

NEW LONDON COUNTY · WINDHAM · HARTFORD · MYSTIC · RHODE ISLAND

Sound Waves

Volume 14
Issue 5
February 2004

**An
Interview
With**

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BAND LISTINGS
REVIEWS & MORE**

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MAILBAG



STOP THE SMOKING BAN!

The Senate and Dept. of Health have blinders on. They don't get it or maybe they do get it but don't care. If anyone talks to a member of the Senate or the Health Dept. they will tell you the no smoking ban is working in New York & California. We all know it is not working in New York. There are many New York businesses out of Business because of this law. The State of Connecticut is modeling their new law after California's law. California has the biggest deficit out of all the states in the United States of America. Why would any state model themselves after California? Tells you how smart our Senate is.

In the business world, the playing field should be level. With the Casinos and private clubs in this state being exempt from the new smoking ban, the playing field will never be level. Customers who go to restaurants, cafes and taverns also go to the casinos & private clubs. Why is second hand smoke bad for your health in one place but not bad for your health in other places with the same customers?

Don't let someone refinance their home, use up their savings to purchase a business, then pull the carpet out from under them.

Passing the No Smoking Ban seems to be the popular thing to do for the senate. Popular is what high school teenagers do, not grown men & women with common sense. Common sense tells you the No Smoking Ban does not work!

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Douglas Adams
Owner, Brown Derby Lounge
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Sound Waves

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Sat. 21st - **A DIFFERENT
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Fri. 27th - **MUNSELL BROTHERS BAND**

Sat. 28th - **FINA & BOOGIE WOGGIE BILLY**



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BARENAKED LADIES

20 - Mohegan Sun, Uncasville, CT

CYNDI LAUPER

28 - Foxwoods, Mashentucket, CT

ENRIQUE IGLESIAS

8 - Pergforming Arts, Providence, RI

HENRY ROLLINS

11 - Webster Theater, Hartford, CT

JOHNNY LANG

12 - Webster Theater, Hartford, CT

JULIO IGLESIAS

13,14 - Foxwoods, Mashentucket, CT

LEON RUSSELL

26 - Black-Eyed Sallys, Hartford, CT

NEIL SEDAKA

7,8 - Mohegan Sun, Uncasville, CT

NRBQ

20 - Mohegan Sun, Uncasville, CT

MARSHALL TUCKER BAND

6 - Toad's Place, New Haven, CT

RANE

20 - Living Room, Providence, RI

RENEE AUSTIN

13 - Black-Eyed Sallys, Hartford, CT

STYX

27 - Foxwoods, Mashentucket, CT

TOBY KEITH

21 - Mohegan Sun, Uncasville, CT

YEAH YEAH YEAHS

23 - Lupos, Providence, RI

ZEN TRICKSTERS

Sully's, Hartford, CT

ZOX

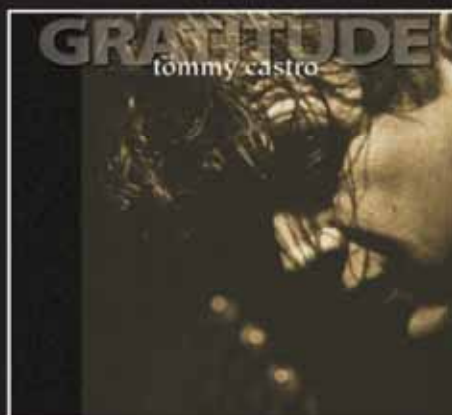
12 - UH, Hartford, CT

13 - CT College, New London, CT



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Tommy Castro
GRATITUDE

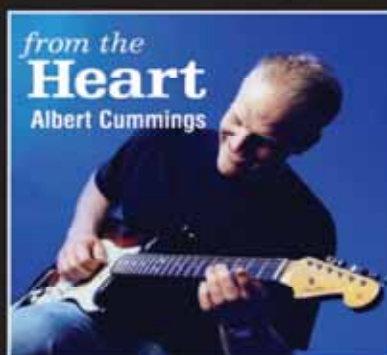


Randy McDonald
ON THE WILD SIDE



Junior Watson
IF I HAD A GENIE

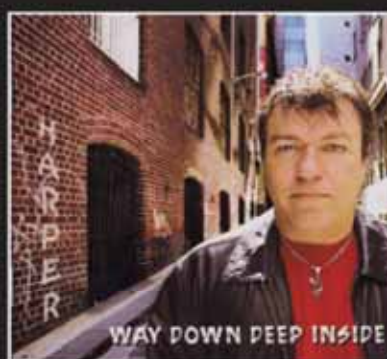
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Email: diana.urban@housegop.state.ct.us

SENATOR CATHY COOK

Phone: (800) 842-1421 Email: Catherine.W.Cook@po.state.ct.us

It is important to call as many times as you can!

It is imperative that they hear "OUR" Voice!

**Have friends, co-workers, patrons and every bar you
can think of call!**

EVERY PHONE CALL CAN HELP

Sound Waves Magazine Supports the Movement to rescind the Smoking Ban Law. We feel it is a violation of our rights as American citizens and should be decided by the voters. This Law creates an Uneven Playing field for the area businesses. And is just another "nail in the coffin" that our ELECTED officials have done to the small businesses in our state.

The ELECTED officials that have passed this law, state it is for the health of the people. But if this was their concern why do they attack the small businesses? If they had the "Backbone" to attack the source, then they would ban the sale of cigarettes in the State! So were are their priorities? Big Business or the small local entrepreneur?

