

Sound

Waves

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An
Interview
with

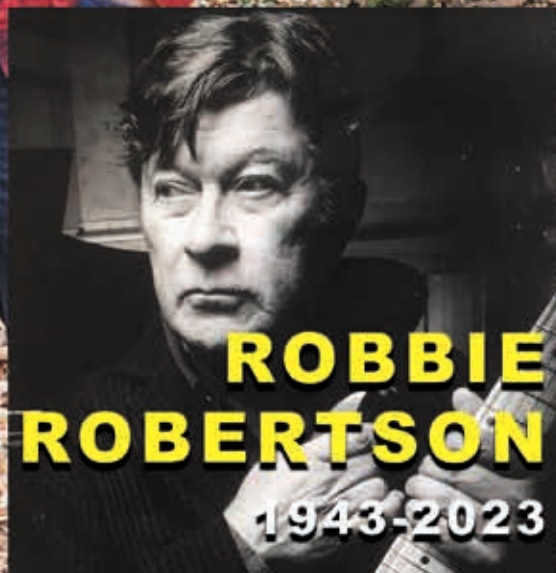
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Randy Meisner
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MAILBAG

Dear Readers,

Hard to believe it's already September! But as they say time flies when you're having fun. And this past summer there was plenty going on and fun was had by all! The weather was perfect, well most of the time. Not one outdoor party I went to got rained out, and I went to a few. August was quite pleasant, not one day in the 90's here in CT.

The fun is not over yet! Our area has so much going on. Music, Dining out and so much more. Check out this month's issue and get out and enjoy! Also remember to tell those that advertise within these pages that you saw their ad here in Sound Waves. They are what keeps this magazine free...for 33 years!

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Sound Waves

September 2023

VOLUME 33, NUMBER 9

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“The Pencil and the Paper:” A Tribute to Robbie Robertson

By Mark T. Gould

Garth Hudson sat and stroked his signature beard as he contemplated my question.

We were in the master musician’s Woodstock studio on a chilly late September night back in ’01, surrounded by the tools of his trade, less than two miles from Big Pink.

Near one wall sat a Yamaha piano, over which hung a gold record for the Band’s live “Rock of Ages” album. Across the room was a Roland A-80 electric keyboard. Two saxophones, a clarinet and an accordion lay nearby in their cases, surrounded by various cassette and reel to reel tapes holding music that spanned the range from Champion Jack Dupree to Perry Como.

The inspiration, and the instruments, that he brought to the Band, whom one critic once said was the only group that could open for Abraham Lincoln.

A nearby radio played Garrison Keillor’s Prairie Home Companion, as the 64-year-old master musician looked away for a moment, then returned his gaze to me.

“Robbie Robertson,” he drew out the syllables with his signature drawl.

He drew a breath, letting it out slowly.

“Robbie Robertson,” he said again, his cadence perhaps even slower as he repeated my words.

I could see him thinking. Then, very quietly as was his way, Hudson spoke of the leader of the Band.

“He had a way with the pencil and the paper.”

That pretty well summed up the incredible career of the gifted songwriter, not to mention guitarist, who passed away last month at the age of 80.

Robertson, it could be argued, virtually single-handedly nurtured what is now commonly called “Americana” music, which was pretty ironic, considering that he was Canadian.

Robertson was also perceptive enough, and smart enough, to soak up minute details of the American South and the American condition, many of those foibles taught to him by fellow Band member, and later somewhat nemesis, Levon Helm.

“It goes without saying that he was a giant,” said film director Martin Scorsese, a close friend and confidante who worked with Robertson on many projects, most notably the classic concert film “The Last Waltz,” over the years.

“His effect on the art form was profound and lasting,” Scorsese added.

Other of his brethren felt the same way.

“It’s safe to say that without his influence, the music we love and the music we make would be very different from what it is,” said musician Jason Isbell.

“The Band’s music shocked the excess out of the Renaissance, and were an essential part of the back-to-the roots trend of the 60s,” said Steven Van Zandt. “And, he was underrated, brilliant guitar player.”

I can personally attest that Van Zandt was right on both accounts.



I was privileged myself to see Robertson perform three times with the original members of the Band (they reformed without him in the mid 80s).

The first time was with Bob Dylan at Madison Square Garden in late January 1974. A friend, whose brother in law had turned me onto the Band, and I were probably the only two people in the audience who weren’t there just to see Dylan.

There were no theatrics from Robertson that day, he just played and played, leaving the singing of his classic songs (see accompanying column for my 10 favorite songs of his) to Richard Manuel, Rick Danko, and Helm.

He got sounds out of his Telecaster that day that I had only heard at the time from B.B. King and Michael Bloomfield.

The second time was about a year or so later, at the Westchester Premier Theatre in suburban Tarrytown, New York. Our seats weren’t that great, but, again, Robertson’s playing rang true and was next to perfect.

The final, and easily the best time, was at the Palladium, the former Academy of Music in the city, where, some six years earlier, the Band recorded the seminal live album “Rock of Ages.” This gig was literally less than a month before “The

MUSIC NOTES

Robbie Robertson's "Pencil and Paper:" His 10 Best Songs

By Mark T. Gould

His Bandmate Garth Hudson, as always, hit it right on the head.

Robbie Robertson's genius was magnified with his pencil and paper, those incredible song stories, epitaphs, oh my, American vignettes that he wrote for The Band.

Here, in reverse order, is one man's (and fan's) opinion of his 10 best.

10. "Hobo Jungle"

The beauty, agelessness, and empathy of this gorgeous track, from "Northern Lights Southern Cross," somehow gets lost at times amid other classics (see below) from the last great Band album. In a sense, the hobos were, and are, the original American homeless, and Robertson does them proudly and respectfully on this one.

9. "Twilight"

Almost an afterthought, "Twilight" didn't see the light of day until it was tacked onto "The Best of the Band," the first of oh so many Band collections. A beautiful love song to the dimming of the day, Robertson's lyrics are kicked up even a notch higher by the incredible lead vocal performance of Rick Danko.

8. "Chest Fever"

I've listened to this one so many times, and heard it at the end of so many live Band sets, with and without Robbie and even listened to the cover by Three Dog Night, of all people, and I'm still not sure what it's all about. Possibly the most underrated of the classic Band songs.

7. "Up On Cripple Creek"

There are bawdy love songs, and then



there is this bawdy love song, sung and even yodeled by the amazing Levon Helm. It catches every instant of a bright love affair, and the enthralling happiness that goes with it. They had Spike Jones on the box, and their nag won the race. What could be better?

6. "W.S. Walcott Medicine Show"

You could probably pair this one with its distant cousin, "Live is a Carnival." One of the three songs (see the other two below), in which Levon Helm's Southern upbringing, this time his shared memories to Robbie of the "Rabbits Foot Minstrel Shows" of his Arkansas youth, illuminated Robertson's understanding of the undercurrent of the American dream.

5. "Ophelia"

A lover, perhaps alighting from the "Medicine Show," in the bawdiest, rockiest, carnalist good time of all, as Robbie and The Band absolutely channel the beauty of the New Orleans sound. They opened with this as the curtain came up at the Palladium, and nobody sat back down for the next two hours.

4. "King Harvest (Has Surely Come)"

The second chapter of Robertson's Southern education, courtesy of Helm. The cursed and graced love and work of the land, all encapsulated in one man's farm travails. I get a weird chuckle every time I hear about "my horse Jethro, well, he went mad."

3. "It Make No Difference"

The break-up song to end all break up songs. It's impossible to pull just one part of beauty from this sadness, be it Danko's heartbreaking lead vocal, Robertson's breathtaking guitar solo, or Hudson's gut-wrenching saxophone coda. No way you can listen to this one without a lump in your throat. "Those old love letters...just like the gambler says, read 'em and weep." Gulp.

2. "The Weight"

The classic tale of taking on the responsibility of others, being a true friend, no matter the burden. Robertson's most-famous song, full of great characters, several from Helm's childhood (there's that connection again). And, as you try to sing the chorus in your car, your shower, or in your private time, just try to match the laid-over, three-part (maybe four part) harmonies of the chorus.

1. "The Night they Drove Old Dixie Down"

The travails, sadness and ultimate tragedy of Virgil Cane. Robertson writes this tour de force from a purely Southern point of view, pausing on the man, a bit of a cause, and an awful lot of history. While he reportedly hated to sing it, and never did again after "The Last Waltz," there's nobody else in the world who could bring this one home like Levon Helm.

1/2 "Acadian Driftwood"

OK, so, it's really 11 songs, because there's no way to leave this one, Robertson's final masterpiece and his greatest triumph, out of the mix. He combines the Canadian story with the Southern story, the full circle of his musical education, tracing the trail and travail of the Acadians becoming Cajuns in an historical journey set to music that reveals something new every time I listen to it. The French lyrics, Hudson's piccolo on his organ, Larry Packer's fiddle, Robertson's twelve string, just astounding.



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26 James Harris 5-8pm	29 Jeff Lewis 7pm

TAKING IT TO THE LIMIT: REMEMBERING RANDY MEISNER

By Rex Rutkoski

Close your eyes and just listen to that sweet, powerful voice asking us to “Take it to the limit one more time.”

