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Welcome to the Garde! Just five years from its century mark, the community-owned Garde Arts Center, perched on the top of State Street, has survived a World War, the great stock market crash, hurricanes, epidemics, depopulation, job losses, and technological innovation.

Since the nonprofit took ownership of the theater in 1985, the Garde has grown to encompass the beautifully restored 1440-seat Garde Theater movie palace, the 80-seat Oasis Room, and an "arts block" of storefronts and offices for school programs, writers, artisans, performers, and an independent bookstore. It is has become the home for the performing arts, cinema, and education in Southeastern Connecticut.

Now is our greatest challenge since the theater was built in 1926. The virulent and still mutating pandemic of 2020 and 2021 demands social distance while our mission is to erase social distance.

We, with your support, are fighting back. Since March 2020, the Garde has played a vital role in fostering communal connection, understanding, and safety. We have made major investments in air quality, and other public health measures, and instituted policies that protect our artists, staff, volunteers, and audiences. We have housed schools and arts organizations seeking shelter and shared on our movie palace marquee messages of inspiration and celebration.

In the months ahead, with public health measures taking priority, we will look to reconnect our community through great film, live performances, music, dance, theater, and local and international talent in one of the safest theaters in Connecticut.

We are ever so grateful for so many that have contributed since we shut down in March 2020. Hundreds of individuals have helped ensure we could survive this extended "intermission" and their support was noticed and generously matched by New London, the State of Connecticut, and of course, the US Congress..

If you can, please continue to support us as we tackle the challenges of reopening while the pandemic still lurks. Donate online or call Jeanne at 860-961-4106.

Thank you again for joining us as we reconnect the community during this historic 2022-22 season.

Phil Michalowski
President

Steve Sigel
Executive Director



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and Executive Director.....9

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The Garde Arts Center is a not-for-profit community organization established in 1985 to restore and operate the historic Garde Theatre and adjacent buildings in New London as a major performing arts and education center for Southeastern Connecticut.

The Garde Arts Center is a member of the Association of Performing Arts Presenters (APAP), League of Historic American Theaters (LHAT), CT Arts Alliance, the Southeastern CT Cultural Alliance, and the Chamber of Commerce of Eastern Connecticut.

**For information call 860-444-6766 x1
or visit www.gardearts.org**



STEVEN SIGEL has served as Executive Director of the Garde Arts Center since April 1988.

A native of Baltimore, Maryland, Mr. Sigel's career in theatre was influenced by his father who founded Maryland's first professional theatre, Center Stage. An accomplished violinist, he studied at the Peabody Conservatory of Music in Baltimore, performed with the Maryland Youth Symphony Orchestra, and studied acting at the Sonia Moore Studio, Jean Shelton Studio, and Boston University's School of Fine Arts. A graduate from BU with a BA in Psychology, he worked as a community organizer in Jamaica Plain (MA) and San Francisco, before becoming the General Manager of the One Act Theatre Company of San Francisco. His musical scores and direction at the One Act Theatre and for the Berkeley Shakespeare Festival won awards from the Bay Area

Drama Critic's Circle and the Hollywood Dramalogue Magazine.

Before moving to New London, Mr. Sigel served as Director of Public Relations for the School of Creative Arts at San Francisco State University, and Managing Director of the Berkshire Theatre Festival in Stockbridge, Massachusetts.

Mr. Sigel has produced the Governor's CT Arts Awards, and was awarded an arts administration fellowship by the Connecticut Commission on Culture. He is a board member of the CT Arts Alliance, a founding board member of the Southeastern CT Cultural Coalition, and has also served on various regional and New London civic organizations. His honors include the New London Landmarks Preservation Award, the OIC Community Champion Award, and with Jeanne Sigel, the Garde's Marketing and Development Director, the New London Kiwanis Lifetime of Community Service Award, and the William Crawford Distinguished Service Award by the Chamber of Commerce of Eastern Connecticut.

Residents of New London, he and his wife Jeanne have three accomplished daughters who have gifted them with three grandsons, three granddaughters, and three grand dogs.