We ask every reader to flood the above numbers with calls concerning this matter. Call, fax, email or mail your local ELECTED official and voice your opinion! **TODAY!**



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10 SOUND WAVES

MUSIC NEWS BITS

Bad news. As some of you may already know by now, The vehicle containing most of Local favorites **Sugar Daddy's** instruments and equipment was stolen in Pawcatuck CT Superbowl weekend. The silver **1995 Jeep Cherokee (CT lic. 430 PKS)** was last seen heading south into Pawcatuck on Rte. 2 (Liberty St.) from the FastTrack convenience store at about 6:15 p.m. on Friday January 30th. In it was Mike's entire drum kit, Izzy's entire keyboard rig, Dan's vintage guitar amp and Graham & Marcy's wireless mics, along with all the necessary cables, gizmos & hoohah. The total replacement value of the stolen gear is right around \$17,000. The Band has already received very generous offers of donations. While there not in a position to offer a financial reward, the band would be eternally grateful (even probably rig up some kind of lifetime free pass to SDB shows) for any information anyone turns up regarding the whereabouts of their stolen stuff. NO vigilante justice, please. **If you know something, call Graham at (860) 235-0330, or just call the Stonington PD at (860) 599-4411.** You'll be scoring heavily with the Bank of Karma, as well as with the band and their rabid gaggle of disco kings & queens. While I'm told they'll be able to beg, borrow and steal (figuratively, no doubt) enough equipment to put on the show this Saturday night (February 7th) at **Burke's Tavern**. The subject of a donation fund has been raised. This is a most generous gesture, and the band guarantees that a contribution of any amount will be gratefully appreciated. If you should be so moved, a check made out to Sugar Daddy and sent to **G-Force Productions, 4 Antoinette St. Pawcatuck, CT 06379** will be distributed evenly among the affected parties.

The chief federal regulator of broadcasting said he was outraged by the **Super Bowl** halftime show in which **Justin Timberlake** tore off part of **Janet Jackson's** costume, exposing her breast, and said he was ordering an immediate investigation. Timberlake blamed a "wardrobe malfunction," but FCC chief **Michael Powell** called it "a classless, crass and deplorable stunt." **MTV**, which produced the show, and **CBS**, which broadcast it, both said they had no idea that their halftime show would include such a display. The two singers were performing a flirtatious duet to end the halftime show, with Timberlake singing, "Rock Your Body," and the lines he sang at the moment of truth were: "I'm gonna have you naked by the end of this song." With that, Timberlake reached across Jackson's leather gladiator outfit and pulled off the covering to her right breast, which was partially obscured by a sun-shaped, metal nipple decoration. The network quickly cut away from the shot, and did not mention the exposure on the air. In a statement, Powell said, "I am outraged at what I saw during the halftime show of the Super Bowl. Like millions of Americans, my family and I gathered around the television for a celebration. Instead, that celebration was tainted by a classless, crass and deplorable stunt. Our nation's children, parents and citizens deserve better."

Aerosmith has announced a 40-city North American tour

www.Swaves.com

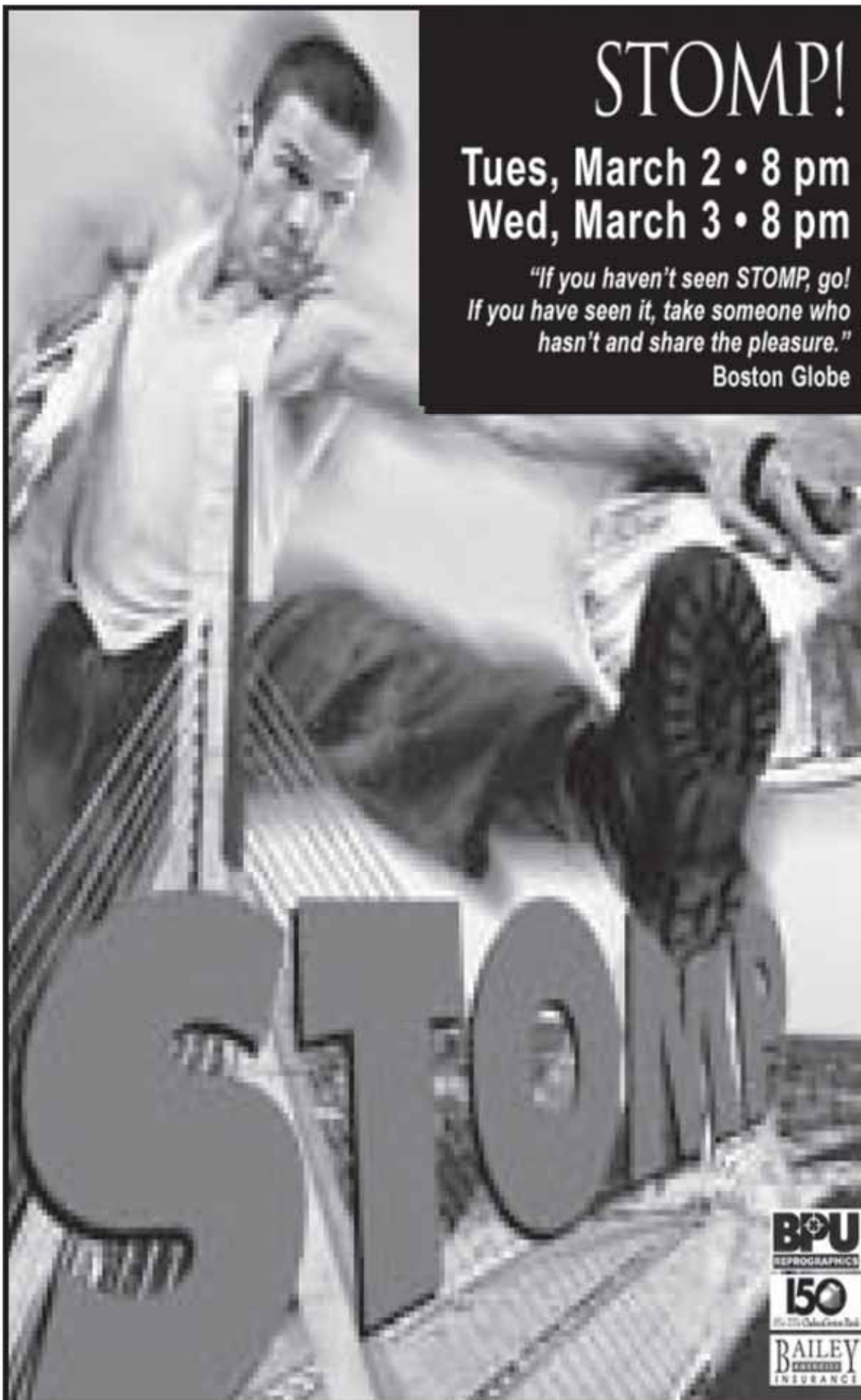
in support of their 14th studio album, *Honkin' On Bobo*. Scheduled to kick off in the U.S. in March, the tour will hit cities in both the U.S. and Canada through June. **Cheap Trick** has been announced as the tour's special guest. The band's new tour comes on the heels of their co-headlining bill with **KISS**. In true road warrior style, **Aerosmith** has been touring steadily since 2001.