As that plea rises to an urgent request it soars and repeats and repeats again in majestic falsetto, one that we don’t want to end.

Vocalist-bassist Randy Meisner is working his spell, over us, and clearly over his band, the Eagles, which he co-founded. We’re all caught up in the moment.

...Such was the magic, the talent of Meisner whose gifted voice was silenced July 26, 2023, when he died from complications from chronic obstructive pulmonary disease (COPD). He was 77.

His vocal and musical contributions certainly were a memorable presence in many bands.

“The Eagles are sad to report Randy Meisner passed away last night in Los Angeles,” the band wrote. “Randy was an integral part of the Eagles and instrumental in the early success of the band. His vocal range was astonishing, as is evident on his signature ballad, ‘Take It to the Limit.’”

The Eagles Joe Walsh penned this tribute to Meisner: “It was an honor and privilege to share the stage with, Randy, a great guy with an unforgettable voice. Here’s to always being a dreamer, my friend.”

Meisner was born in Scottsbluff, Nebraska.

HEAVY INFLUENCES

In 1968, he founded the innovative country-rock band Poco with Buffalo Springfield’s Richie Furay and Jim Messina. Meisner left the group after the release of their debut “Pickin’ Up the Pieces” and briefly joined Rick Nelson’s Stone Canyon Band. “Rick was really a very good friend. He influenced me, along with Elvis. I toured Europe with Rick in those days. His contribution to music was his personality and the way he presented himself as kind of a soulful guy.”

Meisner later joined Linda Ronstadt’s backing band alongside Don Henley, Glenn Frey, and Bernie Leadon. In 1971, they signed to David Geffen’s Asylum Records and named themselves the Eagles.

Meisner spent the next six years with the band, eventually departing from exhaustion, a failing marriage and wanting to make more of a vocal contribution in the Eagles.

When I interviewed him on Jan. 19 1990, on the occasion of his reuniting with the original members of Poco, I asked him what the most satisfying period of his career had been to date and he smiled and replied, “Now. There’s a more re-

laxed feel, more confidence in what we are doing these days. We’re not so scattered out as when we were younger and our eyes were real big. More things are under control.”

PIONEERING GROUP

Poco, one of the pioneering groups in country-rock, was born out of bands such as Buffalo Springfield, and credited with giving inspiration to such later groups as Crosby, Still & Nash, the Eagles, Loggins & Messina and Fleetwood Mac.

When he ran his career video tape in his mind, Meisner said he freeze-framed on “the highlights of all the groups I was with,” including his post-Poco work with Rick Nelson, playing behind Linda Ronstadt “where we were all nothing,” and the three songs on which he played on James Taylor’s much heralded debut album, “Sweet Baby James.”



He recalls that it was evident that Ronstadt “was going places.” “There was no denying her voice. She was going through all kinds of music,” he added.

A LOW PERIOD

Meisner said perhaps the lowest period of his career came after he did his third solo album and, as he described it, “nothing much happened.”

He admitted that, in retrospect, he probably should have been more satisfied than he was with his solo album period. “One of the singles (“Hearts on Fire”) from the second album got into the Top 20, he recalled.

He was enjoying his new status and title as “grandfather,” with two granddaughters ages 7 and 3. “You don’t get any younger,” he reasoned.

When we spoke in 1990, rumors were swirling that the Eagles might be getting back together.

The only problem was that, though he was a founding and longtime member of the Eagles, no one asked him to join the reunion.

“I would have said ‘No,’ but I would have liked to have been asked,” Meisner admitted. “I’d like to think I wasn’t asked because of Poco. Right now, I’m happy. If I could have worked in a new album with the Eagles I would have. I asked Don (Henley) and Glenn (Frey) to come in and sing on my second solo album (they did) to kind of smooth things over a bit.”

A SPECIAL MAGIC

The Eagles had a special magic, he said. “All the songs are solid, a couple layers on which they could be appreciated. I always thought the songs had real meaning,” he explained. “The Eagles are remembered in some ways as The American Beatles. That’s no ego trip. I heard that said by other people. I’m not one to brag on myself.”

Meisner felt his contribution to the Eagles were tight harmonies.

“It shows up today in the old records,” he said “and probably with Poco too. Only I’m singing more leads now with Poco, which I’m real happy about. My main strength is my voice.”

He was enjoying his new status and title as “grandfather,” with two granddaughters ages 7 and 3. “You don’t get any younger,” he reasoned.

Asked what music meant to him, he said, “Basically music is in my blood, something I have to do. Personally, without it I’m not fun to get along with. Working with music I’m happy.”

Success to Meisner was “just to be happy with what you’re doing.” “Money,” he added, “is one thing. Happiness is the greater.”

(Rex Rutkoski is a veteran freelance writer covering music regionally, nationally and internationally since the 1960s. He can be reached at rexrutkoski@gmail.com)



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GRAMMA'S ATTIC REVUE

"Wooden Horse A celebration of True Americana"

By Gramma

When you hear the term Americana as a genera, I am sure that many popular bands come to mind, However I want to give you some food for thought that began back in the 60's. What kind of music would you call Crosby, Stills, Nash & Young or America? I believe that if you look at the very root of what the genre Americana is you will have to agree with me that these two bands and perhaps several others from that decade are in essence what Americana music is all about.

I recently had the opportunity to see a band that I had heard a lot about. They were playing at the local popular eatery and music encouraging venue Filomena's on Boston Post Rd. in Waterford, CT. The name of the band is Wooden Horse, a tribute band paying homage to the two afore mentioned bands CSNY and America. This is not your average cover band. This is a group of trained musicians that have taken the very essence of these two bands and made it their mission to bring their music back to life, a tribute band if you will. The band may not look like these two bands but sit back, close your eyes and listen to the sound that comes forth when they play. It will instantly transport you back to a time when you were standing in the center of a crowd of young hippies, hearing songs from these bands and the purity of their lyrics and the blending of the harmonies that came forth in their voices.

Allow me to give you just a bit of the history behind Wooden Horse and how they ended up being the epic listening, large venue band that they are today. The original players in this band are Kurt Volland and Guy LaPoint. Guy was in a band early on called Better Than Radio that did many originals. Kurt, that didn't even start playing music un-

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til he was in his 40's, had a band by the name of The Kurt Volland Band(KVB).

These two eventually joined forces and became the duo called kGb (Kurt, Guy Band), joined by Ken Lubinsky about 4 years ago. They still play out as a trio today on occasion at such places as The Steak Loft in Mystic Ct. I believe that that is a every other month gig for them. They take a lot of old classic rock favorites and transpose them to acoustic sound,(very americanaish) and perform it for their fans that love to hear these old classics. They have been playing as a team for about 16 years.

Because this trio was already playing a lot of CSNY and America songs the thought came to Guy that a tribute band was an unheard-of thing and that they, with a lot of hard work and some new bandmates could do this. This all came to fruition for them in 2011 and they have been honing this show ever



since. The band as it presents itself today include Kurt as lead singer backing vocals, acoustic guitar and percussion, Guy plays lead guitar, both acoustic and electric ,harmonica and lead and backing vocals. Then we have Gary St. Jean on Bass guitar, Scott Zurowski on Keyboard, Ken Lubinsky who attended Burkley School of Music on drums and backing vocals, and finally an import to the East coast, Jeff Mattson on electric and acoustic guitar and backing vocals. Jeff is also in a duo called Two Guys Named Jeff that play all over the area , a fun duo to watch and listen to as they perform their takes on some old favorites

Wooden Horse is extremely invested in performing to perfection the songs of CSNY and America. They record their rehearsals and their performances and listen for anything that might not sound exactly as it should sound in comparison to the original sound. I have to admit that until I saw them, I was hesitant to believe that this bunch of locals could pull off such a feat as to bring these two bands to life. I am now a believer, as are many of their devoted fans that seem to follow them all over the state for their performances. This band wants to, and I believe, achieves the reality of being a true tribute band by bringing the sounds of CSNY and America to life every time that they hit the stage. To this author and music fan it is impressive where this band has performed in its young life. In most cases it takes years for a band to get into the venues that this band seems to just slide into easily. Some of these venues include but certainly are not limited to:

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I believe that part of the success that this band has achieved is because of its complete investment in each other and in their families. This band does not just play music together, they are invested in the lives of their bandmates. They know each other's families, celebrate birthdays and holidays together and help each other through the tough times. They believe that this type of intimate knowledge of each other leads to how they play and interact with each other on stage, and it shows. This is a sign of total investment in the life of your team whether in a band or any other club or fellowship that we as humans belong to.

The goal that this band has for itself is to continue to grow as a tribute band, bringing its talent to bigger and better live listening rooms as they continue to hone their craft. For the most part they plan to stay relatively unbusy during the winter months with only a few gigs all the while continuing to practice and grow their play list. At this time, they have 1.5, 2- and 3-hour play lists that fit whatever venue that they are perform-

ing at. They switch up the songs that they present to the audience, telling stories about the bands that they are paying tribute to and how songs came to be or about some of the players in said bands. It is a very engaging and entertaining show to attend. As the season winds down there are still a few shows that you can catch them at.