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CHRONOLOGY

(May 17)
Williams' estate
sold by William Williams
to J.P.T. Armstrong,
Frederick Mercer and
Theodore Bodenwein
1923

(September 22)
Garde Theater opens
with film *The Marriage Clause*
starring Francis X. Bushman
and Billie Dove
1926

(February)
Garde presents touring
production of stage
play *Tobacco Road*
1953

Movie theater
closes
1977

1925
(August)
Walter S. Garde purchases theater lots
(September 28)
Arthur S. Friend, theatrical attorney,
acquires Garde holdings

1929
(August)
Warner Brothers purchases
building for \$1,000,000

1964
(October)
Televised showing of
Liston-Clay fight



(May 28) Adjacent
Meridian and Mercer
Buildings purchased
by GAC
1993

(Oct. 20)
Groundbreaking
Ceremony
for renovations
1996

(Oct. 16)
Grand Opening
of the
Restored Auditorium
1999

1995
(Feb.)
Campaign for
the Garde 2000
to restore theater and
expand lobbies launched

1998
(April)
Bob Dylan sells
out two performances
(Oct. 16)
New Lobbies completed

2006
CATS sets
box office record

OF THE GARDE

Non-profit Garde Arts Center
founded August 5 and pur-
chases Garde November 20
1985

Steve Sigel becomes
first Managing Director;
Chinese Magic Revue
first GAC presented event
1988

(June)
New Theater HVA
unit installed
1990

1978
Robertson Paper
Box Company
purchases property
from RKO -
Stanley-Warner

1987
Eastern Connecticut
Symphony Orchestra
moves to Garde

1989
(Sept.)
Marvin Hamlich kicks off first
subscription season
(Oct.)
Violin Virtuoso Itzhak Perlman
performs with symphony

1992
(May 12)
The London
Symphony Orchestra
conducted by
Michael Tilson Thomas



Oasis Room opens
as concert hall
2008

Movie premiere of
Wally Lamb's *Wishin' & Hopin'*
sells out two screenings
2015



(June) Comedian Kevin Hart
sells out in 14 hours;
(September) New theater & lobby
HVAC systems installed
2017

Replaced
1926 Fire Curtain
2019

2014
New state-of-the-art
digital cinema
and surround
system installed


2016
Garde Theater celebrates 90th Anniversary;
Garde Theater featured in Wally Lamb's novel
"I'll Take You There" and Ghost Hunter's TV Show.

2018
Sold out Movie Premiere
of Little Pink House



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COVID PROTOCOL

As of September 5, 2021 proof of full vaccination or negative PCR test within 72 hours prior to the event will be required for entry.

Patrons will be notified on a regular basis as to the protocol which may be in place for any particular event, which could include, masks, proof of full vaccination, or a negative Covid test within 72 hours prior to the event.

All Garde staff and volunteers are vaccinated and will remain masked during Garde events. The Garde will honor all tickets purchased for future shows for the same seat if the show is rescheduled.

There is a “no questions asked” ticket exchange and refund policy for all Garde events through 2021.

