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Sound *21*av

Volume 14
Issue 9
June 2004

**CLUB LISTINGS
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BAND LISTINGS
REVIEWS
& MORE**

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MAILBAG

Dear Readers,

The warm weather is here! People are coming out of hibernation and enjoying the area. This summer season seems to be gearing up to be a good one. Lots of great shows, festivals and entertainment. So get out there and experience all you can.

About the only thing that might hamper people from traveling far this summer is the price of gas. There is a movement that has started that is trying to send a message to the "Oil/Bush" people. This movement is to NOT buy gas on Wednesdays! It has been calculated that if everyone in the United States did not purchase a drop of gasoline for one day, the oil companies would choke on their stockpiles. At the same time it would hit the entire industry with a net loss of over 4.6 billion dollars which affects the bottom line of the oil companies.

Therefore WEDNESDAYS have been formally declared "Stick It To Them" Day and the people of this nation should not buy a single drop of gasoline on the designated day! This can only be done by getting the word out. E-Mail everyone you know! Pass the word! This is our Boston Tea Party!

Remember one thing, not only is the price of gasoline going up, but at the same time airlines are forced to raise their prices. Trucking companies are forced to raise their prices. Which effects prices on everything that is shipped. Things like food, clothing, building materials, medical supplies, etc, etc. Who pays in the end? We do! We can make a difference! Get the word out!

Maybe I should just start a rant column every month :)

Till Next Month

David L. Pottie - Editor/publisher

4 SOUND WAVES

KEEP IT A SAFE SUMMER

MADD.
Mothers Against Drunk Driving



**DESIGNATE
A DRIVER**
Summertime means
sun and fun. Before
you include alcohol in
your plans, please
designate a driver -- it
may save your summer
and your life

Sound Waves

June 2004

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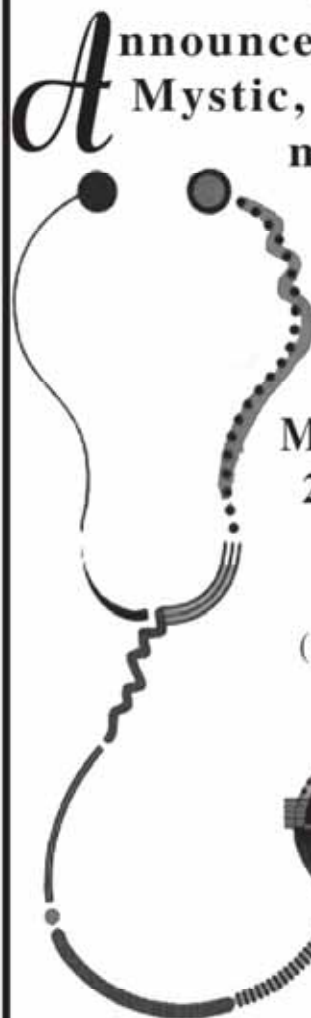
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²¹ B e	²² B e	²³ B e	²⁴ D J	²⁵ HARD RAIN	²⁶ TBA 9-1 DJ Bev 4-8	²⁷ DJ BEV 4-8 DJ RJ 9-1
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RAIN DATE IS JUNE 20th, 2004

MUSIC NEWS BITS

Phish, the enormously popular jam band that experimented with myriad musical genres and whose legions of dedicated fans made them a younger version of **The Grateful Dead**, announced that they are breaking up. The surprise announcement came as the band prepared to release a new album, *"Undermind,"* on June 15. They will still embark on a summer tour June 17 at Coney Island in New York City. Band leader **Trey Anastasio** made the announcement on www.phish.com. The quartet, which includes **Anastasio, Jon Fishman, Mike Gordon** and **Page McConnell**, was formed in 1983. The band drew thousands of fans to their concerts with marathon performances and long, experimental jams that melded every type of music, from bluegrass to electronica. **Phish** went on a two-year hiatus in 2000. In the interim, band members delved into different solo projects. Anastasio has released three solo albums, including his latest, 2004's *"Seis De Mayo,"* while Gordon released his solo debut, *"Inside In,"* last year. Phish will end their tour in Coventry, Vt., in a two-day festival Aug. 14-15 at Newport State Airport.

Fans of progressive Americana have reason to rejoice: **Bela Fleck & The Flecktones** are coming through this summer on the **Acoustic Planet Tour**, featuring friends **Keller Williams** and **Yonder Mountain String Band** on almost all dates. The tour kicks off August 5 at Interlochen, Mich.'s Kresge Auditorium. They'll play amphitheatres across the eastern half of the U.S. for just over a month, finishing up September 5 in Myrtle Beach, S.C., at the House of Blues. **Bela Fleck & The Flecktones** will precede the tour with dates of their own in June and July, including Colorado's Telluride Bluegrass Festival and the Playboy Jazz Festival in Hollywood, Calif. Telluride will also feature **Yonder Mountain String Band**, who have a busy early summer schedule of their own. **Keller Williams** is no exception, with a host of solo dates and festival appearances in addition to an opening stint for **Dave Matthews** in late June.

