woodstock, CT 2-5pm
18 - Black Hog Brewing, Oxford, CT 5-8pm
20 - Shunock, N Stonington, CT 4:30-7:30pm

NICK BOSSE

1 - Wheeler Library, N. Stonington, CT 6-8pm
3 - Madison Beach Hotel, Madison, CT 7:30-9pm
4 - Sons of Liberty, Wakefield, RI 7-10pm
6 - Stonington Vineyard, Stonington, CT 1-4pm
9 - Rock the Docks, Norwich, CT 6-8pm
10 - Shunock Brewery, N. Stonington, CT 6-9pm
11 - Wood River Inn, Richmond, RI 7-10pm
17 - Summer Concert Series, Clinton, CT 6:30-8pm
18 - Hamburg Fair, Lyme, CT 8:30pm
19 - Rathskeller, Charlestown, RI 8-11pm
20 - Windjammer, Westerly, RI 1-4pm
22 - Saltwater Farm, Stonington, CT 5-8pm
25 - Fete Music Hall, Providence, RI 8pm
26 - Brooklyn Fair, Brooklyn, CT 4:30pm
27 - Taylor Brooke, Woodstock, CT 2-5pm

RAMBLIN' DAN STEVENS

2 - Public Library, Baltic, CT 6-7:30

3 - Hops On The Hill, S. Glastonbury, CT 4:30
4 - Coastline Brewing, Westbrook, CT 6
5,21 - Daniel Packer, Mystic, CT 9:30
6 - Notch8, Bethel, CT 12
8,15,22 - Nightingale's, Old Lyme, CT 6
11 - Home Range Winery, Canaan, NY 5
12 - Olde Mistick Gazebo, Mystic, CT 2-3:30
16 - Dragonfly, Bethel, CT 5-8
17 - Pa's Place, Guilford, CT 5-7
24 - Hublersburg Inn, Hublersburg, PA
25 - Antifragile Brewing, State College, PA
26 - Broken Axe, Lock Haven, PA
27 - Dragonfly, Bethel, CT 1-4
29 - Pizzetta, Mystic, CT 6-9
30 - Forty Thieves, Groton, CT 6

RED LIGHT

4,5,6 - Ballard's, Block Island, RI 2pm
10 - Rec Complex, Auburn, MA 6pm
17 - Camp Oakdale, Oakdale, CT 6:30pm
18 - Blu on the Water, E. Greenwich, RI 9:30pm
25 - Washington Park, Groton, CT 6:30pm
26 - Brooklyn Fair, Brooklyn, CT 7pm
31 - Wolfden, Uncasville, CT 8pm

RICKIE LOUISE MILLER

2 - Waterford Beach, Waterford, CT 6pm
4 - Seafood Festival, Charlestown, RI 8:30pm
6 - Jonathan Edwards, N. Stonington, CT 6pm
8,18,31 - Pizzetta, Mystic, CT 6pm
9 - Chew & Brew, Jewett City, CT 7pm
10 - Esker Point Beach, Groton, CT 6pm
11 - Blue Duck, New London, CT 6pm
13 - Thimble Island Brewery, Branford, CT 2pm
14,29 - Petrillo's, Madison, CT 6:30pm
17 - Rocks 21, Mystic, CT 6pm
19 - Hamburg Fair, Lyme, CT 8:30pm

SHAME DAN SCANDAL

13 - Grey Sail, Westerly, RI 3pm

THE SOUL FACTORY

3 - Esker Point Beach, Groton, CT 6-8pm
13 - Filomena's, Waterford, CT 6-9pm
18 - Rooftop120, Glastonbury, CT 6-9pm
25 - The Social, New London, CT 8-10:30
27 - Fair, Chester, CT 12-3:15pm

SUBLIMINALS

4,11,18 - Port of Call, Mystic, CT 8p
5 - Tusker's, New London, CT 7:30p
10 - Library Patio, Guilford, CT 7p
25 - Daniel Packer, Mystic, CT 9:30p

SUNDAY GRAVY

4 - Steak Loft, Mystic, CT 7pm
19 - The Shamlot, Westerly, RI 6pm

THE TABOR BLUES BAND

5 - Green, Branford, CT 6:30-9pm

THE SUBLIMINALS

4,11,18 - Port of Call, Mystic, CT 8p
5 - Tusker's, New London, CT 7:30p

10 - Free Library, Guilford, CT 7p
25 - Daniel Packer, Mystic, CT 9:30p

TSC ACOUSTIC

2 - Farmers Market, E. Haddam, CT 3:30-6:30pm
5 - White Gate Farm, E. Lyme, CT 3-5pm
12 - Bobby V's, Windsor Locks, CT 7-10pm
22 - Farmers Market, Montville, CT 4-7pm
27 - Farmers Market, Colchester, CT 10am-1pm

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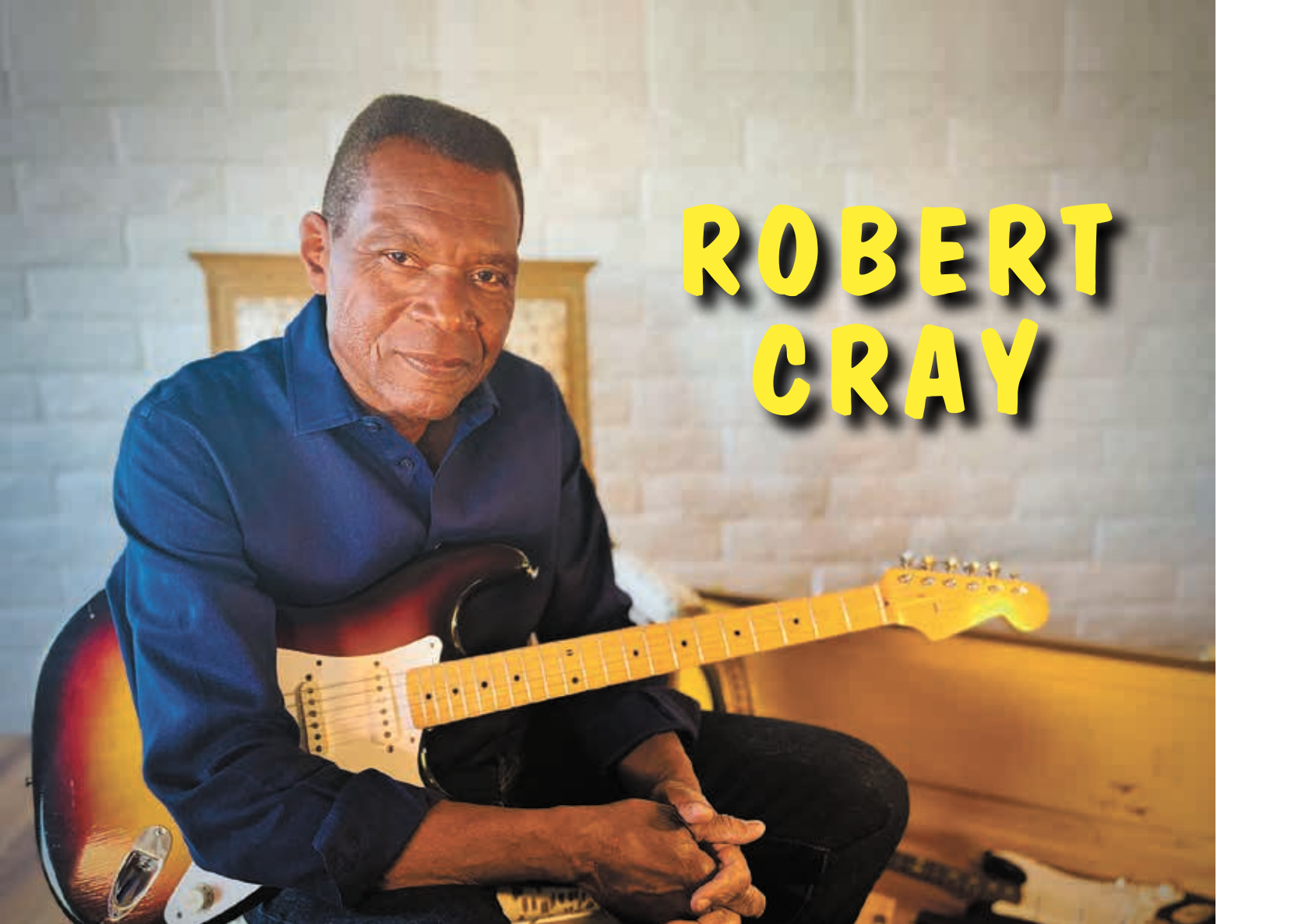
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A photograph of Robert Cray, an African American blues guitarist and singer. He is seated, wearing a dark blue button-down shirt, and holding a sunburst Fender Telecaster guitar. He is looking directly at the camera with a slight smile. The background is a warm, textured wall, possibly brick or stone, with a wooden chair back visible behind him.

