

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

Sound Waves

Volume 14
Issue 7
April 2004

**CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

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Interview
With**

**RORY
BLOCK**

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FUNBAGS**

**Sat. 17th
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**Fri. 23rd
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MAILBAG



Dear Readers,

It seems the **B.B. Club** at **Foxwoods Casino** will be closing its doors this May. Citing losses as a reason and probably because of the rowdy troubles there, it's a shame to see the club go. In my opinion their problems started when the management they hired to run the club turned it into a dance club and not a blues club. Time and money was spent on sound systems and effects for the dance section of the club. Towards the end though, someone started booking some decent blues acts. After all it is called the B.B. King *Blues Club*. Maybe if enough people write and call Foxwoods, then they will continue its operation. Hopefully they will get a Blues manager and not a hip hop/dance/Latin booking manager if they change their minds.

This month there is a meeting at **Stash's Cafe** in **New London CT** on **Wednesday the 7th at 2pm** for all Club and Restaurant owners that are effected by the new Smoking ban. This law is unfair and is hurting many of the state's businesses. If you support removing the ban then spread the word to all this is effecting and get them/yourself down to Stash's. I feel that they should just ban the sale of cigarettes in the state. But as one state official told me "they have too big of a lobby group". Interesting.....I didn't know lobbyist voted. Well when it comes time for re-election, this magazine is against any official that voted for the ban. And will be running ads etc to try and make sure they are not re-elected!

Till Next Month

David L. Pottie - Editor/Publisher

**We'd like to be
out of work...
maybe someday
we will.**



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Sound Waves

April 2004

VOLUME 14, NUMBER 7

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Fri. 16th - FRANK N' BEANS
Sat. 17th - SCOOPY & THE
POUND HOUNDS
Fri. 23rd - WORLD'S SMALLEST QUARTET
Sat. 24th - BOOMERS
Fri. 30th - MUNSELL BROTHERS BAND

Roy M. Main, MD

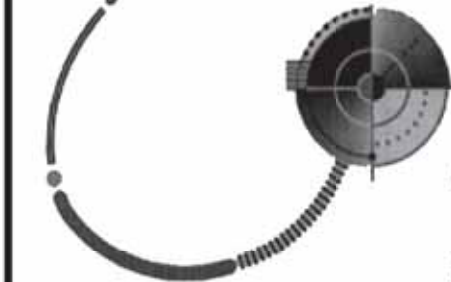
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ASLEEP AT THE WHEEL

25 - Daffodil Festival, Meridan, CT

BELA FLECK & THE FLECKTONES

22 - Brown University, Providence, RI

BEYONCE

9 - Civic Center, Hartford, CT

BLUE OYSTER CULT

30 - Toad's Place, New Haven, CT

BOB WEIR & RATDOG

2 - The Palladium, Worcester, MA

BRITNEY SPEARS

8 - Civic Center, Providence, RI

BROOKS & DUNN

17 - Civic Center, Providence, RI

CURTIS SALGADO

16 - Black-Eyed Sallys, Hartford, CT

DEBORAH COLEMAN

15 - Black-Eyed Sallys, Hartford, CT
17 - Common Fence, Portsmouth, RI

ELVIN BISHOP

24 - Daffodil Festival, Meriden, CT

ELTON JOHN

27,28 - Harbor Yard, Bridgeport, CT

MANHATTEN TRANSFER

18 - Warner Theater, Torrington, CT

MICHELLE BRANCH

26 - SCSU, New Haven, CT
29 - URI, Kingston, RI

MISSY ELLIOTT/ALICIA KEYS

9 - Civic Center, Hartford, CT

O.A.R.

19 - Lupos, Providence, RI

RENEE AUSTIN

9 - Hungry Tiger, Manchester, CT

THIRD EYE BLIND

24 - Alumni Hall, Hamden, CT

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SATURDAY NIGHTS

3rd

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THE STORM

10th

THE MUNSELL
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17th

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Sat. 17th - **RJ the DJ**

Sat. 24th - **RJ the DJ**

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23rd - INSIDE OUT

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SATURDAYS

3rd - LOOSE CHANGE
10th - DJ DUNN
17th - LOOSE CHANGE
24th - VALENTINO BAND

MONDAYS - STARTING 19TH - KARAOKE (8-closing) LIVE BLUES BAND (4-8)

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MUSIC NEWS BITS

Guitarists from classical, jazz, country, rock, blues, flamenco and fusion styles will gather in June for *"The First World Guitar Congress."* The weeklong event will include concerts, recitals, classes, symposiums and exhibits by leading manufacturers of guitar equipment. About 50 musicians will participate, including electric guitar pioneer **Les Paul**, classical guitarist **Sharon Isbin** and jazz musician **Pat Martino**. Composers **Jim Hall** and **Ronaldo Miranda** also are scheduled to participate. **Emilia Segovia**, wife of the late guitarist **Andres Segovia**, is the honorary president of the event. Isbin, who organized an international guitar festival in 1985 at Carnegie Hall, said the event will be a celebration of the instrument's versatility. The event is scheduled June 2-9 at 10 different venues at Towson University and Baltimore. Two concerts are scheduled at the Meyerhoff Symphony Hall in Baltimore.

John 'J.J.' Jackson, who in the 1980s helped usher in the music video era as one of the first MTV on-air personalities, has died. He was 62. Jackson's career in broadcasting began in radio. He first gained prominence while working at WBCN in Boston in the late 1960s, then moved in 1971 to Los Angeles where he took on the afternoon radio slot at KLOS. In the late '70s, he worked as a music reporter for KABC-TV, then it was off to New York and MTV, where his musical knowledge, hewn over years in radio, helped ease his transition to a new format for music. After five years at MTV, Jackson returned to radio in Los Angeles, including a stint hosting a nationally syndicated show on the Westwood One Radio Network. Most recently, he was hosting an afternoon slot at Los Angeles' KTWV.

Jamaican musicians have recorded a tribute album to **Bob Dylan** with reggae covers of some of the singer's most well-known songs. *"Is It Rolling, Bob"* includes 16 songs recorded by veteran performers such as **Beres Hammond** and new-wave roots groups like **Sizzla**, said **Gary Himelfarb**, head of Washington D.C.-based RAS Records. Although the album will not be released in the United States and Europe until June, three songs are playing already in Jamaica: "Subterranean Blues" by **Sizzla**, "Knocking On Heaven's Door" by **Luciano** and "Just Like a Woman" by **Hammond**. Recording took place in Kingston, London and Washington D.C. Other musicians featured on the album include guitarist **Earl Smith**, a former guitarist for Marley's band, **The Wailers**.

Jan Berry, a member of the duo **Jan & Dean** has died. He was 62. Jan & Dean had a string of hits and 10 gold records in the 1960s with their tales of Southern California. Among them were 1964's "The Little Old Lady from Pasadena," and "Surf City." With **Brian Wilson** of the **Beach Boys**, Berry co-wrote the lyrics which featured the driving guitar licks and falsetto crooning of the wildly popular surf music. Berry's hit-making career with high school friend **Dean Torrence** was cut short in 1966 when Berry's speeding Corvette hit a parked truck and he suffered severe brain damage that left him partially paralyzed and unable to talk.