Veteran singer/songwriter **Rickie Lee Jones** will return to U.S. stages this summer as she continues to support her latest album, *The Evening Of My Best Day*. The two-week stretch begins June 6 at the Atlanta Botanical Garden and includes stops at New York City's Bowery Ballroom and the Stone Pony in Asbury Park, N.J. The last show on the schedule is June 20 in Albany, N.Y., although additional U.S. dates are reportedly forthcoming. The *Evening Of My Best Day*, Jones' 13th album, was released last October. The disc is her first collection of original material since 1997's *Ghostyhead*.

John Whitehead, a prominent R&B artist best known for the 1979 hit song "Ain't No Stoppin' Us Now," was shot dead. Whitehead, 55, was working on a vehicle when he were shot by two gunmen, police said. The assailants fled. **Gene McFadden** and Whitehead formed a group called the **Epsilons** in their youth and were discovered by **Otis Redding**, touring with the legendary performer in the 1960s.

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7 HAPPY HOUR Monday - Friday 3-6 Appitizers/Drink Specials	8	9	10	11	12	13
			DJ JEN	VALENTINO BAND	BAD EDDIE	BAND 4-8 KARAOKE w DJ BEV 8PM
14 DJ BARBARA	15 DJ BARBARA	16 DJ BARBARA	17 DJ JEN	18	19	20
				TBA LIVE MUSIC!		BAND 4-8 KARAOKE w DJ BEV 8PM
21 DJ BARBARA	22 DJ BARBARA	23 DJ BARBARA	24 DJ JEN	25	26	27
				LOOSE CHANGE		BAND 4-8 KARAOKE w DJ BEV 8PM
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CONCERT DATES

ALBERT CUMMINGS

12 - Festival, Berlin, CT

BLINK 182

5 - Meadows Theater, Hartford, CT

BRITNEY SPEARS

22 - Meadows Theater, Hartford, CT

CHRIS HILLMAN

6 - Strawberry Park, Preston, CT

COURTNEY LOVE

18 - Toad's Place, New Haven, CT

19 - Lupo's, Providence, RI

DIANA KRALL

20 - Oakdale Theater, Wallingford, CT

DICKEY BETTS

25 - Webster Theater, Hartford, CT

FLEETWOOD MAC

8 - Meadows Theater, Hartford, CT

JAMES COTTON

12 - Festival, Berlin, CT

JESSICA SIMPSON

22 - Civic Center, Providence, RI

LITTLE FEAT

25 - Toad's Place, New Haven, CT

MADONNA

27,28,30 - Centrum, Worcester, MA

MELISSA ETHERIDGE

22 - Civic Center, Providence, RI

PATTI SMITH

5 - Toad's Place, New Haven, CT

PUDDLE OF MUDD

14 - Webster Theater, Hartford, CT

RICKIE LEE JONES

14 - Lupo's, Providence, RI

17 - Toad's Place, New Haven, CT

TOMMY EMMANUEL

4 - High School, Waterford, CT

VAN HALEN

19,20 - Centrum, Worcester, MA

28 - Civic Center, Hartford, CT

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BAND DATES

BAD EDDIE

12 - Dano's, Groton, CT
20 - Andrea, Misquamicut, RI
25 - McNulty's, Old Saybrook, CT

CRUSH

12 - Lily Lake Inn, Wolcott, CT
18 - McGuire's, Newington, CT
19 - Sandy's Lighthouse, Westerly, RI

DAN STEVENS

5 - Perks & Corks, Westerly, RI 8pm
6 - WCCC-FM, 106.9 FM, Hartford, CT 6pm
8 - The Space, Building H, Hamden, CT
10 - Voodoo Grill, Mystic, CT 8pm
11 - G. W. Tavern, Washington Depot, CT
12 - Blues Fest, East Berlin, CT 11:30-9:00
15 - Red Lion, Stockbridge, MA
18 - Chowder Pot IV, Hartford, CT
19 - Indian Field, Colchester, CT 7-9
20 - Old Mystic Village, Mystic, CT 2-4
23 - Delaney's, North Conway, NH
24 - King Eider Pub, Damariscotta, ME
25 - Suds Pub, Main Street, Bethel, ME
26 - Gritty McDuffs, Portland, ME
27 - Three Dollar Dewey's, Portland, ME
28 - Guiseppi's, Meredith, NH

EIGHT TO THE BAR

11 - Maple Tree, Simsbury, CT
18 - Swing City, Cambridge, MA
19 - Fundraiser, Orange, CT 7-11
22 - Gatehouse, Southbury, CT 6:30-8:30
24 - Catfish Grill, Warwick, RI
30 - Wadsworth Mansion, Middletown, CT
6:30-8:30 PM