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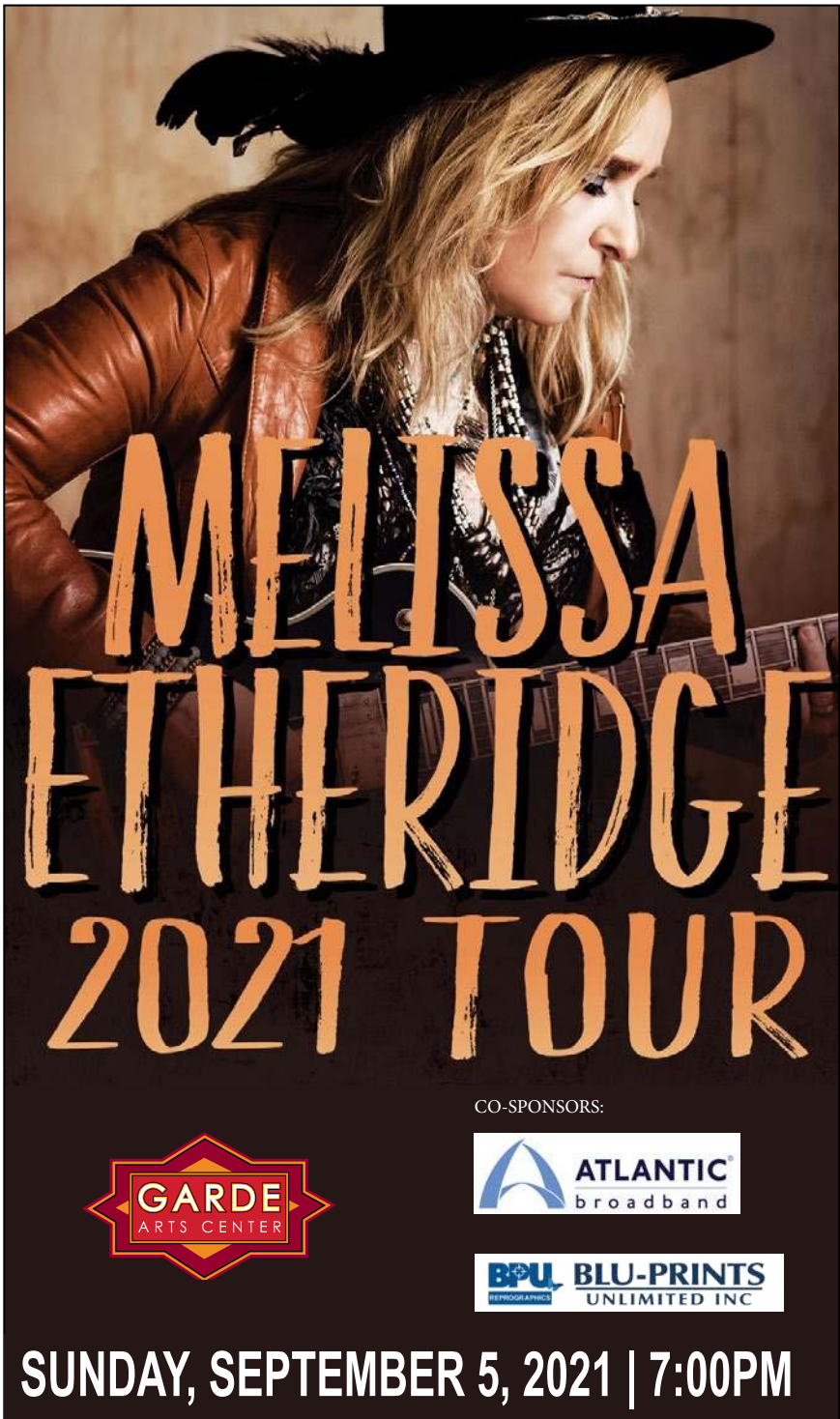
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Melissa Etheridge

“Growing up,” Melissa Etheridge says with a sigh and then a smile. “Yeah. Sometimes growing up involves looking back and getting power from it. Not being pulled down, not regretting. There’s no regrets. There’s no doing anything differently. It’s understanding what I had to do to get where I am now, and loving where I am now and feeling the power I have now.”

Etheridge is considering her new album, *One Way Out*. The core of the album is seven songs she wrote in the late 1980s and early ‘90s — “One Way Out,” “As Cool As You Try,” “I’m No Angel Myself,” “For the Last Time,” “Save Myself,” “That Would Be Me” and. “Wild Wild Wild.” Rounding out the set are two other previously unreleased songs, “You Have No Idea” and “Life Goes On,” recorded at an intimate and boisterous 2002 concert at the Roxy in West Hollywood.

These songs bristle with energy and emotion, a rock ‘n’ roll edge and personal depth as sharp as anything in her canon. The first seven come from a time in which she was finding her first measures of fame with bolstered confidence and ambition. But it was also before she was ready to be fully open about herself. These songs show her finding her voice, but when it came to it she wasn’t ready yet to say it in public.



“It was an emotional space, a tender sort of place that I was reluctant to go to before I came out,” she says. “So yeah, I did hold back on that sort of thing. And now it was really fun to just step forward and fearlessly present these songs and play them. You know, really being set free.”