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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 where 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!*



BAND DATES

BAD EDDIE

9 - Schooners, New London, CT
18 - Dano's, Groton, CT

BAK'AT'CHA BLUES & BEYOND

17 - Carilli's Cafe, Marlborough, CT
24 - Steve's Pub, Oakdale, CT

BLUES CASTERS

9 - Soaring Eagle, Portland, CT
16 - Hamiltons bunker, Wethersfield, CT
24 - Grumpys, Plainville, CT

DAN STEVENS

1 - Dewey's, Portland, ME 6-10
2 - Suds Pub, Bethel, ME
3 - Waterfront B & G, Bangor, ME
9 - G. W. Tavern, Washington Depot, CT
10 - Maritime, Guilford, CT 7-11
14 - Sydney's, Rehoboth Beach, DE
15 - Leadbetter's, Baltimore, MD
16 - Bullfrog Brewery, Williamsport, PA
23 - Pine Loft Coffee House, Berlin, CT
24 - Arts Concert, Coventry, CT 7:30
25 - Red Lion, Stockbridge, MA
30 - Sage On The Waterfall, Chester, CT

DAVE & T-RAY

4,18,25 - Burke's Tavern, Niantic, CT

DAVE HOFFMAN

1,23 - Wilson's Saloon, Norwich, CT
9 - Sunset Ribs, Waterford, CT
15 - Naismith's, Springfield, MA
17 - Sundowner's, New London, CT

DEGENERATES

9-All Stars, Manchester, CT
12 SOUND WAVES

24 - Sports Rock USA, Bristol, CT

EIGHT TO THE BAR

2 - The Space, Hamden, CT
3 - Studio 834, Branford, CT 8-11
9 - The Maple Tree Café, Simsbury, CT
10 - St. James, Watertown, MA
15 - Sayles Hall, Providence, RI
16 - Copperfield's, Warwick, RI
17 - Comm Ctr, Niantic, CT
22,23,24 - Disneyworld, Orlando, FL 8-1
25 - Gaelic American Club, Fairfield, CT
30 - Catfish Grill, Warwick, RI

GOPHERBROKE

2 - Doodys, N. Branford, CT
3 - Oliver's, Essex, CT
9 - Penalty Box, Coventry, CT
10 Schooners, New London, CT
17 - Billy Wilson's, Norwich, CT
23 - School St. Bistro, Westfield, MA
24 - Sneekers, Ashford, CT
30 - GW Tavern, Washington, CT

KEVIN CRANDALL BAND

2 - Schooner's, New London, CT
3,30 - Daniel B's, Wakefield RI
10 - C.C.O'Brian's, Pawcatuck, CT

MIKE SAVINO / THE SONS

2,23 - The Trap, Groton, CT
3 - LaLuna, Branford CT, 9pm
9 - LaVita Gusto, East Haddam, CT
10 - JRoo's, North Haven, CT
16 - Oliver's Taverne, Essex, CT
17 - The Black Seal, Essex, CT
24 - Donovan's Reef, Branford, CT

Ms. MARCI & THE LOVESICK HOUNDS

17 - American Legion Post, Norwich, CT

33Hz

3 - Burke's Tavern, East Lyme, CT
10 - Wilson's Saloon, Norwich, CT

VALENTINO

9 - Dano's, Groton, CT
17 - Brown Derby, Uncasville, CT
24 - Dano's, Groton, 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

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MUSIC NOTES

By Mark T. Gould

With A Little Help From His Friends

I write this with indescribable pride and joy for a very good musician friend of mine, but, truth be told, with just a bit of envy and jealousy, too.

For he has reached the ultimate musical dream for those of our generation.

He has sung with one of the Beatles.

My friend, whose name is Mark Mirando, is as low-key and modest as he is talented, which is enormously. He's an incredible singer, guitarist, keyboard player, arranger and producer. He's also one of the nicest, most down to Earth people in the music business, which is rare enough in itself. So, it's just nice when good things happen to good people. I could gush on about this myself, but maybe it's best to let my friend tell his own amazing story, so here goes:

"A good friend of mine, Gary Burr, is a Nashville-based songwriter and musician who has worked with Ringo Starr for a few years. Gary became a member of Ringo's band a few years ago, when Mark Hudson (Ringo's producer and band leader) was putting together a band for Ringo to do some TV shows. I met Mark through Gary, and we hit it off, and decided to do some music together at some point. A few months ago, we finally wrote a song together.

"Anyway, I met Ringo for the first time at the Bottom Line (the recently shuttered showcase club in New York City) in 1999. He was the nicest person you'd ever want to meet, you had no idea that he was, well, Ringo Starr. Gary went on to do the shows with Ringo, and, from time to time, I would get together with Gary, and with Mark."

Fast forward to March 2002.

"Gary and I were going to go to England to, ironically, do the Beatles' fan trip, Liverpool, London and all that. As we were planned to leave, Ringo called Mark and said he wanted to come out to LA to record a new album. The call went out for Gary to join, and our trip to England was cancelled.

"Gary then called me from LA, and invited me to the sessions. Ringo left for England the day that I got there, but I got to hear what they were working on. We, Gary, Mark and I, were hanging out in the studio one day listening to some of Mark's mixes for the album. He told us to take off for a while, but to come back that afternoon to work on some background vocal harmonies for the album.

"Of course, I thought he meant the two of the them, that I would just get to listen, which was great enough for me. I said that to Mark, and he said, 'no, I mean you are going to sing with us.' I couldn't believe it!

"I sang background vocals with them on a song called 'OK Ray,' which was then left in the can (not released) for the new 'Ringo Rama' album. But, when Ringo de-

cided to release a "Deluxe Edition" late last year, Mark and he included the song, and listed me first under 'background vocals' on the liner notes credits.

"There is just no way I can describe how it felt, first of all, to sing with Ringo. And, to be listed on the credits! A part of Beatles' history!

"It's pretty incredible."

Well, yeah. I guess so.

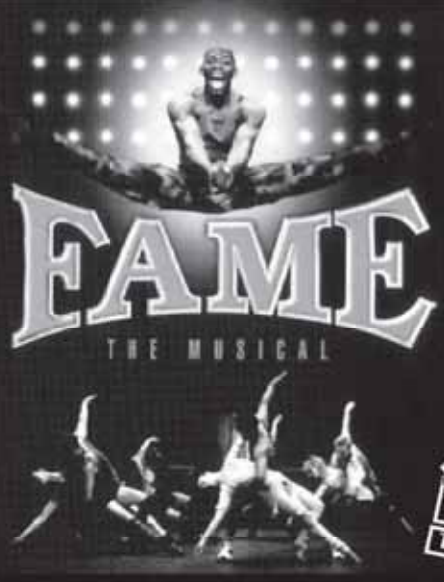
So, I naturally asked my friend when he was going to make the big leap, that is, follow this incredible Beatles' break to LA, or Nashville, himself. It was then that I found out, with all his musical talent, just what's important to him.

"Nashville and LA are wonderful places, and I learn a lot every time I go there and work with Gary, and/or Mark. Gary's been a great friend, he's more like an older brother to me. But, I won't be going there fulltime. My wife, Kathy, is a great teacher who has a great job here in Connecticut, and my two sons, Matthew and Tyler, have their lives here, too. I have a fabulous life, here, with them, and they support whatever I do, musically, when I'm away. But, they are my anchors, and they know I love them and will always be back here with them."

Like I said, a great musician. But, it seems, an even better person.

But, I'm still just a bit jealous.....