ROBERT CRAY

By Joby Rogers

Blues great Robert Cray was born on August 1st, 1953, in Columbus, Georgia. Cray's musical aspirations started with his first band, 'The One-Way Street' while in high school in Newport News, Virginia. Since 1974, The Robert Cray Band has been touring and recording their unique groove, born from a love of Soul, R&B, Blues and Rock n Roll. The five-time Grammy winner and 'Blues Hall of Fame' inductee has played with some of the greatest Blues Legends of all time, including Muddy Waters, John Lee Hooker and Albert Collins. Cray has shared the big stages with B.B. King, The Rolling Stones, Chuck Berry, Tina Turner, and Eric Clapton. Although People gravitate to his guitar playing first, he is arguably one of the best Blues singers out there. The 'Robert Cray Band' has released over twenty critically acclaimed albums and has sold millions of records worldwide. They continue on today with the same enthusiasm and joy, no matter the accolades. In his own words, Cray declares... "Today is all that matters!"

Please welcome Robert Cray to Sound Waves Magazine.

JR - Hello Robert. Thank you for taking the time.

RC - No problem Joby.

JR - Blues is arguably the most influential music in American history. It was the first 'black' music to reach white audiences in America. The Stones, Beatles, Elvis, and countless other white artists have benefited from it. With some artists rarely acknowledging their Blues influences. You once said that when it comes to the Roots of the Blues music, it's a matter of trying to hold on to something sacred. In your opinion, why has the Blues held such a permanent authority over Rock and Roll?

JR - You couldn't have Rock & Roll without the Blues. If you forget that then it's something else that you're playing. Blues has a major influence on just about all American Music.

JR - How much of Rock and Roll in general is indebted to the Blues?

RC - All of it! Rock has changed over the years. The early days of Rock & Roll was basically Blues music. Everything goes through a transitional period depending on the era that you're in, even Blues music. It's always 'in movement'. It's the same thing for Rock. No matter if it's Heavy Metal or whatever. It got its roots from somewhere.

JR - There's some contradictions as to where the Blues originated in America. Some say the Mississippi Delta. A mutual acquaintance of ours, Chris Thomas King says it started in

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New Orleans. In your opinion, where are the deep roots of the Blues sowed in America?

RC - You're right. We have all these different places. You have the New Orleans style and you have the Delta sound. Blues artists brought their music with them from wherever they came from, and started where they started. There is no 'one' spot. As time went on, you had music coming in from the east coast, the Delta, Chicago, Kansas City and St Louis. It's everywhere.

JR - Your musical influences are well documented. I know you hold in the highest regard the Way B B King speaks with such eloquence through his music. You admire Albert King's ability to radiate 'fire and passion' when he pulls strings. In regards to your songwriting... if you are Van Gogh, who was your Matisse?

RC - (Laughs) I like how you put that. I have so many influences. It's hard to pin that down.

JR - In order to attain the level of success you have had as a songwriter. You have to be able to communicate with people and have a connection with your audience. And more importantly to avoid becoming passé, you have to persuade your audience to grow with you and be open to what you're trying to communicate. How do you inspire your fans to continue the journey with you?

RC - You take from your own life and observations. That's what you write. You're not going to have everybody with you at all times. Some of your fan base will follow and understand your direction and some will not. At times we write about what's going on in the world politically and we certainly don't have everybody with us on that. But then we do have a lot that are. I've always done my own thing. I didn't get into the music I play because it was super popular (laughs). I got into it because I loved it. That's what I'll continue to do.

JR - You have a very strong and intimate relationship with your audience. How do you carry the heritage and legacy of your music forward through all of these years and keep it fresh and relevant for yourself, as well as new fans you've connected with along the way?

RC - We just do what we do. We keep it fresh by changing it up. We try to change the set list every night. Which keeps the audience and ourselves fresh. We're passionate about our music, and I think the audience takes notice of that when we're on stage.

JR - I am an epic Muddy Waters fan. You had the opportunity to play six dates with Muddy on the West Coast. One night you knocked on his door after one of those gigs and talked with him for a while. He was drinking champagne with a strawberry in it. Those post show raps turned into a regular thing after every gig. Please share a conversation or two with my audience.

RC - I was like a reporter. I had so many questions I wanted to ask. I just wanted to be around him. You walk into the room and there he is. There's that 'big mug'. He's a beautiful man. That voice. He was so friendly. I loved the fact that he liked this certain year of 'Piper Heidsieck Champagne'. He

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The poster for the Rhythm & Roots Music & Dance Festival features a red sun-like logo at the top. The title 'RHYTHM & ROOTS' is in large, bold, yellow letters with a green outline. Below it, 'MUSIC & DANCE FESTIVAL' and '25TH ANNIVERSARY!' are in green and red. The dates 'SEPTEMBER 1-3, 2023' and location 'NINIGRET PARK CHARLESTOWN, RI' are in yellow and red. A yellow box with a red border lists the lineup: 'GREENSKY BLUEGRASS', 'TROMBONE SHORTY & ORLEANS AVENUE', 'JJ GREY & MOFRO', 'THE ROBERT CRAY BAND', 'DUMPSTAPHUNK', 'THE INFAMOUS STRINGDUSTERS', 'SHINYRIBS • DUSTBOWL REVIVAL', 'TUBA SKINNY', 'DONNA THE BUFFALO • SON LITTLE', and 'E MANY MORE'. At the bottom, it lists '3 STAGES | COVERED DANCE FLOOR', 'BEER & WINE | ONSITE CAMPING', and 'FOOD & CRAFT VENDORS'. The website 'Full lineup, tickets & more at rhythmandroots.com' is at the bottom left, and the 'G/W GoodWorks Entertainment' logo is at the bottom right.

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had a strawberry in it. I was taken aback. Thinking, this guy is so cool. This is Muddy Waters. He talked about himself in the third person. He talked about himself but it was somebody else (laughs). We talked about 'Little Walter' a lot.

JR - You joined Muddy on stage during those times as well. What was it like playing 'Mannish Boy' live with him?

RC - Well, ya know. I was scared as Hell. But there I was, standing next to Muddy, trading vocals and guitar licks with him.

JR - You had a role in Chuck Berry's Bio-Pic, 'Hail Hail Rock and Roll'. I have much respect and admiration for Berry. In the movie you were the new kid in town, and you witnessed the tension between Chuck and Kieth Richards. You witnessed his untrusting nature, and how this business can have a hardening effect on some artists. Did you find that frustrating early on? When you came to the realization that the music business wasn't going to be just about the music?

RC - Yes! But it took awhile. I think that happens to a lot of people. When they knock on your door and they offer you a record contract, most people don't get into it with the understanding that it's also big business. When it comes to recording contracts, you really don't know anything about it (laughs). You certainly don't have, nor can you afford representation. You're traipsing around, having a good time, getting gigs, people are enjoying your music. Then the realization hits, and you understand that things could've been a lot different had you gained that knowledge. Then you start to feel a little bitter. But you realized you're in a position where you're doing something that you enjoy doing. You're playing music and you realize that's what you got into it for. You have to keep those two things separate. Over all, and as time goes on, the music wins out. The things that drew you to it in the first place, stay on top.