GOAT ROPERS

5 - Weir Day, Taunton, MA 12-4
13 - Sportsman Club, Webster, MA 12-6
12 SOUND WAVES

18 - V.F.W., Taunton, MA
19 - Community Fair, Somerset, MA 11-3
24 - Beach, Hampton Beach, NH 7-9

GOPHERBROKE

4 - GW Tavern, Washington, CT
10 - Bidwell Tavern, Coventry, CT 8-12
11 - Trio's, Occum, CT
12 - Oliver's Tavern, Essex, CT 7:30
16 - Town Green, Nashua, NH 7-8:30
18 - Penalty Box, Coventry, CT
19 - Billy Wilsons, Norwich, CT
24 - Top Side Cafe, Milford, CT
25 - Doody's, N. Branford, CT

GREAT APES 2004

11,26 - Mixers, S. Windsor, CT

KICK

5 - Murphy & Scarletti's, Farmington, CT
11 - Bourbon Street, Hartford, CT
12 - Johnny's, Middletown, RI
12 - J.R.'s Rockhouse, Cranston, RI
18 - 125 Riverside Drive, East Hartford, CT
25 - Rookies, Cromwell, CT

Ms. MARCI & THE LOVESICK HOUNDS

4 - Four Horsemen, Preston, CT 10am-7pm
5 - Fishee's, Willington, CT 3pm
6 - The Painter's Tavern, Cornwall, NY

MIKE SAVINO/THE SONS

1,8,15,22,29 - Ocean's 11, Old Saybrook, CT
3,10,17,24 - Oliver's Tavern, Essex, CT 8pm
4 - Sullivan's, Naugatuck, CT 10pm
11 - The Black Seal, Essex, CT 10pm
12 - JRoo's, North Haven, CT
18 - Naismith, Springfield, MA
19 - The Sundowner, New London, CT
25 - Striker's, Berlin, CT
26 - La Vita Gustoso, East Haddam, CT

9th WAVE

4 - Toad's Place, New Haven, CT
12 - Bank St Cafe, New London, CT

PLANET GROOVE

5 - Yellow Kittens, Block Island, RI
17 - Madfish Grille, Gloucester, MA
19 - Water Street Cafe, Fall River, MA
22 - Newport Blues Cafe, Newport, RI

33Hz

5 - Stash's Cafe, New London, CT
26 - Rick's Billiards, Putnam, CT

SUGAR DADDY BAND

3,17 - Ocean's 11, Old Saybrook, CT 8
5,6 - Harrah's, Atlantic City, NJ
11 - Stash's Cafe, New London, CT
12 Paddy's, Misquamicut Beach, RI
18 - Geraldine's, W. Springfield, MA

19 - Fire Co. Bash, Bozrah CT 6-10 p.m.
24 - Esker Point Beach, Noank, CT 6-8 p.m.
25,26 - Burke's Tavern, Niantic, CT

VALENTINO

11 - Dano's, Groton, CT

WICKED PEACH

5 - Rookie's, Cromwell, CT
11 - Paddy's, Misquamicut, RI
18 - Stash's, New London, CT
19 - Reggatta, Fall River, MA
26 - The Boat, Newport, RI



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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Also send along your **E-mail & Web Site Address** so they can be used as links at Our Web Site!

STRAIGHT UP



For Info Call:

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- Ricky Wezner
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- Kenny Love



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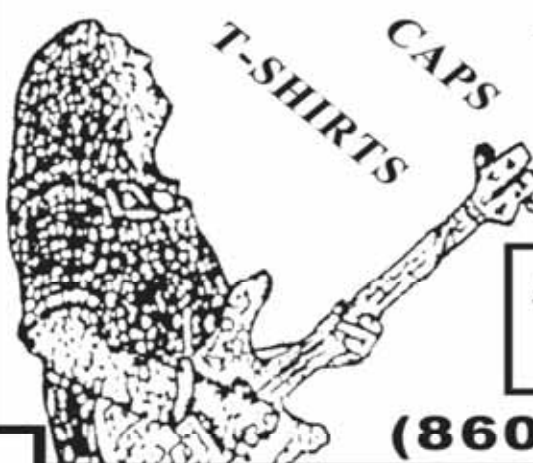
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PERSPECTIVES

"Power to the People"

by Kenny Love

Have you ever patronized a business establishment and felt that the customer servers' attitudes were that they were doing you a favor by their establishment being open? I'm betting you have, at least, once.

And, if so, how did that experience make you feel? It is likely that you had reserve about ever patronizing that particular business again.

Let's apply this experience to another business that also has a history of similar arrogance...the Music business and, particularly, major record labels. I'm not certain if their arrogance began with their inception, but I am aware that it contributed significantly to their downfall.

Beside the manner in which they have, historically and notoriously, treated prospective unsigned artists, as well as their incumbent artists, they equally disrespected what was surely their bread and butter...music buyers.