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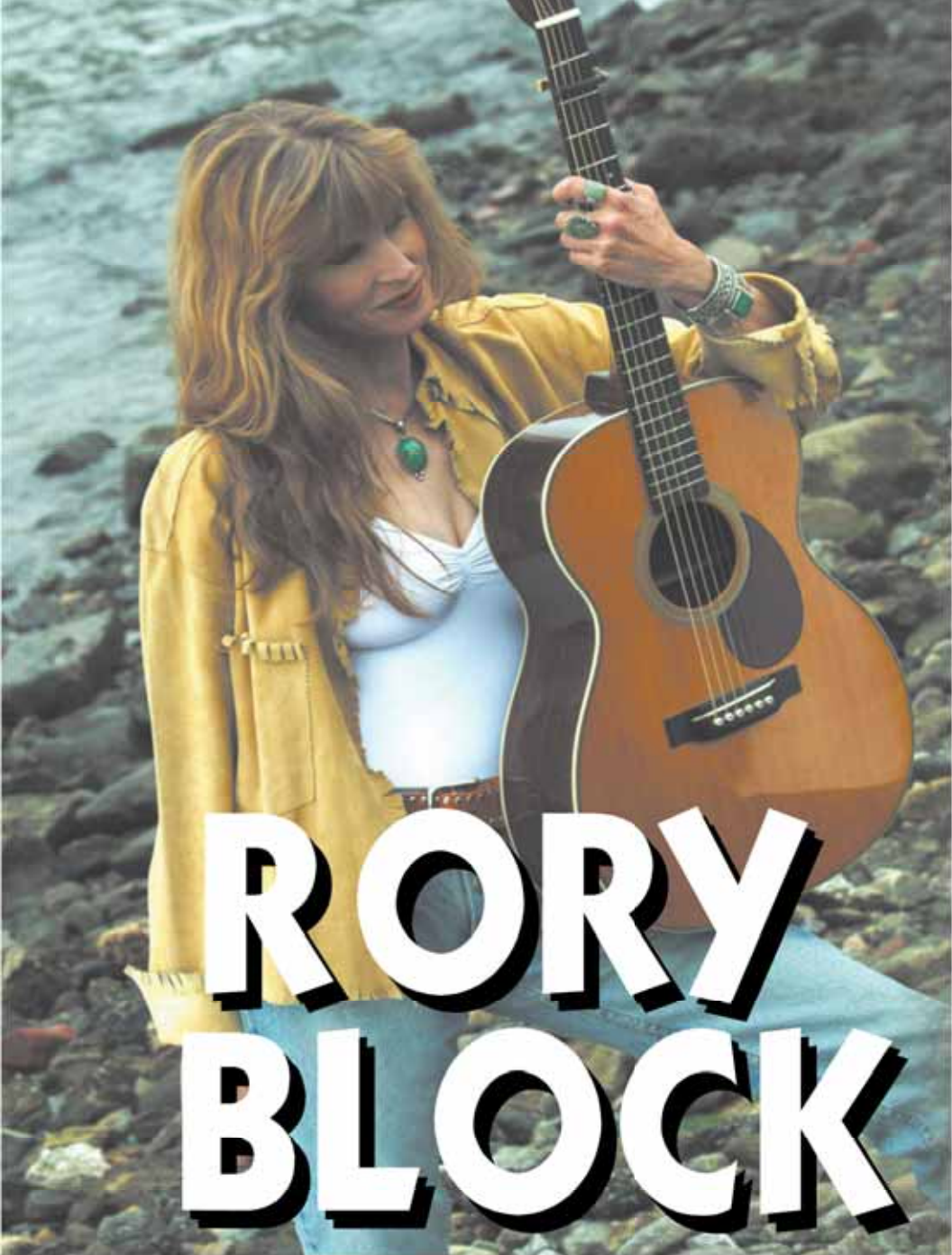
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83A





By Pamela L. Dow

When it comes to traditional acoustic country blues, Rory Block is truly a national treasure, the most quintessential artist of our time. With the exception of the masters themselves, she's become a leading authority of the genre itself. Rory has earned the title of legendary blueswoman, devoting an entire career celebrating and performing traditional country blues. Rory Block is an artist of integrity, a loving, gentle soul, who's down to earth with everyone she meets. She's highly respected amongst her peers and throughout the music industry itself, for her continuous dedication in representing traditional blues, its history and the original artists themselves. Her personal dedication to the human spirit and genuine desire to make a difference, is widely admired and deeply appreciated by a multitude of blues enthusiasts worldwide. Rory took time from her tour to talk with me about the creative process, the blues, and her new CD, *Last Fair Deal*. It was a great honor for me, this being the very first time Rory ever played her guitar during an interview. My sincere thanks to Rory, for such a memorable gift. We talked together like two old friends catching up with one another. Neither of us aware of the time, as our conversation lasted well over two hours. After discussing the mutual love we share for our dogs, we finally got down to business.

PD: "Last Fair Deal, is an impressive CD, a brilliant recording. Can you tell me a little about the process when starting a recording like this?"

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RB: "I'm a person who loves having a project, I love my live shows, cause they're a project unto themselves. I love having a recording date, having something that someone has asked me to write for them, it really gets me all excited, you know, I get inspired. So, when I realized I was gonna be making a record for Telarc, or even when making one of my many albums in the past for Rounder, I get all focused on it. I begin getting a sort of heightened level of creative energy. Now that recording is all done on computers, it's very easy to have your home studio. I've had that situation for years, but you know, it sort of seems like everybody else has that situation too, everyone understands, laptops can make great records. So, we have our studio in the house and in the tour bus as well, it's portable and it's small so I just begin writing. Rob my engineer has everything set up, anytime the desire comes to me, say to record a riff, or a creative concept, he's right there to record it, that's really how it all begins. What we've done now, since there's been such an enthusiastic feeling about this new record, is we've decided we're not even gonna stop. We're gonna continue right on through till there's an entirely new record created, we're gonna stay on that heightened level of creativity as if there's this endless project. What I sometimes do is, I'll record a snippet of an idea that comes to me, now that I practice. I said in my liner notes on the CD and on my web site, and when anybody asks, that I had a real practice issue in the past. Where I just didn't play the guitar whatsoever when I'm not on the road. But, I'm really changing that, I feel a greater responsibility to be a better guitar player. It's not like anyone ever said to me you really need to practice or your not really sounding good."

PD: "I can't imagine anyone telling you that."

RB: "That's not so much the issue, what I really feel is that I needed to go further, I wanted to go further. I knew Michael Hedges on a tour before he passed away, he gave me tremendous confidence as did a number of others. But specifically, he did, by telling me some extremely supportive things about my guitar playing. Everybody was suppose to do a solo and a group song together or two or three, at the end of our guitar summit tour, featuring four different guitar players, he was one and I was one." "He said, 'You can do it.' I said, 'I can't, I don't know how to solo.' Then he said, 'Your the reason I came on this tour, I know what you can do.' I thought to myself, wow, Michael Hedges thinks I'm a good guitar player. These things began to sink in, and I thought, I need to get beyond this feeling of anxiety. I need to conquer that feeling, I need to push past it. People are telling me what a good guitar player I am, I don't think I am, but they're saying this to me. Maybe I can really make myself think I am, if I go further. Then I began trying to master the slide, which took me forever. Now I feel I have a handle on it."

PD: "Choosing the original material for *Last Fair Deal*, did you begin with a specific theme or begin with specific tunings, and harmonies?"

RB: "I'm definitely an experimentation type of artist, where I get an idea, sometimes playing, or practicing these days. Then I go, 'Oh, I'm gonna record this, this sounds

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very nice!" So, Rob will record that for me and I'll leave it there. Then he'll give me a little CD of it, and I'll drive around and listen to it. That's often how I do it, I listen and say, that goes somewhere, let me see if I can continue that. I'll get little snippets of inspiration often times, other times I'll sit there and start figuring out an entire concept for a song. I have to record that fast so I don't forget it. Either way I'm sort of at the mercy of whatever recording capability is nearby because I will forget it. Since I don't write music, I'm not gonna be able to write a chart out, write the timing and the chords, you know, so I have to record it soon. That's why it's always good the computer is right nearby so as not to lose the idea."

PD: "Gone Again" is a fantastic tune, did this become an absolute opening track for you?"