After wrapping a just-underway European tour with the **Funk Brothers**, **Steve Winwood** will be back on the road with his own band for an eight-date U.K. trek that runs from March 1-10. He will then head to New York to perform with his former band, **Traffic**, at the **Rock & Roll Hall of Fame** induction ceremony. Winwood is expected to be joined by fellow founding members **Jim Capaldi** (drums) and **Dave Mason** (bass) for the one-song performance, which looks likely to be of "Dear Mr. Fantasy." Later Traffic member **Randall Bramblett** will replace keyboardist **Chris Wood**, who died in 1983.

With her new album, *Afterglow*, passing the double-platinum mark, Canadian chanteuse **Sarah McLachlan** has announced her first North American tour in five years. The album entered the charts with the best first-week sales of her career, and she made a host of television appearances in November and December, including a spot on "The Tonight Show with Jay Leno." Starting July 5 at Seattle's Key Arena, she'll be gigging relentlessly through the summer, with a healthy amount of Canadian dates included. She'll wrap at home in Vancouver September 10.

The Walkmen, whose first album won raves from *Rolling Stone*, *The New Yorker*, *NME* and more, will be spending the next couple of months traveling North America in support of their new album. They'll start out in Canada on February 10 in Victoria, B.C., before moving down into the American Northwest. From there, they'll cover as much of the continent as they can before wrapping March 24 in Carrboro, N.C. **The Walkmen** emerged from the ashes of **Jonathan Fire Eater**, when former flame-gobblers **Walter Martin**, **Paul Maroon** and **Matt Barrick** teamed up with **Hamilton Leithauser** and **Peter Bauer**, late of the **Recoys**. After a string of vinyl-only EPs, **The Walkmen** released their debut album, *Everyone Who Pretended To Like Me Is Gone*, on Star Time in 2002. Their sophomore release, *Bows And Arrows*, drops February 3.

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- 14 - CC O'Brien's, Pawcatuck, CT
- 27 - Dano's, Groton, CT

DAN STEVENS

- 6 - USS Chowder Pot IV, Hartford, CT
- 7 - Perks & Corks, Westerly, RI 8-11
- 10,24 - Billy O'Brian's, Colchester, CT
- 13 - Ivoryton Playhouse, Ivoryton, CT
- 14 - Maritime, Guilford, CT
- 19 - King Eider Pub, Damariscotta, ME
- 20 - Bray's Brew Pub, Naples, ME
- 21 - Dolphin Striker, Portsmouth, NH
- 22 - Three Dollar Dewey's, Portland, ME
- 27 - First Congregational Church, New London, CT
- 28 - Wildcat Tavern, Jackson, NH
- 29 - Suds Pub, Bethel, ME

THE DEGENERATES

- 5 - Rookies, Cromwell, CT
- 7 - Breakers, Springfield, MA
- 14 - Sports Rock USA, Bristol, CT
- 17 - Snow Slam, Hartford, CT
- 20 - All Stars, Manchester, CT
- 21 - Murphy Scarlett's, Farmington, CT

EIGHT TO THE BAR

- 5 - Jack Rose's, New York, NY
- 6 - Okie's, Narragansett, RI
- 7 - Catfish Grill, Warwick, RI
- 13 - Goat Island Hyatt, Newport, RI
- 20 - Maple Tree Café, Simsbury, CT
- 21 - Elk's Lodge, Smithfield, RI 7:30-12
- 27 - Tennis Club, Poughkeepsie, NY
- 28 - Point Breeze, Webster, MA

EXIT 72

- 13 - Main ST. Tavern, Old Saybrook, CT
- 12 SOUND WAVES**

- 27 - The Trap, Groton, CT
- 28 - Sneekers Cafe, Groton, CT

GOPHERBROKE

- 6 - Black Seal, Essex, CT
- 7 - Ramada inn, Windsor Locks, CT
- 13 - Shamrock Cafe, Suffield, CT
- 14 - Billy Wilson's, Norwich, CT
- 18 - Red Lion Inn, Stockbridge, MA
- 21 - Sneekers, Ashford, CT
- 27 - GW Tavern, Washington, CT

KICK

- 7 - One Pelham East, Newport, RI
- 13 - GERALDINE'S, W. Springfield, MA
- 14 - Bourbon ST. North, Hartford, CT
- 21 - JR'S, Cranston, RI
- 27 - Rookies, Cromwell, CT

Ms MARCI & THE LOVESICK HOUNDS

- 13 - The Back Track, Westerly, RI

MIKE SAVINO/THE SONS

- 1 - Tie Breakers, Southwick, MA
- 6 - Oliver's Taverne, Essex, CT
- 7 - Schooner's, New London, CT
- 8 - Donovan's Reef, Branford, CT
- 13 - Pig's Eye Pub, Hartford, CT 5pm
- 14 - Eagle Festival, Essex, CT 12pm
- 14 - JRoo's, North Haven, CT
- 20 - Woodlawn Grillhouse, Madison, CT
- 21 - Moriarty's Pub, Colchester, CT
- 27 - Sullivan's Cafe, Naugatuck, CT
- 28 - The Black Seal, Essex, CT

PETE SERGE

- 7 - Cambridge Coffee & Tea, Bristol, CT
- 14 - Jitters, Southington, CT

RIVERGODS

- 6,7 - Station 58, New London, CT

SHORTY & THE ALLSTARS

- 7 - Shamrock Inn, Suffield, CT
- 13 - Ye Olde Tavern, W. Brockfield, MA
- 14 - Brittanys Cafe, Westfield, MA
- 20 - Post Rd. cafe, Wilbraham, MA
- 21 - Snow's Restaurant, Ware, MA
- 27 - Anchor Inn, Southwick, MA
- 28 - Tedore's, Wale's, MA

TODD DEATHERAGE BAND

- 13 - Station 58, New London, CT

VALENTINO

- 14 - The Brown Derby, Uncasville, CT
- 21 - Dano's, Groton, CT
- 27 - Sneekers Cafe, Groton, CT

WICKED PEACH

- 6 - Stash's, New London, CT

- 7 - Rookies, Cromwell, CT
- 13 - Burke's Tavern, Niantic, CT
- 27 - Sport's Bar, N. Winham, CT

Any bands wishing to be listed for the month, **MUST** have their dates into **SOUND WAVES** by the **LAST FRIDAY** of every month. **NO** listings will be taken over the telephone. These listings are **FREE!** Mail Listings to the magazine or

FAX them to:

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Sat. 14th - THE QUE

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Every Saturday - Prime Rib

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14 SOUND WAVES

MUSIC NOTES

By Mark T. Gould

Do You Want Fries With That?