Upcoming Shows

- Saturday, September 2, 2023 - Woodstock Fair @4:30pm
- Friday, September 8, 2023 - The Barn, Groton Ct. @8pm-11pm
- Saturday, September 30, 2023 - Filomena's, Waterford, CT 6pm-9pm
- Saturday, October 7, 2023 @ 3:00pm - A benefit to raise funds in memory of two bandmates, Michael Hopkins, and Mark Windrow, for two organizations - St. Jude's Hospital and Loos Performing arts Center which is part of the Woodstock Academy. This fundraiser will be held at the Tamarack Lodge and will include three bands. Rusty Nutz will go on at 3:30pm, Big Dawg Isaac hits the stage at 5:00pm and Wooden Horse will close the show starting at 6:30pm. To book this band or acquire more

information on them please look for them on Facebook@ Wooden Horse Band. Call them at 860-608-5380 or email Guy LaPoint at gl_0318At yahoo.com.

I hope that you take some time to get out to experience this fantastic band. Until next month stay safe and healthy. Please support local art and music, and of course shop locally. I look forward to seeing you out at the shows.



WHAT'S HAPPENING AT TAMARACK!

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(Facebook.com/BrandedCT)

Fri - Sept 8 - Alter Ego

(Facebook.com/AlterEgoRock)

Fri - Sept 15 - Dr. G & the Believers

(DrGandtheBelievers.com)

Fri - Sept 22 - The Mojo-Rhodes Band

(Mojo-Rhodes.com)

Fri - Sept 29 - Afterglow

(AfterglowBandCT.com)

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BAND DATES

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1, 22 - Fairways B & G, Windham, CT
2 - Pequot Campground, Bozrah, CT
9,23 - Maugle Sierra, Ledyard, CT
15,30 - Fornarelli's, Colchester, CT
16 - Hillyland, Scotland, CT

BIG LUX

1 - Needle and Thread, Providence, RI
2 - Wilcox Park, Westerly, RI 3pm
8 - Rathskeller, Charlestown, RI 8pm
10 - Lighthouse Museum, Stonington, CT 5pm
22 - Boomerang, West Warwick, RI 8pm
23 - The Patio on Main, E. Greenwich, RI 7pm
28 - Country Club, Fall River, MA 6pm
29 - TOHO Lounge, Torrington, CT 8pm
30 - Forever Paws Shelter, Westport, MA 6pm

THE CARTELLS

1 - Lighthouse Inn, New London, CT 6- 9pm
4,16 - Maugle Sierra, Ledyard, CT 3-6pm
8 - Town Hall, W. Hartford, CT 8-11pm
15 - Rocks 21, Mystic, CT 7:30-10:30pm
20 - Knickerbocker, Westerly, RI 7:30-10pm
22 - Sneekers, Groton, CT 6-9pm
24 - Steak Loft, Mystic, CT 5-8pm
29 - Parrott Delaney, New Hartford, CT 7-10pm
30 - Bill's Seafood, Old Saybrook, CT 7:30-10:30pm

CHRISTOPHER JOHN

1 - Chicago Sams, Cromwell, CT 5-7
2 - Sonny's Place, Somers, CT 1-4
2 - Glendale Grill, Easthampton, MA 6-10
4,17 - Arrigoni Winery, Portland, CT 1:30-5:30
7 - Rocks 21, Mystic, CT 5-8
8,24 - Shea's, Manchester, CT 5-8
9 - The Dublin, E. Hampton, CT 6-9
10 - Pizza Garden, Kent, CT 2-5
11,18,25 - Shortstop, Westfield, MA 6-9
14,29 - Village Pizza, Preston, CT 8-11
15 - Ciao, Thomaston, CT 6-9
16 - Michaels, Coventry, CT 9:30-12:30
21 - Friar Tucks, Mystic, CT 6-9
22,23 - Rosy Tomorrow's, Danbury, CT 6:30-9:30
28 - Fornarelli's, Colchester, CT 7-10
30 - Stumble Inne, Old Lyme, CT 7-10

CHRIS COFONI

8 - Bombshell Beer, Holly Springs, NC 7-10pm

12 SOUND WAVES

THE CRITICS

7,21 - Fornarelli's, Colchester, CT
27 - Sneekers, Groton, CT

DARIK & THE FUNBAGS

2,3 - Ballards, Block Island, RI 2pm
8 - Taste of Mystic, CT 7pm
30 - Sonnys, Somers, CT 7pm

DIVA & THE PLAYBOYS

4 - Topsy Seagull, Fall River, MA
9 - Waterfront Park, Somerset, MA
22 - Truck Bar, Berlin, CT
23 - MGM Casino, Springfield, MA

EIGHT TO THE BAR

16 - Knickerbocker, Westerly, RI 8-11pm
23 - FireFest, Mystic, CT 2-3:30pm

THE FAKE EXPERIENCE

23 - Outer Light Brewing, Groton, CT 5pm
14 - Stonington Vineyards, Stonington, CT 3pm
30 - Sneekers Cafe, Groton, CT

F & BLUES BAND

24 - Arts Center, Norwich, CT 3pm

JOSI DAVIS

7,21 - Rustic Cafe, East Lyme, CT 7p
22 - Paradise Hills Winery, Wallingford, CT 5p

LARA HERSCOVITCH

2 - Opera House, Edwards, NY
9 - CT Folk Festival, New Haven, CT

MYSTIC PROPHETS

1,7 - Evie's, Westerly, RI 10pm
2 - Haversham, Westerly, RI
3 - KOA, N. Stonington, CT 2-5pm
5 - Daniel Packer, Mystic, CT 8:30-10:30pm
6 - Sneeker, Groton, CT 7-10pm
16 - Windjammer, Misquamicut, RI 7-10
29 - Thirsty Beaver, Westerly, RI 7-10pm

NICK BOSSE

2 - Nature's Campsite, Voluntown, CT 7:30-10:30
8 - Hebron Fair, Hebron, CT 8:30-10pm
9 - Knickerbocker, Westerly, RI 8-11pm
10 - Shunock Brewery, N. Stonington, CT 4:30-7:30pm
13 - Farmers Market, Ledyard, CT 5-7pm
14 - Saltwater Farm, Stonington, CT 5-7:00pm
16 - Rathskeller, Charlestown, RI 8-11pm
22 - The Barn, Groton, CT 8-11pm
23 - Hempstock Music Fest, N. Stonington, CT 1-2pm
24 - Kingdom of the Hawk, N. Stonington, CT 4-6pm
28 - Surf Cantina, Westerly, RI 8-11pm
29 - Stave & Still, Webster, MA 7-10pm
30 - Proof 22, Plymouth, MA 9-Midnight

RAMBLIN' DAN STEVENS

1 - Pizzetta, Mystic, CT 6-9
2 - Daniel Packer, Mystic, CT 9:30
3,4 - Olde Mistick Village, Mystic, CT 2-3-30
5,12 - Nightingale's, Old Lyme, CT 6

8 - Steak Loft, Mystic, CT 7
10 - Public Hall, Lyme, CT 7
14 - Hops On The Hill, S. Glastonbury, CT 4:30
15 - Two Way Brewing, Beacon, NY 7
16 - Deer Creek Winery, Clarion, PA
20 - The Wine Rack, Southport, NC
21 - Rusty Nail, Wilmington, NC
22 - Slanted Window, Franklin, NC
23 - Quirky Birds, Dillsboro, NC
27 - Inn On Pamlico, Cape Hatteras, NC
28 - Swells' a Brewing, Kitty Hawk, NC
30 - Pioneer Theater, Manteo, NC

SALT POND POETS

9 - Old Orchard Farm, East Lyme, CT 7p
16 - Fallfest, Westerly, RI, 2p

THE SUBLIMINALS

8,15,22,29 - Port of Call, Mystic, CT 8p
16 - Tusker's, New London, CT 7:30p
23 - Daniel Packer, Mystic, CT 9:30p

TSC ACOUSTIC

2 - Farmers Market, Waterford, CT 11am-1pm
21 - Farmers Market, Niantic, CT 3-6pm
23 - Still Hill Brewery, Rocky Hill, CT 4-7pm

WOOLY MAMMOTH

16 - Garlic Fest, Mystic, CT 11am-2pm

WOOLITE

1 - Daniel Packer, Mystic, CT 10pm
6 - Dive Bar, Mystic, CT
30 - Ginos Pizza, Mystic, CT 10pm

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SOUND WAVES 13

The Big Easy – Making Your New Orleans Dreams Come True

By Ali Kaufman

StarVista Live has been making music lover's dreams come true for over a dozen years and they just keep upping their game. This November 4th, they launch their inaugural, Big Easy Cruise, sailing from Fort Lauderdale on Holland America's Nieuw Amsterdam. The ship will visit New Orleans and Cozumel Mexico before returning to Florida on the 11th after 7 days of luxuriously living side by side with some of your favorite artists and fellow music enthusiasts. I had the good fortune of getting to speak with StarVista Live's President, Mike Jason about the newest addition to their much loved line up of themed music cruises. Mr. Jason's enthusiasm and commitment to ensuring every guest enjoys an adventure that they want to do over and over was evident as we spoke about what he and his team have planned.