RB: "You know...I was just playing that, I was making sure that I could do these things live. I'm just gonna do a tiny bit of the intro for you, OK, just for fun?" (Rory plays a minute of the intro for me) (Laughing) "It's so much fun!" "You know, cause first I did it as an instrumental, and I had the whole song sounding very nice. I was very excited about the different rhythms and the hard driving precision of the notes, it all came together for me in a nice way. Then I thought, you know, I have enough CD's out there where the beginning is some kind of an improv. I need to take this away from an instrumental opening, like my last three albums, let's just say. Gone Woman Blues was an instrumental opening, I'm Every Woman had an instrumental opening, I thought we need to do something different. So, I decided to add the Harley stuff on top, which seemed to work. I was really worried when I played it for the record company who had heard it without anything but guitar. Worried they would hate it and say, what have you done, you've destroyed this song. But, they didn't say any of that, they loved it. I was concerned because it did stand nicely on its own, it's just, I knew it had to be the first song on the record and I didn't want it to be an instrumental. I didn't want to have the same mood begin an album that I'd already used before. I also enjoyed being able to sort of echo some of the trucker energy, you know, the truckers are cool. Your rolling down the road with the CB on, you see a brake light in the distance and then you'll hear, "Back 'er down boys, back 'er down!" It's sort of nice to be able to find a way to show some of the interesting stuff they do, that informs you when your on the road."

PD: "Any songs from Last Fair Deal you find more challenging during a live performance?"

RB: "Yes, I wanted to be sure I was able to represent each one live. Otherwise, it just doesn't equal the energy of the record, if you can't then take it and do it live. There are certain records that I've done, where I leave certain songs alone, and I have a reason. Let's say, a song is just so emotionally intense that it's something I tend to avoid. Because of the large volume of emotionally intense songs with emotionally intense subjects I do write about, I can't really avoid these songs. So, that's something I've sort of had to deal with. In terms of something lets say, where I tune to a wild tuning, then later on, can't figure out what it was, that was the case with "Awesome Love". I just don't

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know what tuning that was in, it was so spontaneous we're gonna leave that one alone. Every other tune, I have a real motivation now to be able to do each and every one live. "Gone Again" I've never done live, but I can, I have it prepared. "Sookie Sookie", is a real tough one, and I'm working on it all the time. I think I've gotten it to where I can pull it off. The reason it's so tough is, I started with layer number one, which was, here on the guitar. You are the one and only person I've ever done this with, it's one way to explain the detail with "Sookie Sookie".

PD: "Rory, wow, this is quite an honor...thank you so much!"

RB: (chuckle) "I started out with this little bass line idea, I went like this..." (Rory plays the bass line of "Sookie Sookie"). "I just did that for the whole song, just that bass line, then I came along with another part, another tuning capoed at another position. I added a texture and then I came along and did..." (played another section of the song) "I did those things so now, I have to put those things into one part, that's the challenge. With "Sookie Sookie", it was harder as was "Last Fair Deal", but I'm getting it and that's the exciting part. Every morning I come down and leave my guitar out. If I don't leave it out by the kitchen table, I won't remember to play it. So, it's sitting out in it's stand, the same stand we use on stage, right there by my plate." "I pick it up and try to combine those two parts like this....." (playing the bass line and finger picking the melody of "Sookie Sookie"). "I try to combine it, the lead and the rhythm together, that's what I'm working on. I feel excited about the fact that it seems to be coming together." "Last Fair Deal, was another challenge in that same way, because I also did the slide part on top of a couple of different rhythm layers. That's what really makes it meaningful, if I can bring it together the way I wrote it in the studio, still has total validity. Which, is to do different parts if I so choose, you know, put a second part on, put a lead line on it, absolutely nothing wrong with that. It's great, its sort of building a track, then I have to consolidate it and do it live. Otherwise it's not as meaningful for me in a live show to leave that song out. So I have a version of "Sookie Sookie" which I've got, and I've also got "County Farm Blues". I had that down early on, so that's a joy to do live. "Last Fair Deal", I have yet to try live, I'm going to do it. "Declare", I have a pretty good version I'm very comfortable with, people really have a great reaction to it in live shows. "Cry Out Loud", I can do, "Amazing Grace", I love doing, and "Traveling Riverside Blues", I have a version and performed it live. "Mama's Stray Baby", that's gonna be a tough one, I'm working on it. "Two Places at a Table", I already do in live shows and I love that one.

PD: "I was at your show back in March, and loved your performance of "Two Places at a Table", it was very moving. I tell everyone, "You can't appreciate this woman enough, until you go and see her in person."

RB: "See, that's exactly how I would want it to be, I would rather be better in live performance then someone expects me to be. With a live show, the set up is the same at every venue, so nothing is distracting me anymore. It used to be in the past, the unknowns of each different

venue would be variable and be distracting sometimes. You'd get a sound system that was so unfamiliar you just wouldn't be able to hear yourself correctly. That's been eliminated by Rob who has put together a sound system we now carry with us. It's really very freeing for me now that I have the same monitors every night. Rob takes care of everything so I have my familiar set up, I don't have to worry about distractions. I really find myself able to apply my energy to the show more. I've noticed that when things are distracting me with the sound system or other things are going on, I lose focus and I can't be quite as directed, I can't be as good. Now that gets reduced or eliminated by having Rob keeping it consistent."

PD: "I imagine it's a great feeling, having the freedom to focus all your energy on what your trying to accomplish at each performance."

RB: "Yes, well...let me reveal something extremely personal. I've only said it one or two times ever in an interview and I may not have said it in the same way that I'll say it now. We truly are on a mission, which doesn't mean we're like these crazy people. It just means, before we go on stage every night, we just focus together on wanting to help somebody. It's not about anything outward, it's about touching another human being. You know, in a way where they might go home with a ray of hope, that they're not alone. I know I write songs about things that make other people feel personally involved, because they tell me at the end of the shows. They'll say, this song saved my life, or thank you for writing this song, it got me through the hardest time. Often times I hear, "I'm your number one fan.", then they'll cry. Not at all because of me, but because they don't feel alone. It's knowing that somebody else dealt with the same situation, they thought was going to overwhelm them. They get some hope, knowing that my dear friend Ron died of cancer and I wrote a song about it. They'll come up crying and say, "You know, I just lost my Dad and that song just made me cry, thank you." OK, well that person feels better because of something, or the lady who said, "I heard you sing, "Ain't No Grave Gonna Hold My Body Down", and I decided I wasn't gonna die of cancer." I tell that story to people, you've probably heard me tell it. Other people come up and say, "You know what, I have cancer too, and I'm inspired by that woman's story, I'm gonna put in a good fight." I think to myself, this is why I do this, it's not about how many records I might or might not sell. Sure, that increases your visibility and helps you help more people, let's just say. It's truly about the personal, intimate connection with a group of people, who are kind enough to spend their hard earned money to come out to hear a show. I'm gonna give them everything I can as a human being, to touch them in a way that would be helpful, that's our mission. The music is a vehicle, the music is a joy for me and hopefully it will give somebody else joy, but it's a vehicle for sharing the human experience. At some point along the line, I decided to give up my fear about singing personal songs and writing them, because I used to be afraid. I would say, "Love and Whiskey" is too

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BOB WEIR

"WEIR HERE – The Best of Bob Weir" Hybrid Recordings

This is a nice little tribute to Bob Weir. Why it's not a box set is anyone's guess but it's still a nice little tribute. I like Bob Weir. In fact, I like him a whole lot. I've had over a quarter century relationship with the guy and I've seen him on stage and in concert more than any one individual. In my collection I have his solo recordings, his Bobby & The Midnight records, his Kingfish records, his Ratdog records, several hundred Grateful Dead recordings, and now this. As I've said before and written in this publication before – he's my all time favorite musician.