This was evident through their ongoing "gatekeeper" style of separating their artists from their fans to unrealistic degrees.

The Internet is arguably the saving grace for all artists because, for the first time, it has allowed unsigned and independent artists the opportunity to truly, pardon the pun, "connect" with their fans, and not simply from the performance stage. Equally, it has served as a beacon in the night for major label artists to drop their labels.

This ability to now connect has enabled artists to create and maintain familial networks of a greater number of devoted music fans and buyers. You see, most people resent censorship in any form and, particularly, when the censor's very survival is based on their input.

The demise of major record labels should be a pointed example to up-and-coming independent artists and labels of how even Goliath-type organizations cannot ignore the "pocket power (\$)" of the people.

During this rebirth of the music industry, artists and labels alike need to review both past and current case studies of why we are where we are today in this industry, for better, or worse. Concurrently, they also need to focus on any and all alternatives from past business mistakes.

As continues to be proven, customers, clients, fans and buyers are who, literally, make or break careers through sales, or a lack thereof. After all of the marketing and promotional bells and whistles have been rang and blown, ultimately, it's that simple.

To borrow AT&T's phrase, they want (and demand) to "reach out and touch" you. Ensure that they can through, not only creating vehicles for them to do so, such as newsletters, discussion forums and other communicable avenues, but also through active participation in them, to a degree.

For, if you and your career are not presented to your fans and buyers as "user friendly," your competitor's just might.

Editor's Note: In addition to serving the Music industry as

a journalist, Kenny Love is also president of MuBiz.com, a radio promotion, media publicity and administrative service for independent musicians and recording artists. Visit the site at <http://www.MuBiz.com>.



CONCERT CONNECTIONS

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TAKING LISTENERS TO ANOTHER PLACE: A PERFECT CIRCLE

By Rex Rutkoski

The music that was always the most important to Billy Howerdel is the kind that he couldn't necessarily classify.

"It was the kind of music where you could get lost in the song as a whole. I've always tried to see the big picture as far as music goes," says the guitarist and one of the creative forces of A Perfect Circle.

The Cure and Pink Floyd were part of that picture for him. "They kind of take you away to another place. I admire that and the biggest goal to me is someone else feels moved in the same kind of way by our music."

A Perfect Circle (APC) is an experimental artistic marriage, with Howerdel and Tool vocalist Maynard James Keenan at its core, the results of which was once hailed by their record company as "creatively 'un-categorizable' modern music."

That experiment continues with "Thirteenth Step," the follow-up to A Perfect Circle's (APC) 2000 debut CD, "Mer de Noms." ("Sea of Names" in French).

From the onset, Howerdel and Keenan, who got together during downtime in a Tool recording session, wanted APC to be a positive experience. "But even with that there has to be a Yang with Ying. Even this new record has some destructive songs, but sequenced with construction in mind; gravity being the strong message we want to convey.

"It's not just 'Let's have a party and have a good time' band. There's nothing wrong with that. But our music is trying to get inside your head and figure out what's going on."

He is grateful that enough people have supported APC's vision to allow it to continue. "I think it's great some people could consider it more challenging than the cookie cutter formula that might be more popular and mainstream. In pop,

you want something catchy and immediate that does not necessarily have longevity."

APC tries a different approach, he says. "I feel lucky people have given us enough attention to stick around for a while and hear what we have to say at our live shows. Selling records is nearly impossible now days, but there is some good support at live shows. We have taken a step up into half arenas."

Howerdel started as a guitar tech for Faith No More, did computer programming for Guns 'N' Roses, and went on the road as guitar tech for Tool, the Smashing Pumpkins, David Bowie, Nine Inch Nails and others.

He recalls NIN as one of his best work experiences. "It was very challenging, but I think Trent (Reznor) is a mentor to me in his work ethic. His theory is he never expects any more from anyone than he would do himself. He's an incredibly hard worker who makes the bar pretty high. I really like that. I can see the results in his live shows and albums."

He admires Keenan's willingness to try something different. "It's probably even different than he feels inside. He might be more normal than he wants people to believe. He has a different persona for every different time period of his life," Howerdel says. "I admire the fact he has a role model like Bowie who will do that kind of thing. He is always trying to change and evolve."

In APC, a part-time project between Tool's work, Keenan writes the lyrics and Howerdel is responsible for the music. "I feel it's my job to loosen people up emotionally (he laughs) and it is Maynard's to drive the message home. If we work as a team, I'm trying to open the door and he is greeting people."

He views "Thirteenth Step" as definite growth from "Mer de Noms." "I certainly don't see it stopping here. It's definitely a work in progress as far as the work goes," he adds.

He also looks at A Perfect Circle as a legitimate group rather than a two-person engine with sidemen. "When we started off we said it was Maynard and I doing this. Creatively, for the most part, it's the two of us. But we will always have other hands involved with it. We kind of make the final decision on things. It's a band."