JR - The Blues, by its nature, is a rebellion against the establishment. From its foundation, it spoke out against oppression. In the semblance of artists like Bob 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?

RC - Music is something different for everyone. However it manifests inside an Artist. It's how it should come out. There's no reason why you should not speak out about those issues that personally mean something to you.

JR - Do you harbor any fear about alienating your audience?

RC - I do not! People aren't going to enjoy everything that you do. That's just the nature of this business. You may not like everything your favorite artist produces. That's just how it is.

JR - There are two signature 'Robert Cray Stratocaster' models available from Fender. Including The Robert Cray Custom Shop Stratocaster. Why such a heavy attraction to hardtail Strats?

RC - I just enjoy it. I never was a fan of the whammy bar

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because I do that with bending the strings (laughs). The first time I saw somebody 'live' and up close playing a Strat was Phil Guy. He was playing a gig in Eugene (OR), where I lived in the early days of the band. He was playing through a 'Fender Super Reverb' Amp. His guitar had this cool, shimmering, glassy sound. It was the coolest sound I ever heard.

JR - Are there any artists, specifically, that you model your playing after?

RC - There's a whole lot. It's a conglomeration of everyone I've listened to over time. From Albert Collins, BB, Buddy, to Magic Sam. On and on.

JR - Thank you Robert for taking the time. Anything you'd like to add before we wrap?

RC - I think we're good, Joby. Thanks man. Take care and have a great afternoon.

Follow Face the Music with Joby Rogers online...

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LOCAL BEAT

“Gone But Not Forgotten: Paying Tribute to a Pianist, an Eagle, Sinead O’Connor and the Queen of Hard Rock”

By Andrew Kerbs

Recently deceased but not forgotten are 3 great pop music artists each with their own unique style. These three musicians include George Winston, Sinead O Connor, Randy Meisner and Tina Turner. These several artists may not seem to go together but it would be great if some fitting things were said about them in ways to illustrate the greatness of their musicianship and song-craft.



The first of the three musicians I would like to mention is George Winston. Drawing from the influence of Fats Domino, Vince Guaraldi (of Peanuts fame) and even the psychedelic Doors, George played piano with folk, blues and classical sounds. Although his 70s debut album *Ballads and Blues* never went very far, his second album *Autumn* propelled fledgling folk label Windham Hill to national success. For instance, the listener can imagine frolicking through the forest during Winston’s whimsical performance of the impish-sounding “Woods” which is almost reminiscent of witchcraft. The listener finds themselves on the move in the repetitive, bass-heavy “Road:” a reminder of a rumbling truck on a country avenue and the 3-part “Col-

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ors and Dance” is probably George’s masterpiece which starts out with a 4-note crawl (with rests in between) only to accelerate into a beautifully rhythmic stride later in the piece. His second album in the early 80s, *Winter Into Spring*, starts out with trebly and tinkly 3-note tempo “Stars.” There was also music about sea and waves featuring Georges arpeggios up and down the piano or rhythmic volleys of strong chords on “Rain” like a storm building and trickling away. There’s also the light, sunny and almost childlike “Blossom and Meadow” with its interplay of 3 bass and treble notes. “Spring Creek” has the same effect off his *Summer* album in which the high dancey notes sound like refreshingly cool trickling water. His records feature many of such many elements of nature with the piano style and album cover reflecting that element. George was also well-known among classical fans for his informal presentation, often showing up on stage not in a suit but in flannel, jeans and socks. His simple image helped legions of classical concert-goers connect with him as an average guy and let the beautiful instrumental music do the talking.

Secondly, a history of popular music is incomplete without mentioning the late Sinead O’Connor, whose career featured unique string arrangements which served as a backdrop for her vocal crescendos often complete with



spoken word lyrics lifted from allusions to Christian hymns. Such treatments are most evident in her compositions “Troy” and “Never Grow Old” in which she quotes “Thou shall not fear terror by night nor the arrow that flies by day” from Psalm 91 (a verse well known in such church hymns as *Blest Be the Lord*). New age flourishes are evident in her music as Enya appears as a guest vocalist on her debut album *Lion and the Serpent*. Sinead was a truant shop-lifter in her teens living in a household with her abusive parents who sectioned her in a Catholic asylum. Torn between the love/hate relationship with her deceased mother, Sinead and pop star Prince co-wrote and recorded a tribute to her in the late 80s which comprised her biggest US hit “Nothing Compares to You.” That same album also featured the skittish, 2-chord alt-rocker “Emperor’s New Clothes” and built upon the cult following she achieved earlier in the 80s with the rappy “I Want Your Hands On Me” and the Curish bar-chord basher “Mandinka.” The singer joined Peter Gabriel on his *Us* tour in the early 90s singing back-up vocals on “Don’t Give Up,” “Blood of Eden” and “Come Talk to Me.” And as if that weren’t enough, she also collaborated with Dolly Parton and paid tribute to the Who and various 1940s-era stars. An outspoken social justice warrior (although there was no such term at the time), Sinead was ahead of her time with respect to her criticisms of the Catholic Church, American patriotism as well as advocacy for the mentally ill speaking up for victims of clergy abuse.

Furthermore, former Eagles bassist Randy Meisner has recently left us. Formerly a member of Poco with Tim Schmidt, Randy dueted with 70s stars Kim Carnes and joined the Eagles when they were starting out in 1972. He sang on several of the Eagles early songs (such as “Is It True” and “Certain Kind

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of Fool”) but his biggest break came in 1975 when he scored a gold record with the band’s first platinum record One of These Nights. His spotlight song “Take It To the Limit” was one of that band’s most memorable but was a far cry of that band’s rootsier bluegrass beginnings. This sudden shift in sound of the Eagles from country-folk band to slick rock stars bothered Meisner who was stressed out by the spotlight and by the demands of the band’s relentless, increasingly drug-infused touring schedule. After a back-stage scuffle with another band member (Glenn Fry), Randy was out and the Eagles replaced him with Tim B. Schmidt to score big with the hard rock hit The Long Run. However, Randy’s influence lives on

both in his Poco/Eagles songs as well as his solo work.

However, nothing could prepare the world of popular music for the departure of the Queen of Rock: Tina Turner. She was not the first woman to do rock music. Janis Joplin and Heart crossed that finish line first and Joan Jett was breaking out at the same time she was. However, she was the first black woman to do not R&B music but hard rock music and she sang and danced with so much abandon and headbanging she was almost metal. How many artists have that on their resume? Who could forget the sexy blues number “Steamy Windows” off the album Foreign Affair which also features her biggest hit “The Best” which was a big 90s sports anthem on TV. That low piano note on that latter hit is much like the subtle drum beat on another of her hits “Better Be Good To Me.” Both songs start off soft and slow and Tina’s band builds them up to a choral crescendo that explodes with both instrumental and vocal rock energy! And of was Tina’s soft-

er seductive side on such hits as “Look Me In the Heart,” “Private Dancer” and “Two People.” Tina was of course as well known for her visual impact as her music. Remember her prancing around a giant sneaker trying to seduce a yuppie in the video for “Typical Male?” She even sang the sultry theme song “Wildest Dreams” (penned by U2) for the 007 film Golden Eye by the time she was nearly 60 years old.

Yes these artists will be missed and perhaps we won’t have firsts in the world of female rockers like Sinead or Tina. However, enjoy today’s music while it’s still on the cutting edge prime of these times because who knows which of today’s artists we will, in 30 years, be celebrating.