This is a two CD set with disc one being a studio sampling that touches on the different configurations of bands and musicians he's recorded with, and disc two being various live recordings with the Grateful Dead. In my opinion though, the absolute highlight of the two CD's is the final track of disc two. It is a version of Bob Dylan's "Masters of War" that was recorded in studio with Ratdog last year. Is there another Dylan song that is more poignant and relevant today than "Masters of War?" With apologies to Joan Baez, the Byrds, Richie Havens, and even Jerry Garcia, I don't think there's ever been anyone who can interpret a Bob Dylan song as well as Bob Weir. I'd rank his take on "Masters of War" right up there with his versions of Queen Jane, Masterpiece, Desolation Row, Mobile, and Watchtower. Just that song alone is worth the \$15 dollar price tag for these discs.

There are 16 songs on the first disc and I'd like to touch on just a couple. "Playing In The Band" is the version that first appeared on the "Ace" record. I feel that this particular studio recording fully captures the essence of early Grateful Dead better than anything else that was done in the studio during that era. It remains a recording that has held up so damn well throughout the years. It is and was the ultimate second set staple. Another interesting cut is "Wabash Cannonball" only because it's the one tune that I didn't have and never heard before. It's a traditional song from a record called "House Party" by Dan Zanes and Friends.

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There are 9 live tracks on the second disc along with the aforementioned "Masters of War." Besides the usual stuff that you'd expect to find, I was happy to see "Man Smart, Woman Smarter" included. I remember when the Dead first started playing this song in concert and everyone thinking it was "Iko Iko." It was a pleasant surprise to see it selected for this project. Oddly enough though, the live tracks are either from 1971 and 1972 or 1989 and 1990 with nothing in between. Go figure.

As the Dead continue to tinker with their personal, I get the impression that ever since Jerry died they've never really been firing on all cylinders. Ratdog, on the other hand, is awesome. I'm not alone when I say that I enjoy Bob Weir more with Ratdog these days than with the Dead. It's more casual, certainly more intimate, and even more fun. Its funny how time moves on isn't it? Jerry has been gone nearly nine years now and if you ask the average Joe about Garcia and Weir they'll think you're talking about prominent members of the PGA Tour. But I'm in it for the long haul with Bob Weir. Twenty five years down and hopefully twenty five more to go on this long strange trip.

***** - Bill Harriman

WALTER TROUT AND THE RADICALS

"Relentless – The Concert"

Ruf Records (DVD)

If you haven't had the opportunity to hear Walter Trout and the Radicals, you now have to opportunity to both see and hear what Trout and the Radicals are all about. "Relentless – The Concert" features the band's May 2003 show at the Paradiso in Amsterdam, recorded in Dolby Digital 5.1 sound and featuring over 165 minutes of blues music from the band's latest effort.

Trout and the boys pour every ounce of energy into this performance, offering up all of the 14 tracks from the last year's "Relentless" disc, as well as a few other gems, notably a cover of Elmore James "Dust My Broom" to open the set, the

Radicals signature closer "Serve Me Right To Suffer", a pair of bonus tracks, and a behind the scenes look at the band and the tour. Trout and his band (Sammy Avila - Hammond B-3 organ, Jimmy Trapp - bass, Joey Pafumi - drums, and Andrew Elt - backing vocals), deliver an inspiring performance from start to finish, armed with fiery guitar solos, crisp rhythms, and an enthusiastic audience. Trout and company especially shine on the acoustic selections of "Cry If You Want To", "Lonely Tonight", and "Jericho Road", but the straight ahead rockers (notably "Work No More" and "Collingswood") show that this band means business. Pafumi's drum solo is another treat; this guy is flat out one of the most entertaining percussionists you will see. And to hear slow blues, look no further than "Reason I'm Gone", introduced by Trout with a simple "A minor, boys" and then some of the most inspired blues playing you will hear.

"Relentless – The Concert" is a welcome treat for fans of Walter Trout and the Radicals. If you're less familiar with the band's work, do yourself a favor and give this DVD your attention. Walter Trout and the Radicals know how to play the blues.

***** - Don Sikorski
1/2

VAN MORRISON

"What's Wrong With This Picture?"

Blue Note

Van Morrison is coming to Boston in April. It seemed like a good idea to try to get press passes to one of the shows. Unfortunately, I hadn't listened to this CD first. Van Morrison's disdain for the press and the machinations of fame are very evident in the 13 tracks on this CD, his first for Blue Note. But why talk to the press when your songs say it all so beautifully? It's all here, love, loneliness, weariness, loss, existential musings, the struggle of a man trying to be himself in a world that wants the familiar, the status quo. The title track is a heartfelt plea to let the past lie and move on:

I'm not that person anymore
I'm living in the present time
Baby, don't you understand
I've left all that jive behind.

Van Morrison wants to sing his songs

SOUND WAVES 21

and be left alone. As he sings in "Goldfish Bowl,"

What will it take for them to leave me alone

Don't they know I'm just a guy who sings songs.

He's just a guy who sings songs, writes the songs, and produces the CD. Eleven of the thirteen songs on the CD were written by Van, the exceptions being a swinging "Stop Drinkin" by Lightnin Hopkins and the gorgeous "Saint James Infirmary," a traditional tune arranged by Van Morrison.

Bob Dylan explored growth and maturity in 1997's "Time Out of Mind," but "Time Out of Mind" is a dark dark album. Bob Dylan has always been obsessed with death. "What's Wrong With This Picture?" explores similar territory, but instead of the resignation we hear in Dylan's lyrics, Van Morrison hasn't stopped fighting. "What's Wrong With This Picture?" is a feisty, in your face, unapologetic declaration of Van's intent to live how he wants to and sing exactly what he wants to. You've gotta love that. In a world where talented people feel as though they have to bare it at the Super Bowl in order to get attention, well, there's been enough said about that! Check out the track "Fame" on "What's Wrong With This Picture?" and you'll know what Van Morrison thinks of that too.

As long as I'm comparing the two and despite the fact that it's never been fair to compare them vocally, Bob Dylan's voice has evolved into a raspy croak. Van Morrison's voice is warm, fluid, strong and instantly recognizable. The production is clean but still spontaneous. The musicians are impeccable. Sure I'd like to hear him do "Brown Eyed Girl," but then I'd be missing out on all he has to offer now, and that would be missing a lot.

***** - Elena Demeris

HATEBREED

"The Rise Of Brutality"

Universal/Stillborn

When news got out that local hardcore giants Hatebreed had signed on with Universal recordings, many fans feared the band would lose touch with the scene it helped revolutionize. However, when "Perseverance" made its debut in late 2002, it proved skeptics wrong by being one of their best releases to date. It sported simple but aggressive guitar work, and self-empowering lyrics that made frontman Jamey Jasta something of a motivational speaker within the

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hardcore scene. Nearly one year later the long awaited follow-up, "The Rise Of Brutality," was released and literally took up where "Perseverance" left off. The outro on "Perseverance" is also the first track now titled, "Tear It Down," on "The Rise Of Brutality." However, from the second you hear Matt Byrne pound out the first few drum beats, you can tell things are different.