Mike Jason had known about Michael Arnone's Crawfish Festival, held in Augusta, New Jersey and loved how it authentically celebrated all things New Orleans, from the food to the stellar line ups. When the seed of a NOLA themed cruise began to germinate, Mike Jason reached out Mr. Arnone and the timing was perfect as Michael had decided to take a year off to re-assess, creating a great opportunity for collaboration. "Michael embraced our staff, got to know us as people, not just business partners. It's been an example of the old saying, A rising tide lifts all boats." Mr. Jason commented, he went on to say, "It is not about just booking great bands, we are creating an immersive experience, we have got to get a lot of things right."

Holland America had not stopped in New Orleans for quite awhile but they cleared all the hurdles and worked it out that so the ship will be docked in port for a full 24 hours. Of that Mike said, "this gives us the ability to do some interesting things with the time we have. We met with Galactic and decided we wanted to bring the entire ship to Tipitina's! This presented another challenge with regard to Tipitina's allowed capacity, so what we've done is plan TWO shows, no one will be left out and there will be buses to get everyone that wants to attend, there and back." Tipitina's is one of the best known music clubs in New Orleans and has a history that dates back to the building's construction in 1912. It later became the iconic Tipitina's after locals opened the doors in 1977 and named it after a well known song by the much revered performer, composer and pianist, Professor Longhair. Don't forget to rub the head of the bust representing the beloved Professor as you enter, it is good luck!

"We also wanted to secure a very well known act and were able to do that with Tedeschi Trucks performing what they call Fireside Live, which will happen aboard ship." Mike said, as I continued to keep my composure knowing what a "get" this is. Their fans are going to go wild for this opportunity and TTB will certainly thrill many guests that are getting to see them for the very first time.

The extra time in port will allow for a second day of explor-

ing on your own or joining in on an excursion to immerse yourself in the unique culture of Louisiana. Another very important component of this inaugural sailing is the food, it has to not only be delicious but it must truly represent the love that goes into New Orleans cooking, so for that, they went to the best, Chef Kevin Belton. Chef Kevin is not only incredibly talented in how he prepares delicacies that taste like love itself, he has spent close to 30 years sharing his gift by teaching others throughout the U.S and Canada how they can learn to bring this caliber of cooking to their own tables. Additionally, Chef Belton has been a featured guest on Emeril Live, Food Fighters and Taste of America, to name just a few, he was also the cohost of the BBC series Big Kevin, Little Kevin, which in turn birthed a co-authored cookbook with "Little Kevin", celebrity chef Kevin Woodward. Foodies rejoice, you too will get a chance to participate in demonstrations and spend the cruise feasting on the incredible creations that Chef Belton has been working on for months with the already world class chefs that make delighting you a priority.

It is important to note that whether you come to this cruise as a long time festival goer or first time cruiser, the ship sails with a capacity for 1,600 guests. I make this point because many of the artists on the line up garner audiences in the thousands, sometimes tens of thousands. The shows offered onboard could even be described as intimate in comparison, and you never have to worry about missing out because the schedule varies as to when and where the artists perform onboard. Personally it has been my experience that the shows have a different feel to them as the musicians seem to be more relaxed having time to settle in and enjoy the company of other musicians and fans. Once in a lifetime collaborations spontaneously happen and you never have to worry about driving yourself home from a late night show!

Cruising is what you make it, stay out all night and sleep in or greet the sun and get a jump on the day, it is all available for you to create the experience you want to have. The staff is always ready to help in any way they can, "generally speaking we have a youthful staff, but honestly our guests wear them out!" Mike said with a smile in his voice. Mike went on to say, "Music is in our DNA, we choose artists that truly love being there, interacting with the guests." I will add that you honestly do interact, everyone eats at the same places, you ride the elevators together and often they are right there with you enjoying shows.

It was a pleasure speaking with Mike Jason whose background is particularly well suited for his chosen profession. For the better part of three decades Mike has been in the right place at the right time, working with every kind of artist in his years with RCA, he was there when they signed Dave Matthews, to his work with Arista when they had Whitney. Add to that the 5 years spent in the high end luxury hotel business with the global brand, Intercontinental Hotels & Resorts and you have a recipe for success, of this Mike said, "turns out the cruise business is an odd combination of music and hotels. So when we started StarVista Live about 12 years ago, it felt like a full circle moment, merging both areas of expertise".

I will guide you to the website as well as the advertisement



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here in Sound Waves to check out the lineup that is so vast it would definitely take another entire article to properly introduce them to you. I can tell you from personally meeting, interviewing and following most all of them, that the musicians and bands on this inaugural sailing are stellar, renown for their musical prowess, soul, funk and fun. Whether you are New Orleans curious or truly know what it means to miss New Orleans, make a plan, get on the boat and get ready to Laissez le bon ton roulet!!!!

For details on The Big Easy and the seven other themed cruises offered by StarVista Live, please visit Starvistalive.com

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LOCAL BEAT

“Katie Perkins’ Fun Cover Band Plays Barn in Groton”

By Andrew Kerbs

Looking for a venue to relax, sip a beer and listen to some good old fashioned rock n roll? Look no further than Katie Perkins, a talented young singer who recently played the Barn venue in downtown Groton. Having been a musician since a young age, Katie has overcome many odds, including a heart condition, to where she’s been going with her connections as a musician.

Katie’s sonorous croon was lovingly accompanied by a variety of talented musicians, including pianist Ralph Watson whose keys created an original wall of sound. The band also featured guitarist Justin Balcourt whose riffage never overpowered Katie’s voice or Ralph’s keys thanks to soundman John Cogoli whose wireless setup made him un-noticeable until you approached the stage as he blended so well into the crowd. Finally, there was drummer Marc Dupuis and bassist Mike Cwynar. The band got its start as friends Marc and Mike filled in with Kate for a couple gigs for a couple years. Then Ralph joined in to tour Eastern CT and record a couple of indie albums of original material including Keep On Dreamin’.

The line-up remains a cover band, however, as evidenced by tonight performance which had the crowd dancing around to songs they know and love.

Drummer Marc stood out from the rest of the band and he steadily whacked his drums and cymbals as the band launched into classic blues-rock. Guitarist Justin also kept the rhythm and Perkins punctuated Marc’s drums with yelps, yeahs and other crescendos of her own.

“What’s Up” by 4 Non Blondes was a great fit for Katie’s voice and you can tell it was one of her favorites because she used her hefty voice to belt out the “Hey-ey-ey What’s Goin On!” tune like she was singing to the world. John



Denver’s “Take Me Home Country Road” was another fan favorite which featured bassist Mike counterpointing Kate’s vocal melody with smooth harmonies of his own.

There was some great concert moments, as some friendly strangers and



I sipped our beers, when Perkins belted out some tunes you wouldn’t have expected like Rod Stewart’s “Stay With Me.” Ralph had some nice keyboard

touches on this tune and Mike slid his left hand frantically up and down the neck of his bass guitar. The band also played also a seamless, high-key version of Tom Petty’s “Free Fallin” with Ralph’s original-sounding chord progressions and organ treatments.

Balcourt punctuated Kate’s cover of Lady A’s “Downtown” with a guitar riff: one of several grooves he noodled around with his Les Paul (and “Be Nice” T-shirt) in the various songs in her set.

However, the climax of the night came when Katie hollered one of that night’s finest numbers: the under-rated country classic “Here For the Party” by Gretchen Wilson. There was also “Life Is a Highway” by Tom Cochran, both songs of which featured great harmonies by the bassist.

What is Katie Perkins’ band’s future plans? They reported wanting to continue having a good time playing out as often as possible. “Wherever it takes us we go” reported one band member.



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29 Go Bald for a Brother Fundraiser \$30 8-11	30 TBA Call for info	1 Mystic Dead \$10 4-7





KURT VILE

By Tom Matthew

Kurt Vile has successfully carved his own channel into the broad and sweeping genre known as indie rock. Featuring long form songs with mesmerizing guitar parts, loose vocal melodies and colorful lyrics, Kurt has captured the love of his audience for many years. He has continued to make new music with a consistent feel that is both slightly psychedelic and nonchalantly chill.

Hailing from Philadelphia, Kurt Vile has been a veteran of the scene for more than 20 years, from his early days playing with the indie-psychedelic band The War on Drugs to his many years with his own band the Violators, churning out popular songs like “Pretty Pimpin” and “Waking on a Pretty Day”.

He’s currently on tour and coming to the Garde Arts Center In New London on September 23, as well as making appearances in Vermont, Massachusetts and New York before heading for a west coast run. I spent some time mid-August chatting with Kurt about songwriting, his family and how to follow your dreams as a musician.

Tom Matthew: I saw you’re releasing a deluxe reissue of your seminal album “Wakin on a Pretty Daze” on vinyl. It looks like that’s coming out right before this interview will be published.

Kurt Vile: The reissue honestly, is just fun. Well it comes with a zine, you know. I did an extensive interview about the times yet the fact that it was 10 years ago - it’s an interesting milestone that came pretty quick. It’s also bittersweet because thinking about it now, my bandmate Rob Laakso, that was his first record he was a full-time Violator in, and we got really experimental. He also passed away this year. So that’s kind of nice I guess, to focus on the record again because that was a special time. But yeah, the actual vinyl itself is like a crazy color, and it comes with a zine. And then other than that, it’s just drawing attention to being a 10 year anniversary kind of record, a milestone record for me.