Perks. No matter who we are, or what we do, they are a mainstay, and many times a self-inducing requirement, of our work. And, for the rock star music acts that we love to see work, that is, give a concert, perks are no different. Some of them, though, can be downright bizarre.

The next time you're at a concert, and see your favorite performer come out on the stage, just remember that they've come from all comforts of home in their backstage dressing room, equipped with all their special wants and desires, their perks, if you will.

Keeping the artist, as well as the customer (you, the ticket holder) satisfied is of paramount importance to a concert promoter. Insuring that the former occurs is the result of a negotiated "concert rider," a written contract between the artist and the promoter for everything the artist wants in his or her dressing room at the show, covering everything from the length of the curtains to the number of bottles of water.

Some of these concert riders have been collected on various web sites, and taking a look at them reveals some of the mores, habits, and, yes, even obsessions, of those performing artists that we know and love. From the biggest acts, the Rolling Stones, Aerosmith, Celine Dion, to the small, each one has its special backstage perks.

Recreation? The Rolling Stones require a snooker, and, ye gads, it better not be a pool table, backstage. INXS, similarly, looks for a ping-pong table. Matchbox 20 goes even further, requiring help with reservations at local Gold's Gyms and tee times at nearby golf courses. And, a Tribe Called Quest requests, uh, two boxes of condoms.

Recreation, indeed.

Concern about the environment? Many acts refuse paper plates and utensils for their food provided by the promoter, requiring china plates and stainless steel forks, knives and spoons. Meanwhile, Janet Jackson requests tulips, lilies, roses and gardenias to brighten her dressing room. Kenny G requires all natural salt and pepper.

And, my goodness, please get the artist's name spelled right. The Monkees' contract rider notes, rather sternly, that it's

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"Davy," not "Davey," Jones, and "Micky," not "Mickey," Dolenz. Apparently, there is or was no problem spelling "Peter," as in Tork.

And, food? Don't get them started. Van Halen requires that their backstage celery be trimmed, not peeled (now you know why they went ballistic over the brown M&Ms a few years ago!). Blink-182 wants power bars and Lucky Charms, presumably not at the same time. Cowboy Junkies, a group after my own heart, require a box of assorted Pop Tarts.

And, jeez, don't bother the artists before, during, or after the show, will ya? Noted curmudgeon Don Henley's contract rider actually states that the presence of any unwanted guests backstage will "cause artist to become extremely upset." And you better not take up before Steve Miller, because his rider requires that any audience member "openly drunk or under the influence of illegal substances" shall be ejected from the show.

The Sixties are definitely over.

And, if for some reason, we concertgoers don't know who these people are, some the artists also contractually require specific wording of pre-concert advertisements and stage introductions. Don McLean requires at least five of his hits (I'm not sure that he had five hits, but whatever...), including "American Pie," "Vincent," and a few others be mentioned in advertising. Wallflowers lead singer Jakob Dylan

cannot be referred to as "Bob Dylan's son" in any advertising. And, the Beach Boys, despite having been on the scene for, oh, about 40 years, forbid the use of the word "oldies" in any concert advertising.

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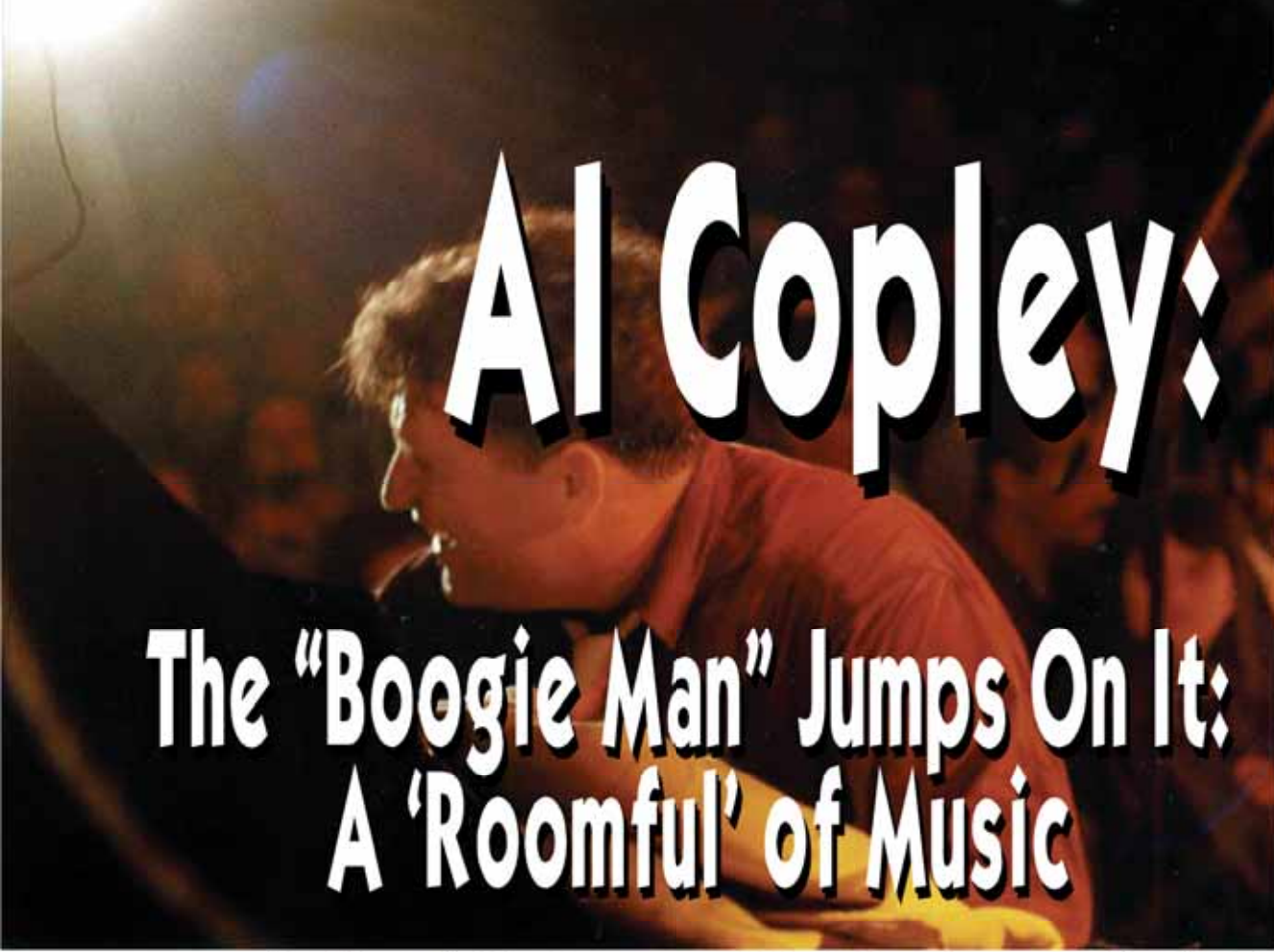