In 2013, while working on a proposed box set of archival recordings, Etheridge came across these songs again and found that they spoke to her anew with fresh vantage. A lot had

happened in the intervening years. Etheridge had come out, become a parent, risen to status of multi-platinum album sales and top concert headliner, was diagnosed and recovered from breast cancer, won an Academy Award (for her song “I Need to Wake Up” from Al Gore’s climate change documentary *An Inconvenient Truth*, gotten married, taken on activist roles on various fronts and had continued to record and tour at as fierce a pace as always. With all of that, these songs needed to be given new voice, new settings.

“I got this idea to get the band back together,” she says. “The original, very first band I ever toured with, which was Kevin McCormick on bass, Fritz Lewak on drums and John Shanks on guitar. These guys are monsters.”

McCormick has been on board since the start of Etheridge’s rise, not just anchoring her band but co-producing her first three albums and co-writing several songs with her. He and Lewak were with her as they barnstormed the country playing anywhere they could even before her 1988 debut album was released. And Shanks came on board shortly after, getting his footing in what would become a career that saw him as a Grammy Award-winning producer and songwriter, including ultimately co-producing Etheridge’s 1999 album, *Breakdown*.

Completing the reunion was Niko Bolas, who also co-produced and engineered Etheridge’s debut album and its follow-up, 1989’s *Brave and Crazy*.

Decades had gone by since they’d all last worked together. But when they got going, the years melted away.

“On the first day we had just walked in — Kevin, Fritz and me,” she says. “We had our hugs — I hadn’t seen Kevin in a while. It was emotional and it was wonderful.”

That day it was just the three of them, as it was in the early days on the road together and as the core in the studio making her first several albums. Hugs done, they got set up with Niko Bolas producing and engineering, as he had done on the early albums as well, and got right to work, banging out the song “Wild Wild Wild.”

“That’s the first recording,” she says of this reunion kick-off. “That’s the first take of the first recording. We sat down and I sort of ran through the pattern of the song with them and said, ‘Hey, let’s try one.’ And I played it and sang it. At the end, if you turn it up, you’ll hear me go, ‘Well, it goes something like that.’ And at the start you’ll hear this kind of laugh and a breath that I did in the microphone, because it was like getting in an old shoe. ‘Oh yeah! I remember this. This feels great!’”

And the tone of the sessions was set.

“It so much about barroom rock ‘n’ roll, you know?” she says. “It’s ‘Let’s go!’ Count it off: One two three four BAM!”

It took her right back to when they were first together, driving from gig to gig in the early days.

“There’s this chemistry,” she says. “There’s magic. We played night after night after night after night for five years straight. I remember one time we did 10 shows in a row. I went, ‘Yeah, we’re not doing that again.’ But we did it!”

“Wild Wild Wild” itself was originally recorded in 1990 for the album *Never Enough*, but left in the can.

“I threw it out at the time,” Etheridge says. “I thought it was a little too upfront. I wasn’t out yet. It’s a little intimate.”



Shanks, who’d had his first major touring experience joining Etheridge’s band in 1988 and staying for several years — came in the next day of the new sessions.

“The title track, ‘One Way Out,’ that’s a song that I had started in the

studio back then and I even have a recording of it,” she says. “It’s me and John playing, and then the track just stops in the middle. I stop, and I never got back to it. It’s like I got frustrated with the song. And now when I heard it again it’s like, ‘Oh! This song rocks. Why am I not doing this song?’ So it was great. John and I just turned up our guitars and it’s just full-on rock.”

Shanks, of course, went on from his early time with Etheridge to become a multi-Grammy Award-winning producer and songwriter working with Sheryl Crow, Bon Jovi, Stevie Nicks, Kelly Clarkson, Michelle Branch, not to mention producing Etheridge’s 1999 Grammy-nominated album *Breakdown* and 2010’s *Fearless Love*. Etheridge admits that she was a little sheepish having him not only to step back into just being a band member here, but also to let him know that she would be handling the majority of the lead guitar work, something she’d been doing since 2010.