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11 Brad Bensko	12 Kris Ryan
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Music 8-11pm

He Left His Heart Everywhere: An Appreciation of Tony Bennett

By Mark T. Gould

We were, by far, his two youngest fans in the audience, and it was an experience that neither Jan Gould nor I will ever forget.

It was the summer of 1993, and it was at the old Oakdale Theatre in Wallingford, in the round and essentially outdoors. With that layout, if you got lucky with your tickets, you could pretty much be right on top of the artist.

Look, we're proud baby boomers emanating from the early days of rock 'n' roll. Having said that, we still took the time over the years to find and, if lucky enough, go see those performers, no matter how old they were and how relatively young we were, who paved the way for our musical path.

In those days, the Oakdale would advertise their concerts in the New Haven Register, usually in the Sunday paper.

I remember that we were having breakfast, and were scanning down the almost full-page ad.

The show pretty much leaped off the page.

"Tony Bennett with the Count Basie Orchestra."

We nearly fell out of our seats.

I had the privilege of taking my mother to see Frank Sinatra (the spectacle of a 60-year-old woman jumping up and down and crying her eyes out is still a wonderful memory for me today), but we had never seen the man whom Ol' Blues Eyes called the best singer in the business.

I don't remember if we got the tickets by mail, or went to the box office, but somehow, we ended up in the third row in the round. All the better was that it was an afternoon show, since the evening concert had sold out in minutes.

I mean, we were young, but not that young. But, we were about to feel younger.

I remember that it was a very hot day, and the old Oakdale could be brutal in that heat, but we had no concerns, for once, because we were going to see a legend.

Walking into the show was a trip. As I wrote above, we were, in our 30s, by far the youngest people in the audience. I have to admit that it felt a little self-conscious, but everyone seemed to be happy and enjoying the beautiful day.

The Count Basie Orchestra, sans the Count who had passed away several years earlier, took the stage at the allotted time, and ran through about half an hour of their classics.



That might have been enough for us right there. But, suddenly, spotlights (yes, even during the day) flooded what was called "star aisle" in those days, where the featured artist would literally walk through the crowd to the stage.

It was the Maestro himself, Mr. Bennett, splended in a gorgeous tuxedo that seemed painted on him.

With a beatific smile on his face, he acknowledged the audience which, clearly, except maybe for us, was his crowd, his peers.

It was a joy to see all of this much-older crowd, rise (maybe struggling a bit in doing so) to its collective feet, and cheer for a man whose career had meant so much to them.

Those memories came back to me in droves when Tony Bennett passed away last month at the age of 96. It was truly the end of an era, the last crooner of his day moving on to a much bigger, and perhaps better, audience.

Mr. Bennett (sorry, I can't just refer to him as "Bennett") had a storied, seven-decade career. While he worked the vast majority of it was the Ralph Sharon Trio, and he was known as the purveyor of the Great American Songbook, what I found remarkable was how he was always open to new sounds, new challenges, and new musical partners.

He sold a reported 50 million records during the first half century of his career, usually recording standards and pop songs, with a bit of a jazz influence thrown in for good measure.

In the 1980s and 90s, though, via his son's management, Mr. Bennett exposed his talents to what was then called the "MTV Generation," appearing on that network, the David

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Letterman Show, Sesame Street, The Muppets, and appeared with Elvis Costello, k.d. Lang, Billy Joel, Aretha Franklin, Willie Nelson, and most famously, Lady Gaga.

But, while his audience may have changed, he never did. Not his look, not his style or his presentation, all of which was so incredibly evident at the Oakdale show.

Mr. Bennett performed for almost two hours that steamy summer afternoon. Frankly, the guys in the Basie Orchestra looked tired, but he seemed raring to go, perhaps syphoning energy from a rapturous crowd.

He finished to a rousing ovation and walked back up the star aisle.

Moments later, he came back for an encore, and man, what



an encore it was.

When he sang the opening words to his signature song, the classic "I Left My Heart in San Francisco," there wasn't a dry eye in the house. When he finished and bowed, I thought the tiny Oakdale roof was going to be blown off by the ovation.

We thought that was it, but Mr. Bennett did not leave the stage.

Instead, he closed with "The Best Is Yet To Come," with his autobiographical lyric:

"The best is yet to come and, babe, won't it be fine?
You think you've seen the sun, but you ain't seen it shine."

Thank you, Maestro, for making our sun shine every day.



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BAR FLY JOURNALS

By Stephanie Shawn

Hello, my sweet Bar Flies! July was super sweet! Saw so many great people. Had a couple weddings, and a few jaunts over to the ISLAND! Thank you for making my day LISA, KRIS, CHRIS and KIM, and the food is fab at KIMBERLY'S!

You missed it! Had a Flamingo at my house! It's a flamingo themed pool party! With a delectable blueberry, pineapple, orange, peach schnapps Sangria! And a Lotta damn flamingos everywhere!!



Just did the STONINGTON BLESSING OF THE FLEET 5k RACE/WALK through the BORO with my besties! SALON BETSY, BONNIE, SUE, SUE'S bro (ARSENIO)PEANUT, RACHEL, GIANNI, DAN MUDZ with wife and kids! STEVE and BRIDGETTE were Rock Stars and did the picturesque 5k Run! We are only Rock Stars in our minds so we did the Walk. Thank God for options. A quick pop in at the PORTUGUESE CLUB gave us the necessary sustenance to finish the Walker's Race:) Wonderful turnout!

With the help of sisters LYDIA TEIXEIRA and GEORGIA CROWLEY and her husband MIKE as well as their families, the BLESSING and it's 4 days of lively events has gone on for 70 years! Keeping the memory of local fisherman lost at sea at the forefront, while showcasing STONINGTON'S rich history with the Ocean! Love it!

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Thanks to TEDDY WHIPPLE for my special Parking Spot near the start/finish line! He and his wife ALENE are part of the STONINGTON TOWN DOCK Life, running SEAWELL LOBSTER and SEAFOOD MARKET employing many locals at the Docks and in Pawcatuck. Shop local!!



ROMPA STOMPA, baby! Happy Birthday to KENNY CARR, BARBARA LINCOLN, TDOG PEABODY, JEFF MURPHY, LIZZIE EVANS, ANN BUONOCORE, SHANNAN

HATFIELD, RUSSELL ARRUDA, RACHEL LAMPHERE, KEVIN CULOTTA, ROB DAVIS, RONNIE ULTSCH, ALI KAUFMAN, NICHOLE MOORE, DOT SANERS, COURTNEY GARCIA, JEFF SCOTT, DOUG YORK, SALINA MARIA, DEAN BARBER, EDITOR DAVE POTTIE, JIM HENSLEY, SAL RITACCO, VINNIE SCARANO, TAMMY CARON, JAMIE QUATTROMANI, ALLISON SPIRIT and NICK TOSCANO!

On my way to the ANGIES PIER 27 STONINGTON HIGH SCHOOL RE-UNION on Aug. 13 which I am calling my BROADWAY SCHOOL RE-UNION! VALERIE GINGERELLA? KEN SORENSON? RICKY JOSEPH? BRIAN REID? Hope to see y'all there! I know FUZZY and my bestie AL DROUIN will be on hand! Or Editor DAVE POTTIE, cuz I know he's got a Birthday coming up! Hope to Spot you!

It's also the MYSTIC CHAMBER OF COMMERCE 65TH MYSTIC ART FESTIVAL! I have been going for years! It's super cool! And artsy!

And we can't forget PARLIAMENT at FOXWOODS on the 20th! Can anyone



say FLASHLIGHT? I can!! Heading to see my old bestie PAT LETELLIER coming in from San Fran to attend the Wedding of the Year between my nephew CLIFF and PAT'S niece MEGAN at the RIVERHOUSE in Haddam! Yay! And Congratulations to the beautiful couple!

It's still summer and I'm still super busy, but I'm still shooting for THE BARN in Groton to meet up with Bar Manager KEVIN and possibly Hog the Spotlight on a Wednesday OPEN MIC, or Wow the Crowd on a Thursday with KARAOKE. Either would be a treat for

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the masses. Yes, that's sarcasm:(But maybe KATIE PERKINS on the 11th? We shall see!