20 SOUND WAVES

TM: I remember back in the day when “Wakin on a Pretty Daze” was released, that was when I really started to hear more about you in the press. So was that album a turning point for you, and does it have any special memories in that regard?

KV: Yeah, I mean I’m proud of that record. I mean to this day the loudest cheers we get are for “Waking on a Pretty Day”, the song. Definitely has to do with the fact that I shred - we shred really hard at the end. And with an acoustic guitar even, it doesn’t sound like... honestly, it’s sort of a trick I picked up from J Mascis (Dinosaur Jr.) in the way he used to shred on an acoustic guitar, and then I put

my own twist on it.

But anyway, the actual album and song that was the first, “Smoke Ring for My Halo”, I got a lot of input from the label making that record and it was very helpful, but they were kind of involved talking to me during the process. And then “Wakin on a Pretty Daze” was more influenced by definitely catchy things for sure, or classic things, or even things I grew up listening to. Even like the Cranberries or Sinead O’Connor or something.

Something with these simple chord changes, but then making them more epic, like Sonic Youth’s “The Diamond Sea” or something. But these songs kept ending up being long, so I knew I had to not show the label till I turned it in, you know? (laughs) Those kinds of things.

And I think it’s good. It just turned out to be a cult - you know, I’m not being cocky or anything; when I say I really feel like it’s a cult classic record. I hear the way people talk about it today and it’s hypnotic enough that people get lost to it. Sort of like in a shoegaze kind of record, like a My Bloody Valentine “Loveless” kind of thing.

But it’s my own American, sort of classic rock and pop influenced, hypnotic sort of version of some of those elements. And electronic elements too, but ultimately it goes through some kind of folk-rock filter, you know, with all my psychedelic influences combined with classic rock and catchy songs all in one, or something.

TM: That’s one of the things I love about your work is your willingness to write long songs. What is it about stretching it out that you like? Is it to induce that hypnotic quality?

KV: Yeah, I think that I’m influenced - I could probably name you my top five, you know, varying depending on my moods, that they’re a varying order of long songs I’m influenced by. I’d say what I added to the long song was I often made it sort of catchy like a pop song or a really just good classic song, but just one that you don’t have to start over as many times because it’s 10 minutes long, you know?

A lot of those songs are two, three, four minutes and you

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keep starting them over. But songs like Sonic Youth's "The Diamond Sea" or a lot of Neil Young songs that go long, you know, "Sixty to Zero" comes to mind. That's actually the parentheses title. I'm spaced on the actual title. But then I remember that same year, as Neil Young, he goes out with Crazy Horse. He plays songs like "Love to Burn". That's a chugger. It's just so hypnotic and long. And it's 90s Crazy Horse. And then the same year that "Wakin on a Pretty Daze" came out. Subliminally, I wasn't even listening to the album that much, but I did know that.

On his Crazy Horse Reunion record, "Psychedelic Pill", that came out and that starts out with a, I don't know, 12-13 minute song. I don't know what it is. But then there's your standard Velvet Underground's "Sister Ray", or those kinds of things. I like a good long song, but those are the elements that I think I added that I described earlier.

TM: That's really interesting, because a lot of times these days you only find that long stuff in the jam band scene or maybe the blues scene. It's nice to see that in the indie rock world, too. Does anyone at the label ever try to get you to shorten them down or anything?

KV: Oh, they've definitely tried to do that in the past and I understand why. And it is really hard. I find I try to cut things down sometimes, but if you really want a short song, this is my recommendation to anybody that's got my kind of brain: if you really have a song that you think is going to be a catchy hit and you want it to be that way, do not play it in the studio for longer than that amount of time. People get sort of like, they think "Oh, I'll cut it up in editing or whatever", but I find it's often this organic moment captured and it's hard to get rid of it. You get attached to these cool moments.

It's just the kind of guy I am. I know that, you know, Neil Young can be similar. So I know I've got somebody I can look up to when in doubt. I'll just, you know, I'll say, "What would Neil do?", you know, whatever. You could fill in the blank. What would any of your - what would "fill in the blank", your hero do? It depends who I'm influenced by or decide to be worshiping in that moment.

Cause then you could say, sure, somebody like, you know, Charli XCX - I love her music. She's my favorite, some of my favorite pop music now. And she's really good at making a short song lately. Or then also Randy Newman, you know, back in the 70s, he was making really good, concise catchy songs that were short and they feel like they're long.

That's the thing about a song, if it's good, even if it's like two and a half minutes or three minutes, I feel like you could live an eternity in that little bit. And then I think if you reverse it, if you have a long song that got you in the zone, it doesn't necessarily feel like it's long because you're just in that world, you know?

TM: I saw the recent video you made with your daughters performing a cover of "Constant Repeat" by Charli XCX. Tell me how that came about.

KV: It came about because there's a guy there who works for Amazon who's a cool guy. He's worked on all kinds of different labels and stuff, but he saw that I was a fan and they were just coordinating - I think Amazon was sponsoring the

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Continued Page 32

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BAR FLY JOURNALS

By Stephanie Shawn

Hello, my sweet Bar Flies! And there it was! Another summer in New England in the record books!

Sun has been a big disappointment at the moment but headed to FOXWOODS for PARLIAMENT with GEORGE CLINTON!!! Only been waiting 40 years to see them. So FISHBONE opened and were amazing! And then it was on!!

I came decked out with ribbons, dreads and extensions, and GEORGE came out bald? The King of the Rainbow Dreads?? so there was that! Dear God! Waste of synthetic hair! But what an amazing show!! Worth the wait and headed to the MOTHERSHIP!



Ate at HELL'S KITCHEN @ FOXWOODS first! Had the lobster risotto with my new favorite bartenders PHILIPPE and LAUREN?? Things were foggy:) But oh what a night!!



Then, as promised, I headed out to my BROADWAY SCHOOL/STONINGTON HIGH REUNION with a quick stop at HANDLEBAR CAFE

22 SOUND WAVES



where I was pleased to meet up with the slightly hungover looking? Group who held a Reunion the night before at the PORTUGUESE CLUB! JANINE LAVINE PARISI, CHELLE MESSINA, DIANA FERRY, LISA BRETON, TOM RIFFLE, ORRIN MINER, JOHN and MARGARET TYLER! AND don't forget JOEL REID!!!

Anywho. Then it was off to ANGIE'S PIER 27, where my bestie VALERIE PUKAY GINGERELLA met up with me after dining at ANTHONY J'S! Thanks VAL! Love ya!!

Romper Stomper time! Mom! DAWN MERSHON, BRUCE MEARNES, and of course AL DROUIN! MICHAEL SHORTMAN, HEATHER SOARES, DEBRA DORSEY-CROTEAU, JEN VOLPE, STEPHEN TRELLI, JASON THORNTON, TOMMY TINDALL, TONY CRUZ, LILY CAREB, CARL BROWN, BONNIE PIZZA, BRIAN DAVID TEMPLETON, NORMAN CLARK, JOE KOWALSKI, NIKKI PRUSICK, ALICIA APPLETON, LOVIE KERN, BRETT PUPILLO, KATIE CAREB, JOCKO LIMA, ROGER FREITAS, ANGELA THOMAN-MILLER, AMBER GARAFOLA, KATIE PANCIERA MADEIRA!



So anyways! I'm heading to AL DROUIN'S SUPER SECRET SURPRISE PARTY on the 23rd. Just kidding! But there WILL be a Party! And I'm sure beautiful ANN M BUONOCORE will be by his side! Happy Birthday, big boy!

And don't forget FIREFEST in MYSTIC first on the 23rd also! With 5 Bands, food trucks, Wine, Beer, Crafts, vendors. All kinds of fabulous things. Thank you PAUL LOCOCO at TREE TRAILS ADVENTURES!

Alas, we last gasp it toward the end of Summer head out to the WINDJAMMER for a cold drink on a beautiful back Dec overlooking the Atlantic while seeing some fabulous live music!

And did anyone say THE BARN?? O yeah! It was me! Besides TUESDAY TRIVIA, which those of you with long memories remember me and WADE! as TRIVIA MASTER'S but NICK BOSSE & THE NORTHERN ROOTS? WHUA DA WHA? SEPTEMBER 22! Be there!

And September 10? Where will I be? The 6th ANNUAL HYDROPALOOZA with the HOOLIO'S and ED PEABODY & FRIENDS! See you in Westerly! Thanks to hosts MARCY ROWEN RIZZO and JODY A RUDNICK, let's pray for some beautiful weather!

*Enjoy it while you can, my loves!!
Ciao for now! Love you long time!*



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

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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SOUND WAVES 23

DINING OUT

"Nights to Remember: Granite Theater & Farmhouse Kitchen"

By Elizabeth Saede

The handsome Greek revival church at the foot of Granite Street in downtown Westerly is stately and prominent. Its origins harken to 1849 when some New England houses of worship were built with granite exteriors to last forever. Fast forward to 2000, when the Kimball Foundation of Hopkinton funded the building's purchase and refurbishment for public use. Today, The Renaissance City Theater produces eight annual theatrical productions, drawing from considerable local acting talent and public support. Carved letters currently identify the historical landmark as Granite Theatre.