“John was like, ‘Really? You don’t want me to produce?’” she says. “And I said, ‘No, dude. I want you to play the guitar.’ And it was really raw, just perfect.”

The tight group gives a sonic thread that ties together many of the song, a tough, sexy, swampy, edgy feel with some echoes of the Rolling Stones here, T. Rex or Suzy Quatro there.

“It was very reflective of that great, core rock ‘n’ roll,” she says. “Niko said, ‘We’re doing it as live as we can.’ It’s all about the rhythm, all about the beat, and Niko just getting the sounds massive, huge.”

The stomping “As Cool As You Try” is a prime example, the beat pounding out a core message that has infused rock since it began, that you can write your own story, create your own image.

“‘As Cool As You Try’ is probably more relevant now than ever, since identity is where we’re at now,” she says. “There’s no longer that one thing that makes you cool. You just have to feel cool yourself and you’re cool. That’s basically what I’m saying.”

She turns more ruminative on a few songs, including “I’m No

Angel Myself,” written to a former partner.

“It’s about finally just getting over something and forgiving somebody and going, ‘You and I are so similar, and I get it. I understand you. You know, I’m no angel myself,” she says. “I remember writing that out and then after I wrote it I went, ‘Right, I’m not going to record that.’ And so it sat for a long time and then I went, ‘Wait! This is really a good song!’ And I was just so far past that. I’m two divorces past that! It’s such a memory of the past now that I can sing it and enjoy the song for what it is. And it’s very beautiful. It’s one of my favorite songs now.”

That sense liberation to say what’s in your heart, to be able to be yourself loudly and proudly, was behind an off-the-cuff spoken preamble Etheridge made as the band was vamping the intro on “For the Last Time,” another crisp rocker.

“We were just kind of swamping it up and I just started telling a story to get them in the mood,” she says. “We’re playing and I just started talking about what the song was about, how things were getting hard back then. I was just setting the mood, and of course Niko kept it in. And again it’s 100% live, the vocal.”

Somehow that message ring truer today, even shadowed by with some tough, tragic turns. In the past year she’s had to find ways to break through grief after the death of her son Becket and isolation of the pandemic, channeling her emotional and creative energies into EtheridgeTV, live video sessions five nights a week from her garage studio mixing solo performances, insightful conversations about her life and career and much-coveted connections with her loyal, supportive fans. And now having just celebrated her 60th birthday (and that of her wife Linda Wallem, the two of them born on the same day just five hours apart) with a concert at Los Angeles’ Ace Hotel in front of a scaled-down audience, she finds these songs and these performances more expressive, deeper, richer, more in-the-moment than they seemed even back when she wrote and recorded them.

The two Roxy songs, though from a different time, fit perfectly with the others, both for the live electricity and the spirit. Backed by her then-steady band of bassist Mark Brown, guitarist James



Harrah and sensational drummer Kenny Aronoff, she thrilled the crowd packed into the small club with the new songs. “‘You Have No Idea’ is so much fun,” she says. “You can hear me smiling as the audience hears the lyrics for the first time.”

It was an instant sing-along, with the audience joining in on the chorus’ sha-la-las.

“And the same with ‘Life Goes On.’ Everyone was singing along,” she says. “Sometimes I get embarrassed about what I write and I don’t understand it. Now it’s almost 20 years later. But it’s about being crazy, fresh and brave.”

The song itself was about looking back, and in it she has some fun with some ‘80s references.

“The audience was going nuts when I was playing,” she says. “I go a little flat on one of the choruses and I’m like, ‘I don’t know if I want to release this.’ My wife said, ‘Nobody’s going to know!’ I said, ‘Okay. It’s warts and all. This is a live performance. Here you go!’”

And that, as much as anything, is the thread of *One Way Out*, the excitement of standing up and saying who you are, and saying it loud, with rock ‘n’ roll. For that, it couldn’t come at a better time.

“To me the arc of *One Way Out* is that there’s a strength in pure rock ‘n’ roll, and I was made to play rock ‘n’ roll,” she says. “These are things that I hadn’t grown into yet. I’ve found my power now and can now sit comfortably in the driver’s seat of these songs and present them enthusiastically. And I can’t wait to get out and play them.”