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

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DINING OUT

“Maximum Indulgence at Mix”

By Elizabeth Saede

A friend and I walk briskly with anticipation approaching the Sift Bakeshop building and are warmly escorted up covered stairs. We enter a bright, airy space with a soaring open-beamed roof, flowering plants, and comfortable seating. Sweeping views of the Mystic River and downtown are unimpeded in the newly-remodeled, completely-reimagined open-air Mix Restaurant & Rooftop by Adam and Ebbie Young. Gleaming stainless steel appliances and crisp white seating contrast with relaxing nautical shades of blue and grey. White-jacketed kitchen magicians work silently and smoothly within clear sight of diners. LaShawn and I are locals but feel transported from the ordinary in the gorgeous setting.



Michaela pours ice water and serves extraordinary bread from the highly-acclaimed SIFT Bakeshop. A shared sweet onion bun disappears quickly with slight embarrassment at our child-like gusto. Moist caccio y pepe focaccia commands attention with forward Pecorino Romano and black pepper flavors. Rich brioche and Seminole baguette are delicious with whipped sweet

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butter, olive oil, and coarse salt, and a tableside bread option is in the works. Please don't skip the bread.



LaShawn and I sip butterfly lemonade, a refreshing purple pea flower tea, over freshly-squeezed lemonade and choose hors d'oeuvres. Yes, plates of bite-sized joy are served at our table. Our favorites are Seacoast mushroom tartlet with miso caramel, petit greens, and truffle vinaigrette, and the shrimp and crab croquette. The Spinney Creek oyster with compressed cucumber, prosecco, and fresh dill has a refreshing flavor that enhances rather than overwhelms the bivalve's exquisite freshness.

We skip over three enticing salads, a cheese & charcuterie board, and goat cheese fritters in favor of a show-stopping Octopus a la Plancha with duck

fat potatoes so decadent they should be illegal. I swirled each morsel of lightly charred, tender meat into spicy, creamy vinaigrette for one perfect bite after another. Other small plate offerings included scallops, crudo, duck spring rolls, grilled prawns, and tuna. The small and large plates change monthly to reflect seasonal bounty. Superior ingredients and expert preparation are a clear sign we're in for an elevated dining experience, pun intended.



We ordered lamb and fried chicken from the large plates section before realizing how filling the other foods were. Blue cornbread arrives in its own ramekin alongside four pieces of chicken, easily enough for two. LaShawn beams, "The fried chicken is amazingly juicy and falls from the bone, and the blue cornbread is super flavorful, better than mine." The meat's surprisingly light texture is due to gentle sous vide cooking before breading and frying. Culinary alchemy wins the round. August's menu will feature a grilled chicken that I can't wait to try while I look forward to the return of that crave-worthy fried chicken.

Executive Chef Kinsler Josaimé and his team produced unique, innovative dishes while the service team superbly tended to us and facilitated magical memories. Exquisitely-fresh seafood will always appear here at the shoreline but landlubbers and vegetarians also have delicious options.

Adam curated the extensive wine list that will be increasingly featured at dinners and events. The bar features a sleek dispenser that protects wine quality in opened bottles. This wine-by-the-glass feature encourages guests to try something new and can hold more than a dozen bottles at a time. Temperature controls and other tech

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The lamb's loin and belly are served with pistachio gremolata, asparagus, edamame falafel, and pickled fiddleheads. The meats are perfectly seared, tender, and unctuous, while the vegetable falafel surprises with some heat. Grilled skirt steak, fried whole snapper, seared halibut, and grilled risotto round out the large plate menu options. We're so satisfied that, for an outlandish moment, we consider skipping dessert. Absurd.



Pastry chef, Nicci Story, creates exclusive desserts for MIX, and my companion and I make the sensible decision to take our remaining food home so we can have dessert. Gene's Dream layers rich dark chocolate pound cake, peanut butter praline, marinated strawberries, and peanut ice cream into a velvety ending that isn't too sweet. House-made fluff features in whimsical s'mores desserts.

House manager, Andrew, shared the planned transformation of the glorious treehouse-style restaurant into a full-year destination. Retractable, transparent shutters will be installed outside the deck to allow for the opening and closing of individual sections without impeding the view. In inclement weather and cooler seasons, MIX will remain the perfect place for incredible meals and drinks with panoramic views. August's menu features beef tenderloin, poppyseed-encrusted salmon, and Stonington sea scallops. Groups of eight to twelve may reserve the rectangular fire pit and high-top bar seats

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for individuals or groups directly overlooking the river. Eclectic cuisine and visionary cocktails make any day better.

Michaela introduces us to a series of bite-sized works of chocolate art from which we choose our final, luscious bite, compliments of ATY Confections. Snickerdoodle cinnamon flavor in LaShawn's treat and the raspberry chocolate in mine produce satisfied smiles. We're relaxed and happy from the pampering. Vacation is a continuous mindset at Mix, where the dedicated staff takes care of every detail, so guests need only enjoy themselves. Perfection.

Mix Rooftop Restaurant & Bar at 5 Water Street in downtown Mystic is open to SIFT customers (with an adult present) to bring food upstairs from 11-2 with full beverage service. Service closes at 2:00 and reopens from 3-5 with hors d'oeuvres. Dinner service is from 5:00-9:00PM, seven days a week. The wifi signal is strong, perfect for uploading Google and Instagram photos. Visit often; leave happy. MixMystic.com.



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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An Evening With "THEY MIGHT BE GIANTS"

Garde Theater ~ New London CT

by Adrian Webb

It was a balmy but pleasant night throughout the streets of New London with a subdued sense of excitement in the air. Hoards of people from every direction were descending upon the Garde Theater like the loyal and faithful making their pilgrimage to Mecca or mesmerized flies to a flame. All journeyed from far and wide to see their hero band "They Might Be Giants". With my gal-pal MaryGrace in tow, and two tickets in hand we arrived an hour before the show and still had to park three blocks away. As we walked towards the theater I was a little leery but on the contrary, I witnessed something truly amazing! The fans were from all walks of life, both young and not-so-young coming together as a unified mass for an enjoyable evening to support their band. To my surprise there were many parents at the concert with their grown children sharing the experience together. Everyone happy, everyone excited and anticipating a good time. It was an inclusive and accepting mentality that permeated through out...

This was my first time at the Garde Theater, and what a treat it was. Before we even entered the building I could feel the venue oozing with vintage charm. The elegant old world style interior and comfy velvet seating was a pleasant surprise. The theater was built in 1926 as a vaudeville house and movie theater. It has a Moroccan-style interior that enchants and only adds to the ambiance. We were greeted by the friendly Garde staff and shown to our seats. Apparently to add to the atmosphere, the band provided free "THEY" headbands and most of the concert goers were wearing them. As the lights finally dimmed, the band started 20 minutes late but no one cared, even when the vocals were clearly off key, and the sound levels were ear piercingly loud, no one cared. It only added to the bands' anything goes charm. Standing and dancing in the isles was an expected event, and any one who stayed seated was almost considered rude.

So who is this amazing band with the cult-like following? "They Might Be Giants" of course!! They like to think of themselves from Brooklyn, NY but their roots started during their school days in Massachusetts. They've been around for more than 40 years and have been acclaimed and awarded many times over. Instead of the usual front man, this band has two, John Flansburgh, and John Linell who led the concert in whimsical style. With their constant barrage of witty banter between songs and backed by excellent musicians you can be sure of getting a "show". As for trying to label their genre, I've heard people say Alternative rock, Geek rock, Ska, and on some of their songs like "You're Not The Boss Of Me" (TV sitcom, "Malcolm In the Middle") you could even say punk ala "The Ramones". On the other hand if you culminate the Talking Heads with The B 52's, and The Mighty Mighty Boss Tones as examples, you would also be correct. All in all it was an enjoyable evening and I would gladly recommend them for a fun concert experience to anyone... Cheers.