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Al Copley:

The "Boogie Man" Jumps On It: A 'Roomful' of Music

By Mark T. Gould

When you've got the chops to rock the 88s with musicians as varied as the likes of Lou Rawls, Van Morrison, the Blues Brothers, and the Boston Festival Orchestra for Summer Pops, taking chances may seem to be taken for granted. Given that, then, for the multi-talented pianist and former Westerly resident Al Copley, recording chestnuts like "Louie, Louie," "Great Balls of Fire," and "How Sweet It Is" for a new, solo album release wasn't that big of a stretch.

"In the summer of 2001, we made a demo of the group, which had been evolving and developing over three to four years," Copley recalled in a recent interview with Sound Waves from his home in Europe. "An unfinished copy wound up in the hands of Swing FM, who were playing it to promote a gig in Newport on September 14, which we couldn't get to since there were no flights from Brussels to Boston (right after September 11).

"They kept playing it afterwards," he said. "A good buddy of mine heard 'Great Balls' on the radio shortly thereafter, pulled his car over and broke down crying.

"I know this is the purpose of music, to tend to a sorely troubled world, and I knew that we had to put it out," he added. "That track sounded so just like plain ol' fun to me, that I couldn't not include it.

18 SOUND WAVES

"'Louie Louie' was something I hadn't done since the age of 15, and it fits too perfectly into a 'Post-Blues Brothers' scene," Copley recalled. "Each tune is there for a specific reason, and they are fun."

Those classic tracks, and others, form a centerpiece, of sorts, to "Jump on It," Copley's new solo album (see review elsewhere in this issue), and their inclusion are a highlight, augmented by Copley's first recorded stab at lead singing, something that he did not previously do in his long and varied career, which got started with as one of the founders and original members of the classic Roomful of Blues.

"Singing was something that I didn't do with Roomful, aside from the horn parts and bass parts for the other guys," Copley said. "This fellow, Willy Leiser, head of artists' relations at the Montreux Jazz Festival, one day asked me 'do you ever sing?'"

"I said, 'look, Willy, I backed up Lou Rawls, Jimmy Witherspoon, Big Joe Turner, Helen Humes, Eddie Cleanhead Vinson, Big Mama Thornton, Roy Brown-those people sing!"

"So, Willy said, 'yes, I understand. I shall the promoters that pianists who play like Errol Garner don't have to sing,'" he said. "So, I started to sing."

And, with his singing technique, Copley still remembers that it's still the song that comes first.

"I noticed that whether Big Joe (Turner) was singing or talking it was the same," he said. "And Sinatra pronounces like the man in the street. So, I just phrase it as I would say it, and keep the story of the song the first priority."

Having fun, yet giving the music the respect it deserves, has long been a staple of the 51-year-old Copley's career. Moving to Westerly as a second grader, he took piano lessons through the age of 18, and also played drums between the ages of 10 and 13, all the while researching and developing his interest in music.

"I looked at the songwriters on those old Stones and Animals' records, and I stumbled across the names of Jimmy Reed, McKinley Morganfield, and Chester Burnett, although it took me a long time to find out that the last two people were also known as Muddy Waters and Howlin' Wolf," he said.

"At the age of 14, I first came across an LP with a guy named Otis Spann, a good old Chicago double shuffle, and that convinced me that the piano was for me, so I stopped playing drums," he recalled.

At that time, Copley was invited to join Pawcatuck native Greg Piccolo's band, "Greg and the Groupe," which made quite a name for itself playing tantalizing versions of both obscure and popular cover songs at local dance halls. In 1968, Mike Robillard (later known as "Duke"), who had played in an earlier band with Piccolo, wanted to put together the best band he could from the Westerly area, to play on the open stage at the Newport Folk Festival.

That, Copley said, was the beginning of Roomful of Blues, a group that set the contemporary standard for horn-based blues and swing performances for years.

"The name of the band came from a poem written by a guy from Westerly, named Randy Saunders," Copley said. "We never learned it as a song, but it did name a band.

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A trip to the Ann Arbor Blues & Jazz Festival in 1971 cemented the idea to have Roomful a horn, rather than harp-based, blues sound, he said.

"It was a Saturday evening in which Mighty Joe Young's two-horn band backed up Junior Parker, Eddie Cleanhead Vinson and Big Joe Turner," Copley remembered. "It changed my life to hear blues which had such heartfelt soul and musical sophistication."

"Then," he said, "the kids figured out that it was fun to dance to blues, and so Roomful actually became popular, too."

And, Copley said, the band left a meaningful mark on music in this country.

"In the late Sixties, blues seemed just about gone in America as a visible form," he said. "Horn-based jump blues was virtually unknown, so, really, Roomful of Blues was playing music in the 1970s that might have been lost, otherwise."