Guitarist James Iha, bassist Jeordie Osbourne White and drummer Josh Freese complete that band. "The guys really fit in well," Howerdel says.

How does he and Keenan make APC work, especially with Tool competing for Keenan's attention? "I've been focusing on this band. It's been my baby for a while, and Maynard goes back to Tool and everyone else goes back to things. I will try to take the leap (on a solo project) this time. I would like APC to be fulltime, but I know it's not set up that way.

"I think we have a hard road ahead of us forever because of the Tool thing with Maynard. People cannot get their heads past the reality that Maynard is going to do more than one thing."

Howerdel says from the first time he saw Tool he was attracted to "this dark band that had something different to it." He couldn't quite determine what it was, and he still can't. "It's a great, dark, heavy band I can't exactly put my finger on what they do, but they do it really well. It's simple but complicated. They take you to another place."

Helping forge soundtracks for the lives of listeners is part of the motivation for him. Those soundtracks – "great records that were a theme to a certain year of your life and having that feeling (again) from listening to music" – were important to him while growing up. "Sometimes you get a more acquired taste. For me it just came from wanting to create that music," he adds.

The way that creativity expresses itself on stage is different than on the CD. "Don't expect what you see on the album cover. The driving force of this band is humor, probably inside humor that nobody gets. And we always tried to take great care to have a compelling light show and visual experience as well. It was less focus on us and more on the overall look of it."

The chemistry of the crowd is an integral part of the effectiveness of a concert, he suggests. "You can't say every night will be good because the crowd will always be different. For the most part, if the crowd is receptive (the experience will be a good one). It's like any other relationship or friendship. It depends on the chemistry."

When the chemistry is good at a concert, you can open up and be anything you want, Howerdel explains. "You will find yourself doing things you wouldn't normally do. The coolest part about it for me is you can become something more than you even thought you could be. It's more than the sum of the parts, the way I view it."

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SOUND WAVES 19

HEARING AID

DEGOLEG

"Town Without Kitty"

SpiceFighters Studio

I can recall on multiple occasions driving past the El 'N Gee Club in New London, and seeing Degoleg on the marquis. Not knowing what they sounded like, and not wanting to part with my precious money, I never ventured inside. Hearing them for the first time, and having their CD now, I really wish that I would have taken a chance and seen them live.

Degoleg is a band that truly doesn't heed to any specific label or genre, the styles on this record range from the raw and gritty, to the dreamy and ethereal. The most unique thing about them is their blending of post punk/indie beats and rhythms with blues chords and melodies. This gives their music an even balance of both energy and depth. This record is far more multi-layered than you would ever expect from a three-piece band. From the overlapping guitar parts on "Homes Of The Unfortunate", the softly sung vocals on "Impossible", and the contrasting bass and guitar parts on "Imaginary Time", Degoleg makes good use of harmonies in a world where music has become lamely one-dimensional. However, all musicianship aside, these songs are incredibly catchy in a way much like the Beatles, making this record at home in a collection including both the Foo Fighters, or Blind Melon.

This CD is a good choice for the listener that likes lyrics mostly about relationships, but doesn't mind just a little bit of social awareness in their music. Living in New London County, I can easily understand and connect with the lyrics in "Homes Of The Unfortunate" and "Nuevo Londoneros". They speak of neighborhoods stricken with poverty, and inhabited by people searching for a better life. But these songs also recognize the diversity that comes with having so many cultures in one town, and how inspiring that can be. The lyrical delivery is done in a clean and usually soft sort of crooning with a cool tone to it.

When I first heard the vocals I didn't really think they fit the music- the music being distorted and fast, the vocals being clean and slow. But Degoleg has really created their own sound, and that delivery is definitely a part of it. As much as I was expecting raspier sounding vo-

cals, the few times that there is a scream or yell, it seems somewhat misplaced and unnatural. They simply have a good lead singer, and that's an intrinsic part of who they are, and plays a big part in many of their harmonies.

Overall this was a great record full of diversity and originality. You really have to give credit to a band that is able to forge their own style, especially when they're a small local band. It's so hard to make it anywhere if you don't have a specific genre, or scene to attach yourself to. However, it is obviously possible for bands to be successful because of their originality, and in the end it's these bands that really matter. I highly recommend this CD to anyone who is sick of how homogenous both mainstream and underground music has become. This record has given me a little hope for the future of music, and for that it deserves a good rating.