**Updated tour dates for Melissa
can be found on her website.
<https://melissaetheridge.com/events>**

Band Members:
Max Hart (Keyboard)
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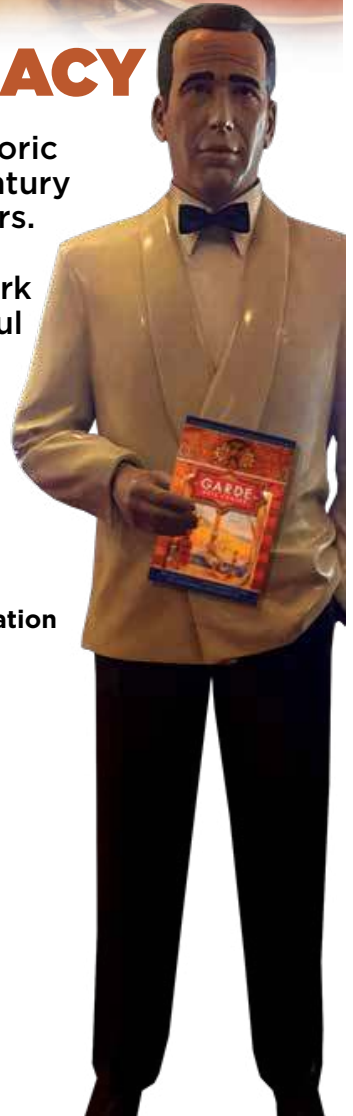
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13 Washington Street
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GARDE ARTS CENTER PATRON INFORMATION

FREE PARKING

On street parking after 5pm and on weekends (please notice No Parking Signs) and behind Superior Court Building - located off Cottage Street.

PAID PRIVATE PARKING

Water Street Garage - 160 Water Street (opposite Amtrak Station)

RESTROOMS

Wheelchair accessible restrooms are located in both the Main Lobby and the Upper Lobby.

**SPECIAL NEEDS**

First and second levels are accessible by elevator. Please note there are stairs to balcony and loge seating.

Wheelchair locations are available in the rear orchestra. Please indicate your needs when purchasing tickets.

The Sennheiser Listening System provides amplified sound through headphones available free of charge with a deposit of credit card or driver's license. For special needs and questions, call the Garde Box Office at (860) 444-7373 extension 1.

IMPORTANT INFORMATION

The use of recording equipment or the taking of photographs in the theatre during the performance is strictly forbidden. Smoking and vaping is not permitted inside the Garde Arts Center. Red signs located above the exits indicate emergency fire exits. For your safety, please check the location of the exit nearest your seat. In the event of a fire or other emergency, please walk to that exit.

LATE ARRIVALS

If you arrive late for a performance, you will be seated at the discretion of the management. Your fellow patrons appreciate your cooperation.

TICKET INFORMATION

Box Office hours are from 10 am until 5 pm Monday through Friday. Box Office opens 2 hours prior to performance times and remains open through intermission.

Box Office: (860) 444-7373 extension 1

Fax: (860) 701-0189

E-mail: boxoffice@gardearts.org

Tickets On-Line: www.gardearts.org

WEBSITE

For current schedules and information or to purchase tickets on-line, visit our website at www.gardearts.org.

EXCHANGES OR REFUNDS

Ticket exchanges are subject to a \$5 per ticket fee with a maximum of \$20. Some restrictions apply. Exchange fees are waived for subscribers with minimum 48 hours advance notice. Ticket refunds are not available.

DIRECTIONS

From Hartford/Colchester Rt. 2, Rt. 11, Rt. 85 and down Broad Street, across Huntington St. onto Gov. Winthrop Blvd. or State Street.

From I-95 Northbound Exit 83, and down Huntington St., left onto State St.

From I-95 Southbound Exit 84 South, and down Eugene O'Neill Dr., turn right onto Gov. Winthrop Blvd. or State St.

In consideration of the performers and our patrons, cellular phones, pagers, and watch alarms should be switched off during performances.

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