"Duke Robillard was an excellent guitarist with distinct ideas, and a great record collection," Copley remembered. "Greg Piccolo, at one point, helped keep a band without much popularity working, and he did a seemingly endless job of it."

"Alvie was so far beyond the rest of the band, who played basically by ear," Piccolo said of Copley's early days playing in the Groupe. "He was amazing, we had never seen anyone like him. He had been taking lessons since he was about seven years old, and could read music, which most of the rest of us really couldn't do."

"He'd figure out how to play something immediately," Piccolo added. "We all learned from him. He's always had great rhythm, with that strong left hand on the piano. That's why he's the 'boogie man.'"

Copley remained with the band until 1984, when he relocated to Europe.

"I had a list of 10 contacts (in Europe), one of which proved to be very useful," he said. "I sent out 37 cassettes to 37 agents (looking for work) and I got back 36 'nos.'"

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Leiser, though, familiar with Copley's amazing piano work with Roomful, got him work.

"It was quite a switch going from one-nighters with a nine-piece band (Roomful) to playing solo piano in concerts, clubs and piano bars," he recalled.

"Whatever I missed from Roomful, I incorporated into my solo playing," he said. "I've noticed that with other Roomful alumni. We were a collective musically, everyone added something to the stew, and it was more like a basketball team without any star players who played so well together that an All-Star team couldn't beat 'em."

And, surprisingly, that work led to writing for and performing with symphony orchestras.

"I was absolutely knocked out when I was asked to perform with the Boston Festival Orchestra," he said. "I found an orchestrator, but in the middle of the night, I woke up with all these sounds in my head. A voice was saying, 'look, Al, it's gotta be like this.' So, I said, 'but, how I am going to explain this?' The voice said, 'well, you're just going to have to write it out.' The next morning, I went to the music store in Brussels and found a perfect book used to teach orchestration.

"I wrote, basically, 10 hours a day, non-stop, around what I was singing and playing on the piano," he recalled. "I was surprised to hear how much more music was there already-I just had to listen and write it down.

"It took every bit of musicality I had, and more, to do it, and when I was done, and wanted to do another session for 'Jump On It,' writing three-piece horn charts was a piece of cake," he said.

"I recognize the symphony orchestra as one of the highest artistic achievements of the West," Copley said. "The possibilities are endless. I don't expect these to be the last orchestrations I'll write."

Whatever the genre or forum, it's clear that Al Copley will be making, and playing, music, in some form for a very long time.

"Music is the rhythm of head and heart, and I combat the proverbs which say 'one either makes art or money,'" he said. "Musicians don't make music, music makes musicians.

"And, yes, there's another record coming," he said. "Stay tuned."

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HEARING AID

AL COPLEY

"Jump On It"

One Mind Records

Face it. You've either gotta be a crazy fool, or incredibly talented, to cover a rock and roll standard like "Great Balls of Fire," "Louie Louie," or "Big Ten Inch" on a record in 2004. And, if you cover them all, on one recording, it's most certainly better be the talent that brings about those recording decisions. But, when you're talking about the amazing pianist and, now, singer Al Copley, you've got to know talent is what's it's all about, anyway.

Copley, who was one of the founders and the original pianist in the ultimate jump blues band, Roomful of Blues," smartly segues those daring covers between an original, "The Last Thing I Needed," Roy Milton's "Hoy Hoy Hoy," and Smiley Lewis' "I Ain't Gonna Do It," which signal the best of all that Copley's ever done, foot stomping, dancing, and beer drinking music of the highest order.

The real pleasant surprise here? Copley's singing, something that he never got the chance to do with Roomful, which had both Duke Robillard and Greg Piccolo in front of him. But, with his own tight band, Copley displays the vocal chops of some of the best blues singers anywhere.

This album, Copley's first in a decade, is an amazing, gutsy, work. He set the bar very high with his Roomful work, and, with this record, raises it even further. Somewhere, Big Joe Turner is smiling.

***** - Mark T. Gould
1/2

BUDDY GUY

"Blues Singer"

Silvertone Records

While the latest release by legendary bluesmaster Buddy Guy, is a pleasant surprise among many blues purists, long time fans of the artist may have a less than favorable opinion. On Blues Singer(Silvertone), Guy explores new territory, instead of his signature high voltage, electric blues style, he captures the authentic sound of an earlier time. Leaving the electric guitar at home, Guy

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concentrates solely on a no frills, back to basics, all acoustic version of the Delta blues format.

Blues Singer contains 12 tracks of blues originals, three written by John Lee Hooker, as Guy pays tribute to this legendary artist. The CD highlights a more traditional, roots style of blues, with an intimate performance heard on each track. Blues Singer opens with, "Hard Time Killing Floor", as Guy covers this Skip James tune with a strong vocal performance, full of emotion. Eric Clapton and B.B. King make guest appearances on the next two tracks, "Crawlin' Kingsnake" and "Lucy Mae Blues". Both these tracks really shine with some excellent fretwork and guitar riffs being exchanged by all three artists. Unfortunately, the remaining tracks seem to slow down to a crawl, losing momentum and at times sounding like one long song. About midway through, "Moanin' and Groanin'" picks up the pace with Guy producing some great fingerpicking and vocal accents.

Blues Singer tries to recreate the original feel of these blues standards using

minimal back up from drums and upright bass. Overall, this approach is successful, presenting a rootsy feel to the recording, but lacks the energy and drive needed from start to finish. Blues Singer may not be Guy's best effort, but it certainly isn't his worst. There's a sincere application with the Delta format, but Guy is much better served staying with what he does best. www.buddyguy.com

- Pamela L. Dow

RONNIE EARL

"I Feel Like Goin' On"

Stony Plain Records

Often artists will release new material and claim it to be their best work to date. Guitar virtuoso Ronnie Earl, who has released plenty of recordings over his extensive musical career, says that "I Feel Like Goin' On", his debut effort on Stony Plain Records, is his best studio blues recording. After one listen, I believe Mr. Earl is telling us the truth.