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An American Masterwork: Tony Bennett Continued

wants. Let's just market it like it's a soft drink bottle and say this is what's happening.' ”

Music and melody was what was happening, what was premier, to Bennett. “It just makes life worthwhile. It's like Fred Astaire wrote, ‘Life is beautiful.’ You arrive at that when you think creatively. It drives all the cynics crazy,” he said.

Such philosophy was found in his autobiography “The Good Life.” “It's amazing. I've never really looked at my life. I'm a person who never thought of retrogressing,” he said of putting the book together. “Doing this autobiography, I said to myself I really had a pretty interesting life (he laughed). I'm not nostalgic. I try to enjoy each day. To go back was a revelation for me. I found things out I didn't know about my great-grandparents and other relatives.”

What did he hope people took from the book?

WALKING WITH MLK

“Just to be good to one another,” he said. “I have a complete disgust for bigotry and violence.” Bennett was active in the Civil Rights movement, marching with Martin Luther King.

When it all came down to it, Bennett said he loved to entertain people.

“I think it's a very noble job trying to make people feel good. What a noble job it is to be a performer, to make people say ‘I really enjoyed myself. I forgot my worldly personal problems.’ It is a terrific occupation for any performer,” he says. “We all have fears and worries. We try to rid ourselves from it. I consider the contributions entertainers can make as

pockets of relief away from worries.”

Ralph Sharon, his longtime musical director, has suggested Bennett was such an artistic oasis. “I think that what has happened with him is the young audience he is attracting now, besides his old fans, see a man onstage singing his heart out,” theorized Sharon.

“The kids, they like it. They say, ‘This is real music.’ I've heard them say that. Most rock musicians, and I mean the good ones, the ones that can really play, absolutely adore Tony.”

A GOOD LISTENER

Bennett said he is proudest that he listened to his teachers. “I was in the Second World War and when I came back I had teachers who told me to ‘Only do quality, don't compromise on something you will be ashamed of later.’ ”

When you sing Gershwin, Bennett explained, you sing quality. “I'm proudest of the fact I listened well to those very good teachers. No matter what fashion came along, no matter what fad came in, I just went straight ahead and found a huge audience that goes for quality. Ninety-nine percent of the time I'm sold out all over the world. People are looking for quality.”

Choosing quality is the reason he has been able to sustain through musical fads, he added, even the invasion of the Beatles in the '60s. “I do the best American songs I can think of. That's always been my premise through the years,” he said.

THE HALCYON DAYS

He frequently drew from what he called “the halcyon days of music” – selections from Kern to Gershwin, Porter to Ber-



lin and Duke Ellington.

Ellington, the subject of one of his paintings, referred to Bennett as “totally unselfish, in a way completely unique in the theater.”

Bennett celebrated his warm relationship with the late legend on his album, “Bennett Sings Ellington/Hot and Cool.”

He said he never met anyone more alive than Ellington, with whom he toured.

Many don’t realize that Ellington wrote more music than any composer in the history of recorded music, he added.

Bennett said he was ever on a search for songs that uplift the human spirit, songs like those of Ellington’s.

It’s been well documented that Bennett has succeeded.

“He’s my lifesaver. I listen to his music when I’ve had a hard day,” Marlon Brando once remarked.

“He’s a Picasso, he’s a Rembrandt, and he’s pop art, all at the same time,” the late Buddy Rich once said.

CELEBRATING THE ARTS

Appropriately, Bennett celebrated the relationship between music and painting. “There are the same rudiments in all of the arts,” he said. “It’s the same with writing, cooking, painting, singing. There is line, form, balance, knowing what to leave out, being as economical as possible.”

He became active professionally as a painter on the suggestion of a friend who told him, “You paint every day. Why don’t you stretch out and make your hobby your work?” Signing his works under his real name of Anthony Benedetto, he received positive reviews from critics and his paintings have sold for many thousands of dollars. His oils and watercolors have been shown at prestigious galleries.

Bennett insists that he is never bored with what he does. “It’s something I’ve always had to do. (Singer) Joe Williams said ‘What people don’t understand is you don’t want to sing, you have to sing.’ He was very accurate. I always had to sing and paint. I’ve been doing it my whole life. I keep learning every day. You never stop learning. The whole idea is to stay a perpetual student. You don’t know where it will lead you, but you keep going. The exciting part of it is to keep growing.”

His source of creativity? “Just being alive,” he said. “The whole reason I do it is to feel alive and be alive. That’s why I’m never bored with it. It’s the whole premise of why I’m doing it.”

If there was something to be learned from his career, Tony Bennett said it may be this: “I was always able to put integrity before the money. Unfortunately, we live in a society of ‘Who’s making the most money?’ Everybody gets excited about that. I’m not interested in that. As I said, I’m interested in being the best I can be, not the biggest.”

(Rex Rutkoski is a veteran freelance writer covering music since the late 1960s. He can be reached at rrutkoski@gmail.com)



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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







HEARING AID



Willie J. Laws JR

"Too Much Blues"

Pilot Light Records

From Willie's Website: "A Texas guitar 'gun slinger', vocalist and song writer following in the footsteps of T-Bone Walker, Lightning Hopkins, Albert King and many others. This music is the kind of real Texas soul, all mixed up with classic R&B, country, blues/funk that grows from the Texas soil. Willie has performed nationally and internationally, including 2 tours of Russia at the invite of the US Consulate in St Petersburg. Once the house band at The House of Blues/Mandalay Bay in Las Vegas and Margeritaville in New Orleans. 2012 and Beale St Kings Awards. A two time nominee for New England Music Award - Best Blues Act 2015 and 2016, 2015 Nominee for Boston Music Award - Best Blues Act 2015. When it comes to Blues many call him the Real Deal!"

The Willie J Laws Band has been known to change from project to project but on this album the musicians consists of Willie Law on guitar and vocals, Dave Johnson on bass, Brooks Milgate on all keys, and Justin Blackburn on drums. We also have back-up vocals and guest musicians that are too many to list. Right from the first track "Regl Ol Blues" Willie comes out swinging with his full band playing away including brass and keys all wrapped up in Willie style with his vocals and excellent guitar playing. On the next track "Better Off Blue" I really liked how Willie created a Blues song with a "Somba" beat. Listen to the drummer and you'll know what I mean. Excellent! The next three tracks; "Stuck In Traffic, Getcha Knee Off My Neck, and Love Before You Die" are soulful blues ballads where Willie's

vocals and guitar playing carries the band through. In "I Want To Be Loved", and "The Right" Willie gets his Funk on with the kind of soulful snap crackle pop that gets you moving. But my personal favorite is "Too Much Blues"! A true traditional blues rendition with so much feeling you can almost see the Blues oozing out. I closed my eyes and it took me back to my old Vegas hang out, BB King's smokey Blues Club and Grill... Great vocals, guitar, and keys (Hammond organ?). Another stand out besides the aforementioned first two tracks is "You Don't Love Me". But the really nice and very pleasant surprise is Willie Laws doing a remake of the 1973 Isley Brothers hit "Who's That Lady" and an excellent remake at that. Willie includes the famous Latin rhythm to stay close to the original while still adding what I call the "Willie Touch". You will instantly recognize it and really enjoy this version. My readers know I look at everything including sound engineering and the engineers at The Music Room, and Blue Car Studios did an excellent job with crystal clean tones throughout with a live-like presence. Without hesitation I give this great body of blues work a Strong Buy recommendation. You can be sure that I will be adding several tracks from this album on to my personal play list.