I picked a late summer date to see 'The Boys Next Door' at the Granite Theater with a friend. When another girlfriend suggested dinner at Farmhouse Kitchen at Shelter Harbor Inn for the same week, a night out became two memorable evenings. I wondered why I waited so long to indulge in some of Westerly's best.

My Westerly gal Kate said, "Small-town theaters like the Granite are vital to the cultural development of our community. My family has attended several shows over the years; the most



memorable to me was when we took Eric to see Annie. That was his first theater experience, and he was overjoyed at the vibrant set, the music, and the atmosphere of our cozy Granite Theater!" Air-conditioning and handicap access at the back entrance, ramps within the theater, and 150 comfortable seats help patrons enjoy each show. Parking is free at Christ Episcopal Church and on downtown streets. Beer, wine, and snacks are available at intermission, and spotless bathrooms are on each level.

Kate's and my evening began with viewing paintings and sketches by a local artist while listening to Arthur Mighiazzo's vibrant jazz piano in the cozy seating in the gorgeous lobby. Then we immersed ourselves in 'The Boys Next Door,' a 40-year-old play about neuro-diverse men in a group home with their caregiver. Experiencing the world from the men's perspectives was uncomfortable, but each character was believable, sometimes painfully so. Maybe that's the point, though. A great story can transport us to a different place and time, challenge beliefs, produce tears and laughter, and create a temporary shift in our world. This story and its characters provoked deep thought. I agree with Kate, who shared, "This has all the feels." Both of us were emotional at the conclusion and admired the set details, lighting, music, and details that added so effectively to the storytelling.

Upcoming productions include 'Nunsense' in September, 'The Elephant Man' in Oct.-Nov., 'Miracle on 34th Street' in December, and 'Boeing, Boeing' in March -April. Tickets are \$30-\$35 for adults and \$27-\$34 for seniors 65 and up. The 2024 Season Reveal Party, on Friday, October 13th, announces the eight new shows and offers a 10% in-person-only discount on full-season subscriptions during the party. Securing favorite seats for the season while saving money is a pretty sweet deal and a fabulous gift for theater fans.

Dedicated volunteers who make sets, produce and direct the shows, and support every production are greatly appreciated, but additional volunteers are always welcome. New and refurbished theater geeks, this is your call to unite! The Granite can become your new place to learn about theater production, develop skills, and work with a talented team. Westerly High School students, come have a fabulous time while fulfilling some of your mandatory volunteer hours. Details are at www.granitetheater.org. Please call ahead to reserve handicapped parking behind the theater. 1 Granite Street Westerly, RI 401-596-2341. 501 (c) (3) non-profit.

Farmhouse Kitchen & Bar is inside the picturesque country retreat of Shelter Harbor Inn in Westerly. Three acres of indoor and outdoor space exude New England comfort and charm, with free parking and complimentary van shuttle service to/from nearby Weekapaug Beach for overnight guests. Sheep sculptures and comfortable rocking chairs adorn the exterior entrance while a two-person rope swing beguiles from a tree limb. Overstuffed chairs



The Greater Norwich Area Chamber of Commerce

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SATURDAY, SEPTEMBER 9TH
DODD STADIUM FROM 10:00AM - 2:00PM

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- Tailwood Urology (Men's Health screenings)
- Early Detection Program (Women's Health Cancer screenings)

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and fireplaces in multiple cozy seating areas encourage lingering. Thoughtful design details encourage slowing down to savor moments and relax. Yes, really relax.

Cindy and I are tempted by the aromas from nearby steamed mussels and Rhode Island calamari but share appetizers of eggplant rollatini and crispy cauliflower with a house salad containing roasted corn, asparagus, and zucchini with greens.

Farm-to-fork menus showcase local seafood, fresh garden greens, glu-



ten-free and vegetarian options. The dining room has two comfortable farmhouse décor seating levels and a seasonal enclosed patio. A private dining room with an original working fireplace seats twelve for memorable gatherings, and dinner is offered from 4:00–9:00 p.m. Wednesday – Sunday.

Cindy enjoyed her moist, flavorful Honey Lavender Salmon, grilled asparagus, and garbanzo bean salad. My Grilled Sea Scallops were perfectly grilled and served with tasty sweet corn risotto with crispy pancetta. Our favorite bites were the scallops, salmon, eggplant rollatini, Tiramisu, and moist cornbread. Dino, our attentive server, created colorful mocktails to enhance our evening, but there's something for every taste. Specialty drinks like Sparkling Cranberry Gingery Margarita and Negroni Sbagliato with Campari, sweet vermouth, and Prosecco share space with impressive local and international wines. Wine flights of three half-glasses are available.

Entrée options include seafood scampi with a lobster tail, sea scallops, jumbo

shrimp, and garlic herb butter over lemon linguini. At the same time, a flame-grilled ribeye comes with classic roasted potatoes and asparagus. Shrimp and grits with vegetables, chorizo sausage, and cream sounds perfect for a chilly day. I'm tempted by the lemon ricotta ravioli with ricotta and grilled vegetables that our server loves and the parmesan gnocchi with wild mushrooms, arugula, and roasted tomatoes. Chicken with Parmesan gnocchi and broccoli sounds yummy, but so do the farmhouse and Portobello mushroom burgers.



Shelter Harbor Inn is a perfect getaway for a romantic or platonic afternoon, evening, weekend, or honeymoon, and the dedicated staff loves to host special occasions of all sizes. Happy hour snacks, including truffle fries, calamari, crispy cauliflower, PEI mussels, clam chowder, and arugula salad, are served from 2:00 –5:00 p.m. Wednesday – Sunday. Theme nights begin in November with Sunday burgers and beer, Wine Wednesday, and Date Night on Thursdays. Tip: If dining before a show, review the menu online and advise your server as you're seated for a quicker meal. Or skip lunch and book a 4:00 p.m. dinner. Reservations are always recommended. 10 Wagner Rd.

Westerly, RI. 401-322-8883. www.shelterharborinnri.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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A Conversation with Richard Douglas About Women's Voices 6

By Gramma Dot Ames

I recently met with Richard Douglas formally of the Imagine Shop, now ImagineMystic.com, in Mystic Village. I have known and collaborated with him for many years in promoting local live music and recently (the last 7 years) we have worked together to put on a fundraiser for the Rock & Roll Camp for Girls through the Institute for the Musical Arts. We met to have a conversation about this event and get some of its history out.

GD: What is Women's Voices?

RD: Women's Voices is a musical performance showcase and concert event that has been happening for the last 7 years (minus the year of Covid) to raise monies for the Rock and Roll Camp for Girls which is a summer program conducted by The Institute for the Musical Arts (IMA) in Goshen Massachusetts.

GD: What caused you to start Women's Voices?

RD: We started Women's Voices after my beloved wife Karen passed to honor her. She was the first woman music promoter on the shoreline and created so many fun events I wanted to keep her memory alive with something meaningful. She was invested in promoting female artists so through that work that she had done I was able to connect with many people that were invested in the local music scene such as The Knickerbocker, Dave Pottie (editor and owner of Soundwaves) and yourself.

I was looking to create an event that would honor Karen who was very philanthropic, and I wanted this event to be able to give back in a way that would make Karen proud. I first spoke to my dear friend Christine Ohlman to ask her if she would be interested in teaming with me in this endeavor. At that time, I did not know that she was on the Executive Board for the IMA along with Bonnie Raitt and Ani DiFranco. I asked her about helping to create an event that she would headline and would feature female singer-songwriter. As the conversation ensued, I found out about her position on the Board of the IMA and she suggested that we raise the funds for the Rock & Roll Camp for Girls which is held every summer, that Christine was involved with, had given class and performed and was for the female youth population of upcoming musicians that wanted to learn about aspects of the music business.

Of course, all those aspects of the camp go to the very heart of what Women's Voices is all about and speaks firmly of the reason that June Millington and Ann Hackler started this project (camp for girls) to begin with. June Millington was the lead guitarist for the band Fanny, which was the first all-girl rock band to be signed to a major label and was a favorite of such people as David Bowie.

GD: When was, and who performed in the first Women's Voices?

RD: The first Woman's Voices was on October 1, 2017, and was held at the Knickerbocker Music Center in Westerly RI. It was from 2-7pm as all the performances since then

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Continued Page 33

WOMEN'S VOICES 6

Concert & Performance Showcase

Sunday, October 8, 2023
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Robbie Robertson Continued

Last Waltz,” and was the Band’s final show in New York City.

Maybe it was the inspiration from the ghosts from those days gone by, but Robertson tore the roof off the place, with searing, beautiful, emotional solos and rhythm work that was the perfect counterpoint for his lyrics sung by his Band cohorts.

There was always a mystique and mystery surrounding Robertson, going as far back as his given name, pedigree, and where he grew up.

Some place him as Jaime Robbie Robertson, some as Jaime Royal Robertson. Some said he was born and raised on a small Mohawk reservation in Canada, some said it was the Six Nations of the Grand River reserve, while others said his mother was both Cayuga and Mohawk.

Whatever the real story, while a teen, his parents broke up, and his mother reportedly told him that his father was not a man named Robertson, but a man named Klegerman, an American Jew whom she had met at work.