The musicianship on this record is reminiscent of Hatebreed's metal influences, bands like Slayer and Pantera. And while tracks like "Facing What Consumes You" and "Doomsayer" boast guitar licks that even Kerry King himself would be proud of, tracks like "Straight To Your Face" and "Another Day Another Vendetta" pay lyrical homage to the band's early punk/hardcore influences. Although the lyrics on this album are somewhat of a disappointment compared to their earlier work, the delivery is amazing. Jamey Jasta spits out every word in a low guttural growl that would make Simon Cowell cringe, and it's this lyrical approach that makes Hatebreed's music so powerful. This is not a record to be judged simply by whether it is good or not. Something has definitely changed in the way Hatebreed plays music, and it's up to every listener to discern how they accept these changes. Yes, it's probably the heaviest thing they've done so far, and yes it probably has the most exciting guitar work out of all their releases, but what about the thing that ultimately set Hatebreed apart - the speed. The up tempo hardcore beats are lost in a record that seems ultimately aimed in a more metal direction. Although this is a good CD, it's just really hard to get pumped up about a lot of the songs. There's a certain level of energy that you expect from Hatebreed, and it's just not present here. Overall this is a good CD, but it's not necessarily a good Hatebreed CD. If you're interested in Hatebreed and haven't yet heard them, I recommend "Satisfaction Is The Death Of Desire," and "Perseverance" much over "The Rise Of Brutality."

*** - Wyatt Shibley
1/2

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"Now or Never"

21stCentury Blues Records

For generations music has enjoyed a morphing of one genre into another. Blues to jazz. Blues to rock. Country to blues. Classical to rap. And Rap to soul. All the morphing has kept certain elements of each intact while expanding the

boundaries of music. On Now or Never, you'll hear solid rap lyrics, with instruments as wide-ranging as: dobro, slide guitar, harmonica, and minimal technology.

Baby Wolf, and Myself, the duo who make up the group 21C-B-Boyz, have established a new boundary for a mix of blues, rap, Cajun and soul. This new stew of music is extremely listener friendly. The music is blues-y and breezy. Clearly, the duo has made a statement on this recording. The music and musicianship stands up in the complete absence of profanity or over the top violent lyrics. This is refreshing! Like the first full moon of spring, refreshing!

The success of this 21C-B-Boyz is enhanced by the irrepressible Chris Thomas King. CTK has a hand in much of the writing and playing on this breakthrough. It is a carryover of some of the more non-blues songs from his last offering. Many, many influences can be heard. From Muddy Waters, to Curtis Mayfield; who may be one of the most underrated blues musicians of our recent history. The compact disk is a homage to the day when music was about the wooing and the dancing of two people closely. Set up primarily acoustic, the music is comfortable listening in broad daylight or by a nighttime fire.

As much as a CD can be sexy, this is sexy! This is music that backdrops the light fun moments within foreplay and becomes a catalyst for ongoing amore. Sure it is springtime... Winter was a drag... Windows soon to be open, sunglasses on, and music blaring from the stereo... Now or Never is one disc that will stimulate your mojo like the way the rivers here swell up from winters snow melt!

***** -SABA

PAUL KELLY

'Ways & Means'

spinART Records

Paul Kelly - Australian for Springsteen? Yes, it is true that comparisons to Springsteen and Dylan often attach themselves to Kelly, but on his latest release, 'Ways & Means', Kelly demonstrates quite clearly he is neither. More musical than Dylan, less dramatic than Springsteen, Paul Kelly is talented enough to brush off comparisons and feel good about standing shoulder to shoulder with anyone.

The version of 'Ways & Means' I have in my possession is a two-disk set. The

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marketing surrounding the album has left me a little confused whether or not the second CD is intended to be a limited issue bonus CD. Having listened to the set, there is evidence supporting either view. CD 1 starts off with a sea-breezy instrumental and continues on its subtly bouncy way. CD 2 is a mostly somber and less cohesive affair and appears to be a collection of songs Kelly had laying around. As you are about to conclude CD2 a limited edition bonus collection, it draws itself to an end with what else, a sea-breezy instrumental seemingly providing proof that, although perhaps an afterthought, CD 2 is an intentional part of the whole.

Much of the songwriting for 'Ways & Means' was collaborative and when compared against Kelly's best work, seems a bit watered down. In fact, much of the first CD savors a good bit of the flavor of Kelly's 1999 side venture under the "Professor Ratbaggy" moniker. It thus comes as no surprise that some of his current collaborators were band mates under the "Professor".

Consistent with most of Kelly's body of work, 'Ways & Means' does not push musical boundaries but rather operates masterfully within them. There is a clarity and timeless nature to the production. Clean guitar sounds prevail and the use of distortion a color, never a medium. Tremolo and slide guitar are employed to great effect. Overall, 'Ways & Means' is very present sounding recording of a collection of songs that will translate well into live performance.

So I ask myself, how do I rate this CD? Compared to Kelly's best work 'Ways & Means' is just OK. Compared to what the mega-music marketplace would have us all eat, 'Ways & Means' is the smell of tasty barby wafting over the fence that surrounds so much of today's corporate artistry.

Paul Kelly....Australian for music you should give a chance.

The Stand Out Song: You Broke A Beautiful Thing. The Stand Out Lyric: "She doesn't believe in God or Jesus Christ our lord / but she likes to call there name"

1/2

- Al Guimaraes

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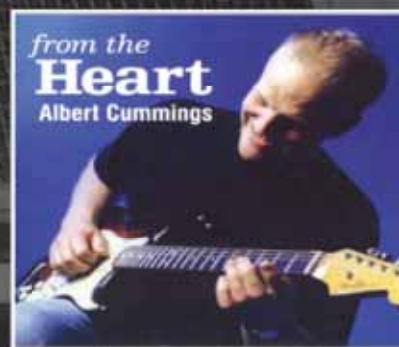
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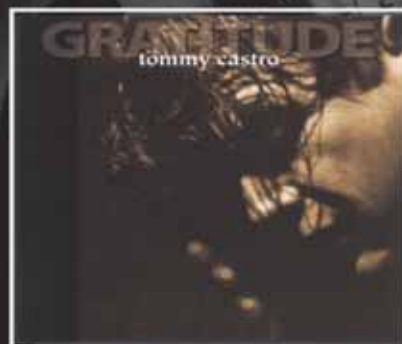


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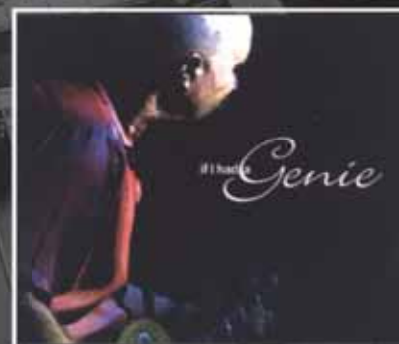
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personal, I shouldn't sing it. Then I realized, wait a minute, we're all in this thing together, we're all having these kinds of experiences. Nobody can tell a deep story about their personal experience, where someone else won't resonate or understand, chances are many people will. I began saying, I have nothing to be ashamed of, I'm just another human being and we're sharing this experience. I might as well do this, because I know I'm just like everyone else out there. You know, slogging through, doing my best trying to understand, so, why not share that. It's been from that point onwards, where I felt like things really came together. I guess because that's my special focus, or that's what I do. I want to make it clear that I don't think it's me, I feel like it's a privilege to be able to be a performer and have people come to your shows. That's a tremendous privilege and without people coming to your shows you can't have a career. So, I one hundred percent thank the people who come out, this is a privilege it's not something I ever want to abuse. I sort of feel like I'm being a good and faithful servant, if you want to put it that way, I want to be used to help other people. I don't think like oh, I'm this important entity, it's me, I really set that aside. Let me emphasize again, I really set that aside.

PD: "I see it as mutual sharing, a hopeful, uplifting thread that runs between you and your audience. Your not someone who's distant as a performer, in fact quite the opposite. There's this universal understanding out there, people know your genuine, down to earth, and just like the rest of us."