1/2

- Wyatt Shibley

THE BEST OF LUCILLE BOGAN THE BEST OF REV- EREND J.M.GATES THE BEST OF MIS- SISSIPPI SHEIKS THE BEST OF MAMIE SMITH

Columbia / Legacy Records

Blues music and its influences can be heard in much of today's music. The roots of the blues are a lesson in music history, from its inception in the Mississippi Delta to the cross-country expansions into cities like Memphis, Dallas, and Chicago. The Columbia Legacy label has done an admiral job in compiling music collections from some of the early blues innovators, offering up hard-to-find recordings that have been remastered and are presented in well-packaged collections. Now, the first four compilations in Columbia/Legacy's latest project have been released. "The Best of Lucille Bogan", "The Best of Reverend J.M. Gates", "The Best of Mississippi Sheiks", and "The Best of Mamie Smith" are all part of the Roots N' Blues Series and each offer a collection of music from the careers of some of the very

first blues artists that paved the way for those who would follow.

Grammy winning producer Lawrence Cohn, maybe best known by blues fans for his work in producing Robert Johnson's "Complete Recordings" box set in 1990, returns as the reissuing producer for the project. Lucille Bogan's CD collection offers 20 tracks and nearly an hour of music from her 1933-35 recordings under the persona "Bessie Jackson". The tracks range from intimate, soulful numbers to promiscuous tales of hard living. Reverend J.M. Gates began to preach in his early 20's and went on to record over 200 tracks between 1926-1941. His "shouting preacher" style of music has been emulated in Sunday morning gospel sermons for decades now. "The Best of Mississippi Sheiks" offers 20 tracks and 65+ minutes of music, including some recognizable selections that would go on to be covered by other popular artists, namely the band's version of "Sitting On Top of the World", covered from artists ranging from Frank Sinatra to Cream to Howlin' Wolf to Bob Dylan. The Sheiks were one of the most successful string bands to come out of the Mississippi Delta in the 1930's, with blues legends Memphis Slim and Charlie Patton both former members. Mamie Smith was the first black female vocalist to appear on a commercial American record. The opening track, "Crazy Blues", was one of the staples of early blues music in 1920, surpassing the one million mark in sales. Smith's "Best of" collection boasts 25 tracks and 75 minutes of recordings from one of the earliest American music legends.

All four of the Columbia/Legacy's "Best Of" collections feature previously unissued recordings and are packed with insightful liner notes and artwork. Music fans looking to expand their knowledge of blues history should turn to Columbia/Legacy to add their music to your collection.

Lucille Bogan *** 1/2

Reverend J.M. Gates ****

Mississippi Sheiks *****

Mamie Smith ****

- Don Sikorski

ROLLING STONES

"The Singles: 1963-65"

ABKCO Records

When you look at the glorious stadium-sized spectacle that the World Greatest Rock and Roll Band has become, it almost impos-

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sible to remember them as they started some, gulp, 41 years ago, as essentially a blues cover band relying on singles, those glorious 45 RPM masterpieces, to make their way in the music world.

Yet, with this, the first of three planned box sets of those unbelievable first nine years of the Stones' unparalleled career, it all becomes crystal clear. This is the original five Stones, including the oft-overlooked founder, the late Brian Jones, bursting gaunt-like from the influence of their Chicago blues idols, revealing a powerful musical counterpoint to the Beatles' wholesome image of their time.

But, when it came to the Rolling Stones, image wasn't everything. In fact, it wasn't anything. The songs, gravitating from such imposing covers as, ironically, Lennon & McCartney's "I Wanna Be Your Man," their second single, to Barrett Strong's "Money," Buddy Holly's "Not Fade Away," Bobby Womack's classic "It's All Over Now," to the very first Jagger-Richards (nee' Richard) compositions, "The Last Time," "Play With Fire," and "Heart of Stone," were, and continue to be, instant classics.

While the format of this release, 12 discs, some as short as four minutes long, may put off some younger fans in this compact disc age, it's an authentic reflection of the type and length of releases that jump started the Stones' career, thereby sowing the seeds of the rabid audience and fan following that has brought them over four decades of well-deserved and unprecedented accolades.

***** - Mark T. Gould

PATTI SMITH

"Trampin'"

Columbia

Any discussion of Patti Smith's music always ends up at the beginning with her first release in 1975, "Horses." "trampin'," Patti Smith's first CD for Columbia Records, isn't going to supplant the memory of that initial stunning effort, even though the original guitarist, Lenny Kaye, and drummer Jay Dee Dougherty are still with the band. They are joined by bass player Tony Shanahan and guitarist Oliver Ray. The band rocks in classic garage band tradition, the singer is alternately sweet and snarling, but don't look for any spine tingling moments like the opening lines of "gloria" – sadly, the end result annoys rather than provokes.