Until Next Time – Adrian Webb



Nalani Rothrock

"The Rock House Sessions"

Jolani Music Group

Every month Sound Waves Magazine gets a multitude of amazing artists who send us their latest CD to compete for recognition and a review in our monthly magazine. And lately I reviewed several talented female crooners like JoyAnn Parker, Vanes-

sa Collier, and Lauren Anderson. I have to admit when I saw the Rothrock CD on my desk I said to myself; "Another One??" Initially I gave Nalani's latest CD "The Rock House Session" a quick listen, more or less only skimming through her songs but as the weeks wore on I felt guilty about it and gave her CD a second listen and so glad I did. I have been a concert and CD reviewer for Sound Waves Magazine for more than 4 yrs and I easily place Nalani Rothrock in my top 5 favorite female vocalists. If you close your eyes, I see her velvet vocals being a modern day Carole King or Phoebe Snow. Nalani could sing the phone book and it would sell.

When fellow reviewer M. Doherty from American Blues Scene wrote:

The first thing that strikes me about the track, "How Long," is Nalani Rothrock's voice. It is powerful and soulful, with a good amount of country in her delivery. This song also has a good groove, one that gets me smiling. There is something of a timeless vibe, all of the elements working so well together, including some delicious work on keys. But it is her voice that really drives this song into our hearts. - I couldn't agree more.

Rothrock's band consists of: Joshua Lamkin - guitar, Kevin McKendree - keys, Steve Mackey - bass, Williams & Blevins - drums, Brock - percussion, Andrew Carney - trumpet, and Boggs, Mosser & Wilson - providing backup vocals.

Rothrock opens her CD with "Every Time I Close My Eyes", an easy going Blues shuffle with great vocals and great guitar playing by Joshua Lamkin. To me Lamkin is a superior, stand out guitar player because of his playing style and note selection that definitely adds to the overall compositions. The next track "Fool for You", and "Midnight" both have an excellent, smooth Latin percussion theme giving the songs a continental feel. Picture slow dancing with your significant other under the stars with these tunes playing... Magic! Moving on to the next track "Hold On" Rothrock explores a different genre with a MoTown feel and pulls it off beautifully. On "Goodbye" we have a country style ballad, and on "Hey Little Bird" Lamkin once again shows his excellent guitar skills. This Americana style song definitely reminds me of Appalachia with it's simple, easy pace and slide guitar. An interesting info tidbit is that Nalanian started performing professionally as a duo with her father. She is originally from Tampa, FL which was my home for over ten years before moving back to the northeast. Small world! Nalani Rothrock's "The Rock House Sessions" CD can be found on Amazon, and NalaniOfficial.com. Definitely

Buy It!

Until Next Time – Adrian Webb



Robert "Top" Thomas "A Thin Dime"

With his new album, *A Thin Dime*, Robert "Top" Thomas has taken the blues all the way back to their original roots: just the artist, his voice, and his acoustic guitar. With this most basic of ensembles he conjures and calls up the spirit of blues men who practiced their art from the front porches and swamp clubs of a long ago time; a sound mostly heard on scratchy old records, here brought to light with the full benefit of the digital age. This collection of fourteen covers brings an added quality, that of timelessness; some songs are as deeply rooted as the blues themselves. Others are of a more recent age, tributes in their own way to an earlier time, here given the full sense and sound of their own roots in a previous era.

To start, Thomas' voice has a quality that can not be taught, with a hint of accent, emotions like a lonely boarding house room, forthright and here to tell a tale. There is a touch of Guthrie, and of the folk-blues singers of the Great Depression, powering a version of the old and tried standard, *The Ballad Of John Henry*. Thomas' guitar completes the image in sound, on this song with a twanging rhythm and accompanying bass run; on other tracks passing tones and melodic breaks fill the spaces between verses. This produces a musical effect which is deceptively simple at first listen, but one which any guitarist will appreciate when the solo-aspect of this album is considered.

Goin' Down Slow adds a bit of fire to this ensemble of one, as Thomas sings a classic blues rendition of a vintage song, his voice calling on the singers of that time, his guitar playing a quick pace complete with melodic runs over his shuffling strumming. It is one of many masterfully performed pieces, as real as the blues have ever been or could be. His version of *Shine On Harvest Moon* is a

www.swaves.com

charming rendition of this classic, sung in a plaintive voice over some intricate arpeggios and bass runs; one can easily slip into a state of 1940's small dinner club moodiness, taking a lonely break from a world in crisis. The effect is as deep as the music is humbly fine.

More info on this exceptional artist and his new album may be found at:

[Facebook.com/RobertTopThomas](https://www.facebook.com/RobertTopThomas).

- Jon Persson



Eric Johanson "The Deep And The Dirty" Ruf Records

Eric Johanson began his blues odyssey at an early age, playing gigs in his native Louisiana and the Memphis scene when still a teenager. His music is steeped in the blues, which he recognizes as being at the root of so many guitar-driven music styles: yet his work stretches beyond the basic form, to engage at depth with the edgier sounds of rock to the rhythmic sounds of funk. "I'm not following a standard form," he says, adding "the raw self-expression" is what makes his latest album, *The Deep And The Dirty*, a blues album.

Joined by Eric Vogel on bass and Terence Higgins on drums, this power trio recorded twelve original songs in just two days of studio time, capturing the energy of a live performance by recording as a group without overlaid tracks. "I need to interact with the band," Johanson explains, improvising his guitar solos with no pre-writing.

The first track, *Don't Hold Back*, opens with some heavy fuzz guitar, with vocals that give a voice to Johanson's approach to love, life; and, music: "Don't Hold Back, give it all you've got," leading to some hard-edged guitar soloing. The title track, *The Deep And The Dirty*, has a decidedly southern-rock feel, further carried by the words, "I'm from the Bible belt," and "I've got some demons I can't control, up to the sunrise," the outlaw-bible contrast moves

throughout the music and lyrics. Beyond *The Sky* does some call-and-answer driven music behind a dark-tinged vocal: Undertow picks the pace up, as Johanson's guitar skills start to emerge.

Just Like New takes a whole different turn, with some National-guitar, slide-style play, calling on the Bayou side of the blues which surrounded the artist in his formative years. Eric Johanson's guitar is a constant, strong, and remarkably varied presence throughout this album: but, without a doubt, he saves his finest work for the final track, *She Is The Song*, a slow, ringing, bluesy, arpeggiating bit of guitar play that breaks into some fine guitar soloing, over some nicely constructed lyrics.

More info may be found at: www.ericjohanson.com.

- Jon Persson



SOULKEYS "Get Thrown"

Summertime is here and the debut album "Get Thrown" by SoulKeys is just in time for your good time party vibes. Featuring veterans of the reggae scene in New England, these guys always bring positive energy and a beat you can dance to. Not content with playing as a straight reggae band, they incorporate elements of soul, funk and hip-hop in ways that take things to the next level and beyond.

Headlining the crew is Phaze, the long-time crooner for Danny Pease & The Regulators, a staple of the festival scene for the last 20 years in New England. Joining him is D.P.R. drummer Joe Grenier who always keeps the beat poppin. Filling out the crew are keyboard phenomenon John Corda from the Alchemystics and John Olivares showcasing his talents on guitar.

They really understand what folks want to do when they go out to the club - they want to dance. I've seen them perform several times and I've always noticed how much of a connection they have with their audience. They do wild hip-hop mashups and some

SOUND WAVES 31

fun covers, and it's always clear that their number one priority is entertaining the crowd.

One of my favorite tracks on here is "I'm Just a Fool". It's a traditional feeling reggae number with a sentimental story and a hook that gets stuck in my head: "I'm just a fool/ I didn't know you were looking for a way out/ But now I know, that I was holding you back/ I'm such a fool/ I didn't mean to make you unlike me/ But now I know, I should have walked away".

Another really strong track on here is the second track, "Ain't the One". It's got a 70's funk vibe coming from the band with Phaze's hip-hop verses punctuating the changes and setting the contrast for the melodies in the bridge and chorus. There are a couple of great solo breaks by John Olivares and John Corda that showcase the depth of their material.