RB: "Oh good, because it's not at all about me. I want people to believe I'm just like everyone else. Sometimes without stories, without words even, a song like say "Amazing Grace", the guitar playing, the music itself, has the ability to touch, heal and comfort people. That's one of the things I feel strongly about, why I want my guitar playing to grow. Listening to the music, the harmony, all those good things, even without words, just the harmonic quality of music has that ability. The more my guitar playing does what I want, the more I can reach out with the harmonics of the music itself. I feel it's also a part of how this all comes together, the



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harmonic beauty of music. So, I'm trying to tap into that higher level, you know, the harmonic healing capability of music.

PD: "There was a definite gospel influence to Last Fair Deal, are you leaning more towards the gospel side of blues?"

RB: "I think I am, I think it just took the right place in this record, it settled in without fighting anything. Everything is sort of related, the energy, and the message overall, is very compatible with this record. This is the most gospel I've done on one CD, in the past it was say, only one per CD. I've been doing that for years, you know, enough where I could collect everything, all the different gospel tunes on the Rounder CD's, and make a nice gospel compilation or collection at some point. With this one, I don't know how many, maybe three or four, it automatically took a larger portion of the overall presentation then it ever has before. I don't know what the next record will be like, but I do sometimes think, well why don't I do just a straight out gospel record. Then I think, yeah, but it's so interesting to connect the dots of the different styles of music, in particular blues.

PD: "The gospel selections blended together beautifully on Last Fair Deal, a very positive and uplifting feeling throughout the CD.

RB: "Thank you, already the pressure is on. The record company is excited about the next record, including the production company that initially approached me to sign with them. They're a really good company who keeps their ear to the ground, watches what's going on, and approaches artists if they like them. That's how this whole deal with Telarc came about, through this other production company called Deludge Entertainment. They're talking with me about the new record and so there's obviously a high expectation. I can't just do something less interesting, and I can't do something as interesting, I have to do something "more" interesting (chuckle), so, I feel like it better be good."

PD: "I'm Every Woman, was certainly a pleasant surprise. Like coloring outside of the lines, the focus being R&B. Any thoughts about recording more R&B in the future?"

RB: "I would love to, but I think my fans right now, are really excited about the acoustic stuff. Believe me, I would "love" to do a whole record of Motown, but in an unusual way of course, I'd probably put slide on every song. I love to sing those songs, like "totally love" to do them. Someday I will when there's an opportunity or I decide to do that. I think the energy for what people want to hear right now is truly focused on what I'm gonna do with my largely acoustic approach.

PD: "It must feel great being able to kick back, without all the expectations your dealing with now."

RB: "Actually there was some pressure behind the scenes, because Rounder wanted me to make an all duet album. I sort of fought them a little for the first time in the history of my long and wonderful friendship with Rounder, I love them so much. They were saying let's make a duet CD, cause they knew duet CD's have a sort of hitch to

them. People like them, it's a catch which might get it to sell. But, in my rebellious nature, I decided I couldn't just do something that was advisable for me to do. I had to give it a real twist, I just couldn't have it be the expected. So, I sort of crawled off into my own space and handed them this record which was 50% of what they asked for and the other 50% were surprises. You know they loved it, but, at the same time, I am a rebellious spirit, and have to do things in my own way. You know, for no good reason, probably resisted if I know I'm expected to do something. Unless, it's a project where I'm being hired and someone asks if I can write a song that does this. I love that too, it's a whole other side, make it be what they want it to be, but still make it my thing. Someone who promotes for radio, a good friend of mine once said about another artist, "she always does everything backwards, spins the ball backwards from what the music business would expect, and it works for her". I thought, you know that kinda goes for me too, that's truly what I like to do. After all, who knew that blues or country blues, especially country blues, would ever have any position of respect in the music industry. Certainly no evidence of that for years and years, in the years I've been doing this. There was nothing but discouragement and criticism. Who knew I would just keep going, and sooner or later there would be blues awards, blues awareness, and blues societies. Those things weren't happening when I was first starting out, and for the longest time there was no indication whatsoever. Yet, whether through personal stupidity on my part, or the inability to come up with something else, I kept doing it.

PD: "You stayed true to yourself and the style of music you love. You didn't waiver or allow the industry to change or mold you into someone your not. Traditional country blues is something that's in your blood and fit you like a glove from the very beginning."

RB: "I want to do unusual stuff, I want it to be as absolutely creative and as high quality as I can possibly make it. I want to bring everything I've been given, to bear on everything I do, to the best of my ability. I've always said, everybody is unbelievably unique, everyone has talents that nobody else on Earth has. Everyone can be something completely special and valuable, that's how I approach it. I say, this is what I'm given and this is what I have to work with. Let me take it and enhance it to the very best of my ability, then I'll be doing what I'm meant to do. I actually got that perspective after my son died, to bring up something that's, you know, a very difficult subject. I was speaking with someone who recently lost their mother to cervical cancer. Explaining, it's OK to feel angry, it's normal for you to go through that and say there's nothing meaningful out there, you know, just feel like this is unfair. I explained, you can feel that way, but ultimately down the line, what you come up with is, OK, there's only one chance. There's really only one go 'round here, and there's special things that each of us are given. So, I'll say, let me take the things that I've been given, these abilities however humble, however off the beaten track, however different from what sells in a particular day and age, and magnify it to the best of my ability. That will be what I can

do in this place while I'm here. That's helped my mission focus, believe it or not, with something so tragic and horrible. First I went into the anger and despair, then into a deep depression after my son died. I went into that feeling of, you know, maybe I just want to die so I can be with him. Which many people feel when they lose somebody terribly close to them. Then, I came out of that, maybe I should just end it to be with that person stage, and said no. I'm not going to understand it all right now, I just have to take what I'm given. You know, do the best job I can while I'm here, then later on I'll understand it. It would be wrong for me not to take what I have, while I have this opportunity in this place, and make something out of it. That still lingers to this day, even though it was back in 1986. That focus and drive has lingered, to really be the fire behind what I do now.

PD: "What are your thoughts about the future for traditional country blues?"

RB: "That's an interesting question, I wouldn't really know how to speculate on that. I think, if I were to sort of close my eyes, I think it's going to continue to grow. Maybe get to a point eventually, where I hope, the Grammy's will encompass a traditional acoustic blues category, because they don't have it now. For the Grammy's still, acoustic blues doesn't really exist on its own, and it should. It shouldn't be absorbed into a category like contemporary blues, because it isn't contemporary blues. It's done in today's contemporary world, to that extent, but it's a style that should be acknowledged in a separate category as traditional acoustic country blues. Knowing it's the styles of Robert Johnson, Tommy Johnson, you know, things that were recorded in the '30's, it should have a distinct category. The Handy Awards acknowledge it and that's fantastic, but I'd like to see this thing grow until the Grammy's have an appropriate category too. They've encompassed lots of new categories, but this one is still a hold out. You know, it's almost like we still don't really exist in that sense. Traditional acoustic blues is so precious, so special, and actually so important in terms of the music we have in today's world, it's descended from it. We really shouldn't waste any more time and give traditional acoustic country blues its own category. It's the only way to fully and completely embrace it and celebrate it by giving it its own name. So, I'm waiting to see that happen, but I think it's going to happen. You know, Bonnie Raitt said to me, "Why don't you suggest to them that they do it?" I had asked her, I said, "Could you suggest to NARIS, or to the Grammy board to come up with a category that's just for country blues?" She said, "You should do it, you should say that." I thought who am I, that I won't have any impact, this was about maybe five or six years ago. I told Bonnie, "They won't listen to me, they'll listen to you." Yet, she was confident they would listen to me, however, I haven't done it yet. It was nice she thought I could have some impact, so I probably should, you know, if someone hasn't done it soon, I probably will.

PD: "Any new artists out there, you believe could carry the torch for the future of acoustic country blues?"