In his liner notes, Ronnie Earl states that he makes music not for fame but in

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the hopes that he may touch your soul. The low profile guitarist, praised by music fans but generally unknown amongst the pop music culture, supports these hopes on track after track of well constructed instrumental blues recordings. The entire album was recorded live in the studio on the initial take with a single guitar and single amplifier. In other words, no gimmicks. Which is exactly how Ronnie Earl fans expect to hear his music. "I Feel Like Goin' On", although predominantly a return to his blues roots, offers 11 original recordings, over 74 minutes of music, and features a bit of everything. The opener, "Hey Jose", is reminiscence of Freddie King. Then there's the traditional gospel sound on "Mary Don't You Weep", which features the disc's only vocals, courtesy of the Silver Leaf Gospel Singers. Or the outstanding tribute to the late John Lee Hooker "Little Jonny Lee". And the straight-ahead blues on Howlin' Wolf's "Howlin' for My Darlin'", or the slow jazzy piano sound of "Donna", which concludes the 11 track disc. Overall, there's less jazz and a returned focus on the blues, with each and every note played to perfection.

Ronnie Earl's "I Feel Like Goin' On" is one of the best blues instrumental recordings you will hear. If you're a Ronnie Earl fan, you won't be disappointed. For those less familiar with Earl's work, pick up a copy on "I Feel Like Goin' On" and hear what you've been missing all this time.

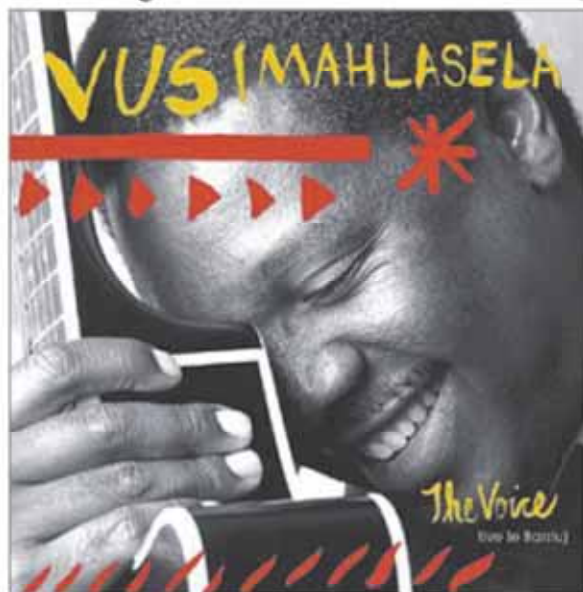
***** - Don Sikorski

VUSI MAHLASELA

"The Voice"

ATO Records

Like a cool, refreshing summer breeze blowing onshore from coastal waters,



Vusi Mahlasela delivers his newest release entitled "The Voice". Vusi Mahlasela was born in Lady Selbourne, South Africa, and grew up in Mamelodi Township, a fertile environment for artistic creativity. Vusi was saturated with various art forms early in life, ranging from poetry to music, but he always gravitated towards singing. Vusi's environment, however, was not always so nurturing. He was born during the time period of South African apartheid and government officials were often unfriendly towards poets, writers and musicians that supported the anti-apartheid movement. During his time with Ancestors of Africa (1981) and Congress of South African Writers (1988) Vusi recalls being repeatedly detained and harassed by police officials for voicing the opinions of the anti-apartheid movement. His efforts, along with many others, were finally rewarded in 1994 when South Africa saw the end of apartheid and the inauguration of a new South African president, Nelson Mandela. 1994 also witnessed what is perhaps Vusi's most monumental performance that he has delivered to date. Vusi was asked to perform during the inauguration ceremonies for Nelson Mandela.

"The Voice" is an appropriately titled CD and may also have double meaning. Not only does Vusi showcase his accomplished vocal style throughout the CD but he also provides a glimpse into South African life with first hand experience in the anti-apartheid movement, which was driven by his voice as well as others. Vusi's 2003 release marks his sixth album and his ATO Records debut. "The Voice" has been attracting much attention in the U.S. aided in part by some recent U.S. tour dates. Another reason Vusi is attracting so much publicity is due to his friend and fan, Dave Mathews. Dave Mathews, founder of ATO Records and native South African, was instrumental in getting Vusi signed to ATO Records. Mathews describes Vusi by saying, "He was a voice during the revolution, a voice of hope, like a Woody Guthrie or a Bob Dylan of South Africa, and he still is." Mathews, an accomplished singer in his own right, has incorporated some of the South African vocal styles into his singing over the years and recently even asked Vusi to provide guest vocals on the track "Everyday".

Vusi's songs encompass various themes and emotions throughout "The Voice", ranging from personal loss to

triumph and joy associated with living in a free country. Descriptions of each song appears in the CD insert and provide the background story and setting for each song. Songs are sung mostly in English but Vusi also sings in other African languages. Powerful imagery is used in each song and no matter what the theme, Vusi's emotions are reflected in his passionate vocals. You may not know any other languages, but when Vusi sings a song you can feel the joy, pain or sorrow that he is trying to portray. Vusi often sings of the strength and perseverance of the South African people. In "Red Song" he sings, "So who are they who say no more love poems now? I want to sing a song of love for that woman who jumped a fence, is pregnant and still gave birth to a healthy child." "Emtini Wababe" is about his journey to meet his father, whom he never knew, sadly finding him six months after he had been buried in Swaziland. "When You Come Back" is a song dedicated to political prisoners returning from exile and a celebration of life and the struggles against apartheid.

"The Voice" provides the listener with creative and refreshing music as well as some important history on South Africa. So who wants to go visit South Africa? Well, for those of can't afford it, just head to your local music store and purchase the CD.

***** - Jamie Sattel

THE BEATLES

"Let It Be... Naked"

Apple Records

God I hope this review gets in before one of the other writers beats me to it. God, God, God... I mean, what do Bill Harriman, Dave Geller or Don Sikorski know about the Beatles that I, R. A. Dion do not? I mean, sure, they're older than me... in fact, they're probably even older than the Beatles! But so what? I listened to all of the Fab Four's albums growing up. I'll bet I could hold my own on Beatles Jeopardy against any of those guys! So here goes, I'm just gonna fire away...