I had this CD for over a week before breaking the seal, mainly because I wanted to like it but I knew the early stuff would be hard to beat. Finally I sat down to really listen. The first four tracks flow by. "jubilee" is a rous-

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ing anthem in support of civil liberty and freedom, even though it had me reaching for the dictionary (rarely a good sign when you're talking about rock and roll). "mother rose" is a sweet paean to motherhood, but struck me as overly sentimental. The CD picks up with the fifth track, "ghandi," in which the band churns along to a sometimes snarling, sometimes crooning vocal. The song is a call to arms, a call for a leader to emerge and head a new revolution. The momentum is lost with the next track though, and settles back into a mid-tempo groove, with far too many words. Words, words, words, it's a torrent of words that overwhelm you. "radio baghdad" in particular is a barrage of thoughts and images, snippets of everything you ever heard, read, and thought about Iraq and the war in Iraq. "radio baghdad" could have been a compelling antiwar statement and searing indictment of foreign policy but that message is buried. By the time the message is deciphered with the help of the lyric sheet exhaustion sets in. While I agree with the sentiments expressed, it felt like overkill, which is too bad considering I really like the melodies. I was eventually inspired by about the

sixth or seventh track of "trampin'," but it was to dust the living room.

*** - Elena Demeris

ROCKPILE

"Seconds of Pleasure"

"From Small Things:

The Best of

Dave Edmunds"

Sony Legacy

Underrated can be, well, an overrated virtue. Yet, Keith Richards notwithstanding, England's unsung treasure, Dave Edmunds, may well be the finest rhythm guitarist around. And, as these remastered re-releases show, he's certainly of the most underrated writers, producers and singers, as well. Both of these recordings are drenched in influences, songs that we swear we know but probably by others (can you say 'Bruce Springsteen?'), and the seeds of simply kick ass rock and roll, country and R&B.

Not to say, though, that Edmunds is only

SOUND WAVES 21

an imitator. Far from it. Edmunds, who recently turned the ripe rock age of 60, shows that in spades over the 32-year career retrospective of "Small Things," tracing from his early classic "I Hear You Knocking," to the bouncy "Crawling From the Wreckage," a terrific live cover of Elvis Costello's "Girls Talk," the Springsteen-penned title track, and a 2002 remake of "I Knew the Bride," Edmunds just flat out rocks the roof off the joint.

But, as great as his solo work has been, it's "Rockpile," the short-lived super group that also included the equally underrated Nick Lowe, that many fans and musicians remember best for its deep influence on so-called "roots rock" of recent vintage. Unbelievably, this record, originally released in 1980, was the band's sole album, despite the members showing up on Edmunds' solo work for several years before its release. "Seconds of Pleasure" is an outstanding compilation of original tracks, covers of Chuck Berry, Difford & Tilbrook and others, augmented on this re-release by the four Everly Brothers songs that were included as a bonus EP with the original record, and three newly released live tracks that show the power of this great band.

Underrated, yet great, these two releases highlight what an amazing career and influence Edmunds has been.

- Mark T. Gould

Both: ********* 1/2

ERIC AMBEL

"Knucklehead"

Lakeside Lounge Records

One of the truly powerhouse guitar players around, "Knucklehead" is Eric "Roscoe" Ambel's first solo release in almost a decade, and it's well worth the wait.

Combining songs recorded with a number of impressive friends, colleagues and former band members over almost 15 years, "Knucklehead" is combined with the re-release of Ambel's two other solo records, 1998's "Roscoe's Gang," and 1995's "Loud and Lonesome," on his own label. It's shocking, yet not surprising, in today's record company world, that this fabulous music has to come out on a small, independent label, since it's all but impossible to pigeon-hole, categorize and therefore market Ambel's wide, varied and breathtaking take on the best of rock and roll. While the three releases form the basis of Ambel's solo career, "Knucklehead" showcases the absolute best of one of the most underrated musicians to come out of the very beginnings of so-called "roots rock" some 20-plus years ago.

In the early 80s, Ambel was the driving force behind the Del-Lords, an explosive New York City-based band that managed to simultaneously strip away the excesses of the punk movement and provide a much needed super charge into what was fast becoming a rather bland rock and roll scene. Over four albums, Ambel's Del-Lords provided much of the basis for what is commonly known today as "roots rock," with a "powerful less is more" philosophy virtually unheard of at the time.

Out of that band, Ambel co-founded Roscoe's Gang, followed by the Yahoos, along with ex-Georgia Satellites leader Dan Baird. Along the way, he also cemented a reputation as an ace session producer for artists as varied as Nils Lofgren and Freddy Johnson, among a host of others. Tracks from all of his great bands, and some solo work, are featured on "Knucklehead," including interesting covers of Tom Waits "Union Square," Chip Robinson's "Psychic Friend," and Neil Young's "Revolution Blues."

Currently working as the lead guitarist in the Dukes, the powerhouse backup band for songwriter Steve Earle, whose "The Usual Time" is one of this album's many highlights, Ambel's "Knucklehead" is testimony that his myriad musical projects have never gotten in the way of what he does best, write great songs and perform and produce them in an extraordinary fashion. At one point, he can bowl you over with killer rock and roll, while, in the next, put a lump in your throat. If you don't believe that, play "Usual Time," followed by his extraordinary, tear jerker cover of "Always on My Mind," and then "Psychic Friend" which follow each other on this release. Your emotions will be over all the lot, which is the point of the best music out there.