RB: "I have some students that I have complete faith in,

at this time totally unknown, without record deals. Lisa Rich, she's a student right now, and she plays at open mics. This woman has more fire and more drive, with a real desire to do the same material I do, both country blues and original material as well, which is very nice. During a lesson, she stomped her foot so hard, playing with such a hard driving style, I actually had to tell her to go easy on the floor boards. This is a woman with real fire and real talent, I said, "You know what, your my protege, I'm gonna take a special interest in passing this on to you!" There's so many who I've come across wanting to learn this stuff. There's definitely a new generation on fire for this music, and they're asking me, as if I'm somebody who's in a position of authority, which is a great honor to me. Asking, "Can you pass on some of what you've touched to me?" You know, they say this to me with such respect, I think, wow, I never thought I'd live long enough to have somebody come up to me as if I'm an authority, with such respect in their eyes." You know, this is just really amazing. So yes, there's a whole new wave of these young players out there, who are going to be playing Robert Johnson and traditional country blues in an awesome way, for a very long time."

PD: "Rory, thank you so much for your time today, especially playing your guitar and sharing so much with me."

RB: "Your very welcome, I thank you for the work you do as well."

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IN CONCERT

TRAIN

Fox Theater

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On a colder than usual southern Connecticut evening, the first signs of Spring arrived in the form of the heat generated from Train's stop at the Fox Theater. Playing a solid and relentless 2-hour show, Train maintained its reputation for spirited and interactive live performances. The 20-song set, including 3 encores was filled with a good mix from all 3 CDs and numerous covers of rock and R&B classics. For someone not well versed in Train's capabilities, I left the show in amazement of the vocal range and endurance of lead singer, Pat Monahan and the searing and meticulous lead guitar of Jimmy Stafford. Along with the rest of the group members - bassist Charlie Colin, drummer Scott Underwood, rhythm guitarist Rob Hotchkiss and a their touring keyboard player - the band's play was flawless.

Appearing on stage a prompt 10 minutes after 8pm, lead singer Monahan's charisma was quickly front and center for the almost full to capacity theater, consisting of probably sixty to seventy percent 20- to 40-something female fanatics. His stage presence throughout was a bit J. Geil's Peter Wolf and a bit Bono. Most notably in a Bono-like move, early in the show, he brought a ravenous redhead female follower on stage in the middle of the 3rd song and coerced her affection, by both speaking and singing to her. Throughout the show, Monahan opened tunes with soaring solo vocals and preacher-like gospel raps, reminiscent of Wolf in his heyday, yet stamping everything with his own unique style.

The night certainly reached its peak about half way through when the band went into a well-polished medley of covers that just blew me away. After telling a little story about how he first came to hear the songs of the group he was about to cover, Monahan blew out a wailing, Robert Plant-like scream, and to my surprise (though certainly not such a surprise to seasoned Train fans), he roared out a note perfect intro to Zeppelin's "Whole Lotta Love." The band quickly toned it down into a mesmerizing version of "Ramble On." Sure, it took 3 guitars to capture Jimmy Page's sound, but the beauty of it was that they captured it just right. The medley included interludes back into "Whole Lotta Love" and Free's "Feel Like Makin' Love," but finished off with the calming end to "Ramble On."

The group played highly energetic versions of their own "Meet Virginia," "Calling on Angels," and "All-American Girl," to name a few. And of course, they got the couples in the audience slow dancing for the finale of the main set, their ultimate hit, "Drops of Jupiter." Never-the-less, as good as they played their own music, they didn't try use the show to sell albums as much as the band. Playing other classics like the Stone's "Happy," Otis Redding's "Hard to Handle," and finishing the encore set with a song

they had just learned to play, none other than, AC/DC's "You Shook Me All Night Long," Train sold the audience on their talent and showmanship. This, I think, is more important to ensure a long and respectable career. With that in mind, I trust that Train will certainly keep steaming onward.

-David Geller



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Thurs. 8th - SUGARFREE

Fri. 9th - ZOOM

Sat. 10th - **HARD KNOXX**

Thurs. 15th - TBA

Fri. 16th - **WICKED PEACH**

Sat. 17th - **SUGAR DADDY**

Thurs. 22nd - T-RAY

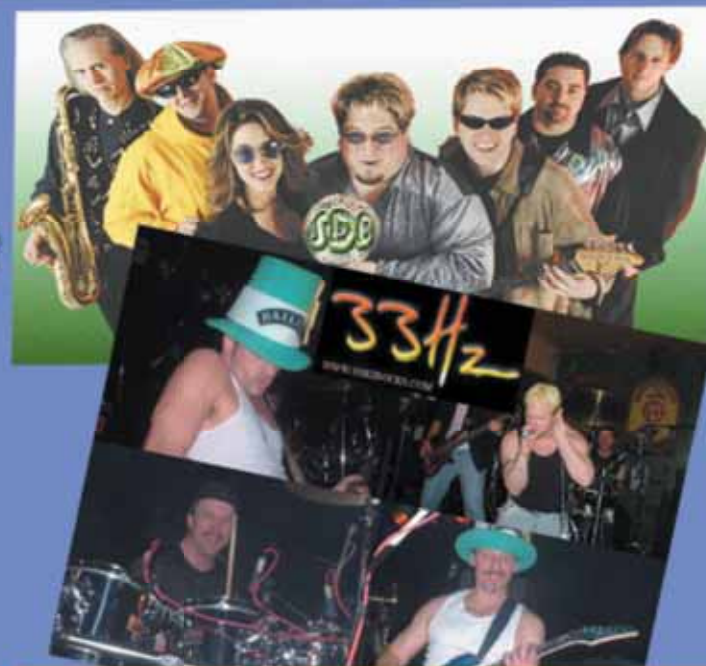
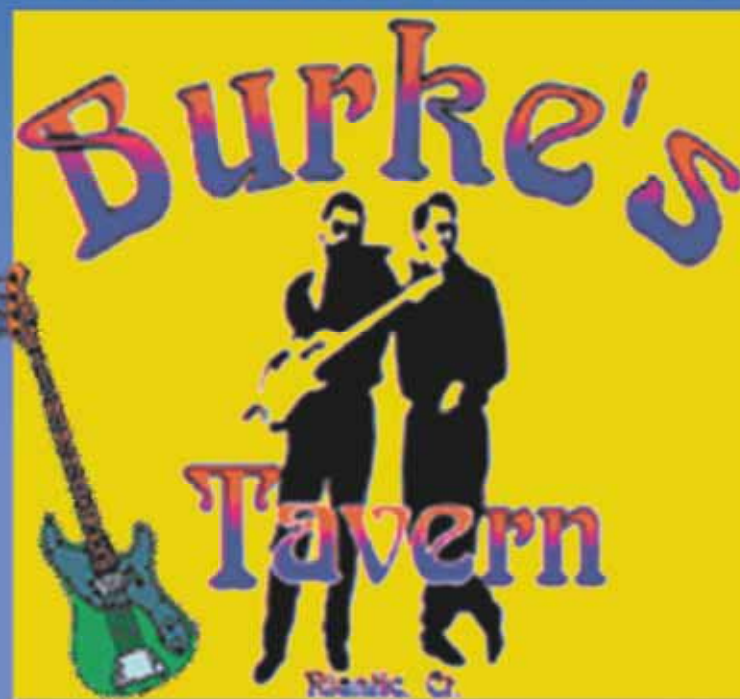
Fri. 23rd - SANTUARY

Sat. 24th - **FAT BETTY**

Thurs. 29th - SUGARFREE

Fri. 30th - MELEANA

Sat. May 1st - AURA



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&
SUGAR DADDY!**

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