Why am I excited about reviewing "Let It Be... Naked"? Well when I first heard it was coming out, I circled the date on my calendar. I've always loved "Let It Be", because it's one of the Beatles coolest albums, even if they did hate it themselves. Why is it one of the Beatles' coolest albums? Well for one thing, their hair was really long when

they recorded it. That's pretty much the stamp of coolness, right there. For another thing, songs like "Get Back", "I Dig A Pony", "Across The Universe" and "Don't Let Me Down" absolutely rule and always will. For EVER.

As if that weren't enough, you've got to take into account the "...Naked" part of the equation. The Beatles meant for "Let It Be" to be a rock 'n' roll album, something meant to float on the merits of it's songwriting and jamming, not on studio tricks and pseudo-symphonies. But when they handed the raw tapes over to their newly picked producer, Phil Spector, he took one listen and decided to turn it into elevator music. So, a lot of layered orchestration and other bull@#\$% was added after the fact, and that's the way the album was released. The Beatles hated it so much they decided it was time to pack it in!

So now, twenty-three years later, Paul McCartney decides he's going to fix it. He's going to fix "Let It Be". Why not, it's only him and Ringo now, who's going to stop him? Yoko Ono? She'd better stay out of this; it's all her fault to begin with! So Paul has the original master tapes dug up, and he has this classic final Beatles album remixed, with only the barebones essentials surviving the final cut. Pretty ingenious! And it sounds great, too! Except, I guess, for "The Long And Winding Road". I didn't like this song on the 1970 version, and I don't really like the stripped '03 down version either. It's a beat Beatles tune, what can I say?

But that's a minor beef in an otherwise almost-perfect picture. "Don't Let Me Down", which wasn't on the original version (it was only released as a B-side) freaking smokes, and "Across The Universe" is still one of the greatest pieces of music ever laid to tape. Everything sounds great, they must have kept these tapes in a deep freeze at the North Pole for thirty years! And, there's a second disc included, with some Beatles chitchat and off-the-cuff jamming from the studio outtakes. I was surprised; it was actually pretty cool.

Overall, I would have to recommend this CD big time. The music is great, the overall packaging is great, and it's just too good to pass up. What the heck, I'm going to go crazy here and recommend that you buy the original version of "Let It Be", too. I hereby command you to spend your entire paycheck this week on Beatles cd's!

It's amazing to me, really, how I keep forgetting about the Beatles, yet I keep running into them.



- R. A. Dion

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PERSPECTIVES

Bigger Career 'Eyes' Than Career 'Stomachs'

by Kenny Love

When I was growing up, most of my family would join together each Sunday after church to partake of the famous Sunday dinner. We kids eagerly looked forward to it because, not only did it mean great wholesome (and very tasty) meals, but it also meant our weekly new journey into a panorama of desserts.

Truthfully, we cared nothing about the great wholesome (and very tasty) meals, however, we were always informed that it was a necessary evil that we must endure in order to partake of the weekly dessert panorama.

I also, distinctly, remember that older relatives would warn us not to overeat. In fact, there were age-old sayings that they would use, such as "Don't let your eyes be bigger than your stomach" and "Don't bite off more than you can chew" and other such spewings of nonsense.

However, after having completed our weekly gluttony, it was invariably obvious that their advice made sense as we performed, yet, another weekly ritual...kneeling over the commode and, literally, pouring our guts out from having overeaten.

I continually see that symbolism being used in business each day, whether it is in the Music industry, or otherwise.

In the Music industry, however, it is, generally, the well intentioned unsigned/independent recording artist who has big hopes, dreams and aspirations of becoming famous through selling enough of his music to buy that big home, drive that fancy expensive car, and other idiosyncrasies that lead most to ruination, whether financially, physically or spiritually.

To do so, after realizing that he cannot handle both being a performing and recording artist, in addition to all that being a business person entails, he does a smart thing (sort of) by hiring a record promoter and/or media publicist, with one small oversight...he has not properly budgeted for this phase of his career.

Therefore, out of desperation for success, he begins by paying out \$300 (minimum) at a time for marketing and promotion, only to realize a few weeks down the career road that he cannot possibly maintain the ongoing rates that the promoter or publicist requires in order for him to realize ongoing success.

He is now out of money, but has managed to sustain long

enough to whet the appetite of the media. However it is a sure path to financial ruination because it will be nearly impossible to sate the continuous appetite that the media monster demands.

Hence, he now not only deals with a sudden lack of media funding, but he is also now in a self-hatred mode (perhaps, that is too strong a phrase) because he is staunchly aware that he has managed to interest vital people who can take his career to the stars. And, this is probably his only shot at resounding success.

The artist had big hopes, dreams and aspirations that have suddenly been derailed, taken a detour and come to a screeching halt because he did not thoroughly plan his career and, largely, due to a lack of financial planning in all aspects.

In effect, the artist has "bitten off more than he could chew"...his career 'eyes' were larger than his career 'stomach's' intake ability. More figuratively, he was impatient and was the proverbial 'wine' that was poured before his time. Without being direct, I will allow this article to serve as a vehicle for you to determine what you must do in order for you to realize career success through the use of the media.

And symbolism aside, our mistake at those Sunday dinners was not overeating to the point of bodily harm, but was our not fasting for several days beforehand so that we could have efficiently handled all the great food that was placed before us.

Kenny Love is president and chief executive officer of Jazz Records, a new label for unsigned and independent Jazz recording artists. Receive more details by emailing the company at recordlabel@getresponse.com.



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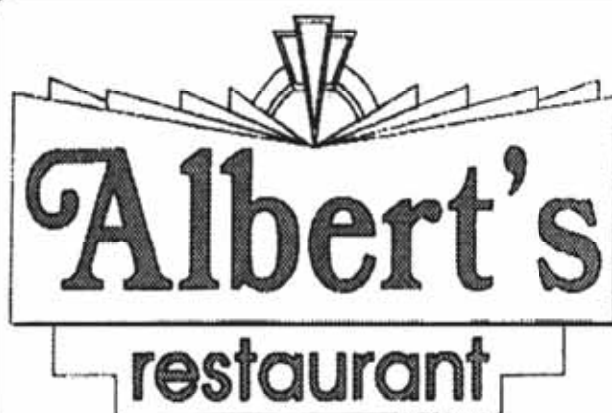
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