No matter Indian, Jew, Royal or Robbie, Robertson or Klegerman, he was exposed to music at an early age.

By the time Robertson was 13, he was playing guitar, writing songs and performing with his own groups in and around Toronto.

It was then and there that he came to the attention of legendary Arkansan and honorary Canadian Ronnie Hawkins, who actually recorded two of Robertson’s songs while the latter was still only 16 years old.

Hawkins initially hired Robertson to play bass with his group, the Hawks. It was then that the youngster was first exposed to the American South and the American Experience, and, most crucially, to Helm, who was already Hawkins’ drummer, and who guided Robertson through the rules and the laws of a rock ‘n’ roll life on the road.

A couple of years later, Hawkins moved Robertson to guitar, and hired Manuel, Danko and Hudson.

Chafing at Hawkins’ rules and low pay, the Hawks, as they were known, went out on their own in 1964. A year later, they got their big break when Dylan hired them to back him at live shows.

After a wild, but equally frustrating and depressing two years on the road with Dylan, the group followed him to Woodstock, New York, where, it can be argued, they woodshedded a seismic change in popular music.

Working by themselves, and with Dylan, at their group home affectionately called “Big Pink,” they recorded a treasure trove of music, culminating in the “Basement Tapes,” and their debut album, “Music From Big Pink.”

As the psychedelic Sixties whirled around them, the group, now referred to by their Woodstock friends and neighbors as The Band, turned 180 degrees away from the tumult.

The Band’s sound, led by Robertson’s “less is more” guitar playing and exceptional writing, emphasized family, spirit, perseverance and down home sacred times, a vivid exception to those times.

Through the course of the next seven years or so, The Band’s music, led by Robertson, thereby changed the course of American popular culture.

Then, it all came to an end.

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Robertson, tiring of the road and its intrinsic and extrinsic pressures, decided to bring the Band’s career to a close, with a concert called “The Last Waltz,” to be performed, recorded, and filmed by Scorsese, at San Francisco’s Winterland Ballroom, where the Band had first hit the stage as the Band.

Their influence was nonpareil, judging by the artists who came to play with and pay tribute to them. Dylan, Joni Mitchell, Eric Clapton, Muddy Waters, Neil Diamond, Neil Young, the list went on and on.

The film, and the concert, are still called the best of all time to this day.

That was, however, the last time the original five Band members played together on the same stage.

In the years that followed, Robertson worked on numerous movie soundtrack projects with Scorsese, dropped a few solo albums, as well as a plethora of Band re-releases of studio and live albums, and somewhat redundant box sets.

While much of that work was interesting, it couldn’t come close to those years when Robertson, and The Band, changed popular music forever.

At the end of that final time I saw them at the Palladium, the ovation was deafening.

Robertson simply took a couple of steps toward the edge of the stage, doffed his trademark hat, and bowed once.

Then, the genius, Dylan’s self-described “mathematical guitarist,” was gone, then, just as now, to his “Rock of Ages.”



**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

Three magazine covers are displayed below: the first features a man playing guitar, the second features a man playing guitar, and the third features a group of people.

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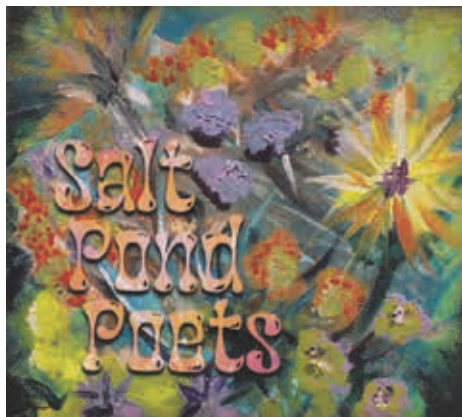
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HEARING AID



Salt Pond Poets

"Sundays we write and rehearse" says Bob Cowley of the Salt Pond Poets. It is a rather casual statement, and image, just some friends getting together to jam around and maybe write a lyric or two. But this is no casual gathering of people with a musical connection: the Poets are rather a confluence of some of the most accomplished and in demand musicians in the southern New England region.

The release of their self-titled album brings their full array of musical and songwriting talents to full display. Thirteen original songs (the playlist skips from twelve to fourteen) feature the vocals of Chris Boyd and Josi Davis, the differences in sound and style lending a variety that keeps one listening. Boyd opens on Yolanda, growly voiced over a nice, simple rhythmic sound to settle the listener into a mindset for some music. The verses are broken between slide guitar and harp solos, with harmony embellishments by Davis.

Woman Like You is a conversation in song, acknowledging that the man in the song needs a rare and understanding, Woman Like You; or, Like Me, in her view. More guitar and flashes of percussion fill out the song. Hold Me Til I Stay is a featured song, written by and featuring the smoky vocals of Josi Davis, with a slow, nightclub-bluesy feel: closing with a delicate plea to Hold Me Til I Stay.

Salt Pond Poets is the work of Dave Albro on guitar, Chris Boyd on vocals and assorted guitars, Bob Cowley on guitar, Josi Davis on vocals, keys, and guitar, Mike Palazzolo on tractor bass guitar, Ken Serio on percussion, Kevin Crandall on harp, and Ryan Piccolo on sax. Fans and followers of the local music scene will doubtless recognize some, or all, of these names, given their extensive performing, recording, and teaching efforts. The ease with which these players blend and complement each other can be attributed to their long experience and past collaborations.

This is apparent on songs like the slowed-down, funky blues vibing, serious talking number by Davis, asking "if you're gonna tell me baby Tell Me In A Loving Way." It is a song that demonstrates depth to go with the fire that marks so much of this album.

More info may be linked to at www.josidavis.com.

- Jon Persson



Justin Cody Fox

"New Southern"

Hailing from the coastal reaches of North Carolina, Justin Cody Fox is a young blues-rock singer, songwriter, and guitarist making his mark, with a southern edge. His entry into a life of music began early and at home, in a family that indulged late night jam sessions. Fox took this to the next level, his songwriting inspired by family record collections, his playing by performing often and at a tender age in his native region.

The release of his second album, New Southern, shows an understanding of musicianship by Fox, and of the craft of songwriting. This is an often elusive skill, with technique featured for its own sake: but Justin Cody Fox has learned the art of song-work, his guitar providing measured expression and accent to his musical presence.

This is immediately felt on the opening track, Living Ghosts, a southern rock number with strong rhythms, guitar chords playing a melodic fill, and Fox's smooth vocals. A backing band of seasoned musicians

add to the mix, while allowing Fox to shine on songs built from personal experience, writ with a view to the shared life of common encounters.

18 Wheels showcases the guitar of Justin Cody Fox, though in measured bursts. Blue Hearted Fool opens with a fine blues riff, on a slowed down song about seeking romantic reconciliation, breaking into some classic vocal-guitar call and answer.

New Southern is a fine second album from a young and rising singer, songwriter, and musician in the world of blues and rock. More info may be found at www.justincodyfox.com, or on Facebook and Instagram under his name.

- Jon Persson



Dear Readers,

Adrian Webb, our music reviewer and writer had a medical emergency and is out of commission for awhile. We wish him a speedy recovery and look forward to his writing in the future. If you want to send him well wishes, email him at awebb@swaves.com. I'm sure he would appreciate it!



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Kurt Vile Continued

latest award. She got an award. I can't even remember the name now, but it's a British award. It's a prestigious award and other people, I think Sting got it that year and somebody else and Charli and they asked all these different people to cover a song in honor of them winning this award.

And when I first got asked, I was really nervous. I'm like 43 years old. Music is different now. And I'm aware, it's really exciting. Certain things happen in pop music, but I was feeling insecure, like they'd think it was corny or something. But she at least thought it was sweet that I did it. She said thanks. And my daughters - I knew I'd involve my daughters and that'd be cool, but before I involved them, I wasn't sure I'd be able to pull it off. But once I got my daughters singing on it - I liked it even before then, but once I got my daughters singing on it - because it's our bond.

We love Charli XCX, just like we love Lana Del Rey, things like that. It's our bond. So it's cool I get to share that with my daughters. I turned them on to Charli XCX when I heard the "Crash" album, and now it's been like a couple of years or so? It's been since April 2022 because that's the day my album came out, I remember. I got the album at the record store. I played it in-store. So that's how long I've been a fan.

We just love her music. She's got that "Speed Drive" song on the "Barbie" soundtrack, which is only the biggest song in the world. And it's such a catchy song. She's just in it. So I just love that I can follow an artist right now that I'm just like, what are they gonna do next? And there's plenty like that, but Charli is at the top.

TM: That's going to be a really special memory for your daughters too, I'm sure.

KV: Totally.

TM: From the pictures you've posted online it looks like they get to travel with you on tour sometimes.

KV: Yeah, they have. They have more so lately, which is awesome. The last time I went to Australia, and they've been with me to Australia, actually three times. But this time they came along to more shows and they saw me in bigger theaters. And we sort of realized they actually never saw it from the audience like that. They would only hang backstage at some one-offs, but they really got the bug. They're older now, they're 10 and 13, but it's really fun just having them along like, where they can kind of - they're obviously in control and they're just like in our gang basically.