They have some other great tracks on here like the hip-hop flavored opener "Get Thrown", the soulful incantations on "Can't Wait" and the interesting chord changes with the change-of-pace dance groove on "Free". Like a lot of cutting edge reggae these days, SoulKeys branches out into multidimensional facets of the genre, breaking new ground and pushing reggae into the future.

So if you're looking for some of that feel-good summertime vibe at your next party you can't go wrong with the new release by SoulKeys, "Get Thrown". It's just good fun music, check it out!

Tom Matthew
Two Ton Music

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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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SINEAD O'CONNER

by Lisa Sasha

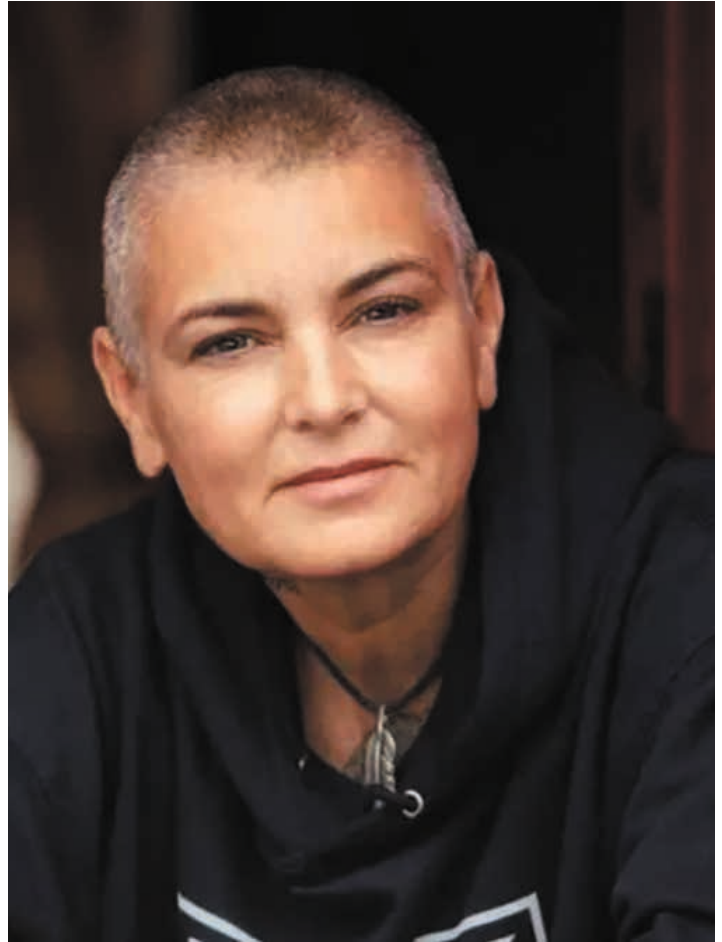
In 1987, Sinéad O'Connor was highly celebrated by my generation upon the release of her album entitled, "The Lion and the Cobra." The Irish singer-songwriter possessed perfect features, perfect pitch, and was a perfect example of a star's contribution to the world of music.

She was described as being "gentle" and as "having a good sense of humor." Charities and foundations supported by Sinéad, originally, Shuhada Sadaqat, were ActionAid, The American Foundation for AIDS research, and Amnesty International.

She studied voice and piano at the Dublin college of music and her first album was released at the age of 20 after a relocation to London.

The album "The lion and the Cobra" received wide acclaim in the 1980s and her recording "I Do Not want What I have not Got". became her most successful, selling over 7 million albums worldwide. The song called "Nothing Compares to You" was named best song by Billboard American Awards in 1990.

Known for her controversial and attention grabbing behavior, Sinéad would often find herself in trouble with her family, the law, and the clergy. Familiar with grief, Sinéad suffered the loss of her son by suicide. The cause of this recent and tragic death of a gifted and heroic icon, is still undetermined. Sinéad was 56 when she died.

A photograph of the six members of the band Ambrosia sitting on a row of orange chairs. Above them, the word "AMBROSIA" is written in large, stylized, orange letters. Below the photo, the text "FRIDAY SEPT 15TH" and "MAIN STAGE 8:30PM" is displayed in a bold, black, hand-drawn font. At the bottom of the poster are three logos: "MISQUAMCUT BUSINESS ASSOCIATION" with a sun icon, "fallfest" with a Ferris wheel icon, and "MBA" with a blue wave icon.

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UPCOMING GARDE EVENTS!

Sean Nelson's New London Big Band THE LOST MUSIC OF HARRY JAMES

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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 WITH SPECIAL GUEST: MUTLU

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

DIRECT FROM SWEDEN: THE MUSIC OF ABBA

SUNDAY, 09.17.23 | 7 PM

"The Music of ABBA" are no strangers to the incomparable sound and look of Sweden's greatest music export with meticulous attention to costumes, make-up, and musical arrangements, nothing is left to chance.

BRUCE HORNSBY & THE NOISEMAKERS

THURSDAY, 09.21.23 | 7:30 PM

Bruce Hornsby & The Noisemakers will celebrate 25 years of Spirit Trail, bringing the album's anniversary tour to the Garde this fall! Each ticket will include a copy of the Spirit Trail: 25th Anniversary Edition 3-CD box set.

ERIC D'ALESSANDRO

FRIDAY, 09.22.23 | 8 PM

Long before he was old enough to enter a comedy club, native New Yorker Eric D'Alessandro was creating and honing his act online. He next conquered social media, gathering 349,000 followers on Instagram and 590,000 on TikTok. He brings his collection of characters, celebrity impressions and parody songs to the Garde.

KURT VILE AND THE VIOLATORS

WITH SPECIAL GUEST: JOANNA STERNBERG

SATURDAY, 09.23.23 | 8 PM

Philadelphia psych-pop master Kurt Vile will play the Garde stage with his band The Violators. Kurt Vile combines poetic lyric with guitar genius. This great modern American songwriter exudes a wholesome and easy charm.

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. *Sponsored by: WSHU-NPR*

MANHATTAN SHORT FILM FESTIVAL

SUNDAY, 10.01.23 | 3 PM

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

CHRIS BOTTI

SATURDAY, 10.07.23 | 8 PM

For over two decades, Grammy Award-winning master trumpeter and composer Chris Botti has amassed a spectacular variety of honors, including multiple Gold and Platinum albums, to become the largest selling instrumental artist in The United States.

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.

+LIVE+ UNPLUGGED

SUNDAY, 10.15.23 | 7:30 PM

With some of the alt-rock era's biggest hits up their sleeve, you don't want to miss an evening with the multi-Platinum band +LIVE+. +LIVE+ have sold over 22 million albums worldwide.

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!

EVIL WOMAN: AMERICAN ELO EXPERIENCE

FRIDAY, 11.10.23 | 8 PM

You will be left spellbound by the flawless musicianship and vocals of EVIL WOMAN's 12 musicians as well as the fusion of Beatlesque-Pop and classical arrangements where cellos co-exist with guitars, and where classically tinged rock intersects with pop.

MASTERS OF ILLUSION: BELIEVE THE IMPOSSIBLE

SATURDAY, 11.11.23 | 8 PM

Audiences will be held at the edge of their seats by the jaw-dropping grand illusions and laugh out loud at the hysterical comedy magic as performers from around the world combine fantasy, terror and flair with magic created in front of their very eyes.

LEWIS BLACK: OFF THE RAILS

SUNDAY, 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. *Sponsored by: Thames River Gallery*

A MAGICAL CIRQUE CHRISTMAS

SUNDAY, 11.26.23 | 4 PM

Embrace the holiday spirit with A MAGICAL CIRQUE CHRISTMAS, a variety show full of nostalgia, charm, and awe-inspiring performances for all ages.

ARTRAGEOUS

SUNDAY, 12.30.23 | 4 PM

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THURSDAY, 05.16.24 | 7:30 PM

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