So they came on the bus. Yeah. And Europe recently for a few days, so it's good to know that I don't always have to leave. You know, I can pick my spots and they can come along sometimes and then I can go out and go into the trenches and do it on my own for a while. So that's what's exciting. Them getting older and stuff. You know some people say enjoy when they're babies or toddlers, which is true. And then they get a little older but like it's really fun. I like this age. I like that they're in our gang more or less.

TM: Yeah that's fun, and being able to bring them to a place like the Sydney Opera House must be an amazing experience.

KV: Yeah that was awesome, and they were out there in the crowd.

TM: Finding success in the music business can be a grind. What's one piece of advice you could give to an aspiring musician who's trying to make a name for themselves?

KV: I'll say one or two things. I'm aware that things are even crazier now with the internet and phones and streaming. But I'm going to say first, rule number one is just keep making music and creating, doing it on your own. Don't wait around for some label or somebody to produce you or something like that.

Just keep playing and create stuff and also make something physical. I know people don't even listen to CDs as much anymore or tapes, but actually in another way, people are listening to a lot more of those again. So make a CDR, make a tape or make vinyl. Vinyl is a pain in the butt. I would say print out some vinyl. You still can, but it takes forever.

Just make yourself seen, whether it's using the social media tools and all that, and put on shows on your own and advertise. I think labels like to see that you're doing it yourself anyway, and just do it because you love it. Do it cause you love it and you're inspired by it and then people will see. Eventually somebody's going to put out your record if you just keep going out there and being seen.

TM: You've always been the kind of guy that likes to just sit down and press that play and record button yourself, and just do it DIY.

KV: Early on, I had to do that out of necessity, but luckily before then people would record me who were working from their house. So I'm indebted to them. And then I learned it myself more. I mean, it didn't seem lo-fi to me at the time because everybody had a cassette four track and I had a digital eight track. But then eventually I went into actual studios and had producers, but I was always trying to get back to a place where I could do it DIY.

And lately I do a good balance of hi-fi and even the cassette four track. The beauty is, you know, today you can't even exactly tell and it sounds cool if it's on a cassette and then you digitize it and add to it. I feel like even in pop music and things, like people are influenced by that lo-fi thing combined. So the beauty is that there's no rules and so many tools all over the place and just use them all. So that's what I'm into. I'm into hi-fi, lo-fi, mid-fi, and just combining them all together, you know?

TM: It's all about getting those ideas out there. It's about the ideas more than the technology, in my opinion..

KV: Yeah, that's the beat. Just record things on your freaking iPhone and your Zoom recorders and your cassette recorders and your computers and your tape decks and whatever you have around, as long as you get it down.

TM: I really appreciate you spending your time with me. I'm looking forward to seeing you September 23 at the Garde Arts Center.

KV: Yeah, me too. Thanks so much for having me and it was good to talk to you. I look forward to the article. Thank you.

Richard Douglas Continued

have been. The First performers for this amazing showcase were Easy Baby, featuring Kelly Rago, Kala Farnham(now our state troubadour), and a local favorite Someone You Can Xray, with Christine Ohlman and Rebel Montez headlining It was an absolutely amazing afternoon of music, and it was decided that this should become a yearly thing.

GD: Please if you will, tell us a bit about this year's showcase.

RD: As always, this year's show will headline the Queen of the Hive herself Cristine Ohlman who will bring the show to a close with an amazing set of all her performance favorites. Not necessarily in the order of appearance will also be Midnight Anthem, a local three lady team that has made quite a name for themselves doing both originals and covers and traveling around the country, being invited to perform in some very prestigious venues.

We also have the incredible Gracie Day, who just dropped a new album which you may be able to acquire at the show. And last but in no way least we have returning to the stage the fabulous LeeAnne Lovelace who has been bringing her own music to us in the form of one at a time released singles for the past couple of years. All these performers are local to the music scene and can be found playing on a regular basis around the area.

Women's Voices 6 will be held Sunday October 8, 2023 at the Knickerbocker Music Center on 35 Railroad Avenue in Westerly Rhode Island. The doors open at 1pm and there is great food available to purchase. All tickets are tax deductible as proceeds benefit The Institute for the Musical Arts (IMA.org) There will also be Raffles to be won and nonstop music to dance to from 2pm-7pm.

Advance tickets may be purchased at knickmusic.com. This show is proudly brought to you by ImagineMysitc.com, Sound Waves Magazine, and Grammas Attic Promotions. See you at the Show!!!!



www.swaves.com

Holley McCreary

Holley McCreary is an independent singer songwriter whose roots stem from the Deep South. Growing up in Florida and Alabama, she was heavily influenced by both gospel music and Muscle Shoals sound. In her latest venture, Holley is harkening back to her southern roots while embracing a fresh new sound for the artist. Pulling inspiration from artists like Bobbie Gentry, Susan Tedeschi, Bonnie Raitt and The Allman Brothers, Holley's most recent releases are powerful, soulful compositions written over the last 20 years of her life. The experiences that have shaped her both as an artist and a person have also molded her music into the fresh new sound you hear today.

Holley was playing the piano and singing before she could walk. Her family is filled with long time church musicians. She grew up singing with her congregation. Holley wrote her first songs at 15 years old, and she has been writing ever since. After years of working with other artists, she is now working on her first independent album. The first singles from the album Throw Away Heart, Devil's Gonna Cut You Down and Riva Jean (featuring Philip Bowen on the fiddle) are already available. Holley also just had her first cut in the music industry. Becca Bowen and Isaac Cole covered Holley's co-written song How It All Went Down.

Holley can be found on all the major social media platforms. Since gaining over 50,000 followers on Facebook, she has also established a presence on Instagram and TikTok. In 2015, she won the LAMA for Female Singer Songwriter of the year as well as taking 2nd place in the Unsigned Only music competition for songwriters. She went on to win Female Singer/Songwriter of the Year at the 2017 Las Vegas Music Awards.

Holley is currently spending most of her time in the studio finishing off the tracks for her upcoming EP as well as performing locally in CT where she now lives. She is excited to share the finished album before the end of 2023. Holley and her band will be performing in Mystic Ct. Saturday September 23 at Mystic Firefest 2 at Tree Trails Adventures

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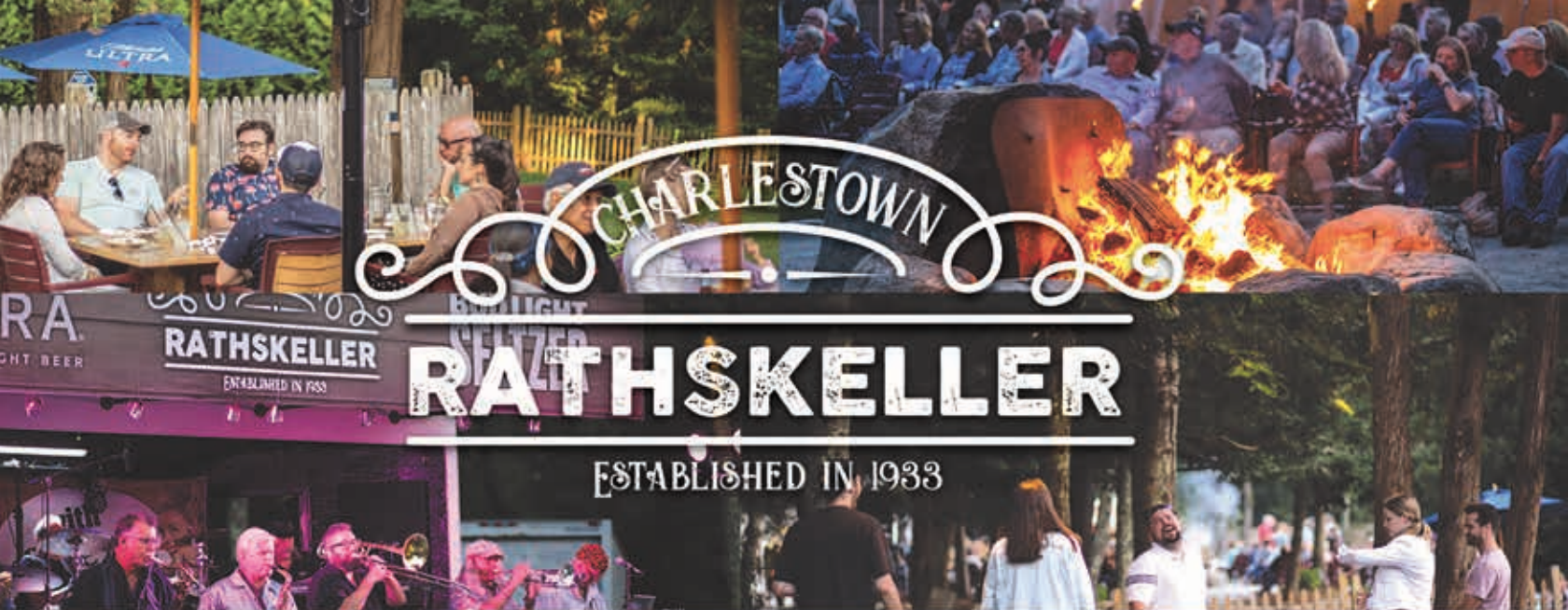
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