"Roscoe" remains one of the standard bearers of the best rock and roll in the past two decades, and "Knucklehead" is as pure a soundtrack to his vision, and that music, as you'll find.

- Mark T. Gould

********* 1/2

WARREN HAYNES

"Live At Bonnaroo"

ATO Records

On Thursday April 15th I flew out to San Francisco for a family reunion celebrating my sister Susan's 50th birthday. Included among the dozens of us who were there was my brother-in-law and fellow Sound Waves contributor Dave Geller. There were various events planned culminating in the

party itself that Saturday night up in the wine country of Healdsburg. A Sunday brunch followed the next morning.

OK so anyway, it was Friday evening the 16th and I was free to do whatever I wanted to. So Dave and I checked out what was happening in the local music scene. It didn't take long to see that the biggest and best event going on that evening was a Gov't Mule concert at the Warfield Theater in downtown San Francisco. We were hoping for something good but we didn't think we'd get something this good. Anyway, we were all set to go, we had permission to go, but for whatever reason, probably jet lag, we didn't go. We still had a great weekend and I flew back to Connecticut on the 19th, the actual day of Susan's birthday.

OK so anyway, it's a few days later and I'm back in my office when I get an email from Jim Walsh who is the publicist for Warren Haynes. He sends me a press release announcing that Gov't Mule had just celebrated their 1000th concert on Friday April 16th at the Warfield Theater in San Francisco. The release went on to say that during the second set the Mule was joined by the Dead's Phil Lesh for the tune "Lay Of The Sunflower." After that the rest of the Dead including Bob Weir, Mickey Hart, Bill Kreutzmann, and Jeff Chimenti also took the stage. They played "Cryptical Envelopment," "The Other One," "Wang Dang Doodle," "Sugaree," "Viola Lee Blues," and "Turn On Your Lovelight." In other words, Dave and I really screwed the pooch!

To say that Warren Haynes is the hardest working musician in the industry is an understatement. The guy makes James Brown look like Lazy Lester. This is one of the reasons why this new live CD is so appealing. It's just Warren solo and acoustic. The Mule, the Dead, Phil & Friends, and the Allman Brothers are nowhere to be found. It's rare to get Warren in this kind of intimate setting. (Intimate for the 80,000 people who were there!)

"Live At Bonnaroo" documents Warren's entire 16 song set. He opens with the Radiohead tune "Lucky." He follows that with his touching Garcia tribute "Patchwork Quilt." He also pays homage to Garcia with covers of "To Lay Me Down" and "Stella Blue." Also one of the more surprising songs is a cover of U2's "One." He closes the set by inviting South African vocalist Vusi Mahlasela to the stage to help him sing his signature song "Soulshine."

I don't feel all that bad about missing Warren in San Francisco. I did see the

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Allman Brothers Band during their run of shows at the Beacon Theater last March and I'll be catching up with Warren at the Town Hall in NYC on June 9th. I'm really excited about that one because it's being billed as a CD release party before Warren takes off for Bonnaroo 2004. After that Warren will be playing lead guitar for the extended Dead tour where he will actually be opening up some of the shows with his own solo and acoustic set of music. Of course the Allman Brothers and Gov't Mule are waiting in the wings. The road goes on forever for the great Warren Haynes.

***** 1/2 - Bill Harriman

JOE D'URSO

"Audience of One"

SCR Records

One of the crown jewels of the always-burgeoning New Jersey music scene, the talented songwriter/singer Joe D'Urso's unplugged "Audience of One" is testimony to his amazing songwriting and singing gifts.

Following in the tradition of his locale's standard-bearer, Bruce Springsteen, D'Urso is equally comfortable rocking out

with his great band, Stone Caravan, or in this context, where it's simply his guitar, his singing, and his songs.

The beauty of this album of essentially love songs is that it's genesis comes from his singing to his infant son, and getting to know his family again, after coming off the road from an extensive European tour. It's about making up for lost time, as it were, and the stark, haunting beauty of these songs reflects D'Urso's feelings in that regard.

This is a warm, beautiful collective rumination on love and longing from a very, very strong songwriter.

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

AL GREEN

"I Can't Stop"

VAN MORRISON

"What's Wrong With This Picture?"

Blue Note Records

What an unbelievable coup for Blue Note, long the standard bearer for the best in jazz instrumental and popular vocalists, to have both of these monumental releases

from two giants of the industry.

Green's record, his first secular recording since the 1970s, reunites him with longtime producer/arranger Willie Mitchell. This collaboration still clicks, these many years later. Green's voice may have deepened a bit, but that in no way takes away from the grandeur of his singing and presentation of these songs. While he's worked in the gospel field with releases for some time, it's just so pleasing to have him back in the popular field.

Likewise, Morrison's album is a wonderful amalgam of what he refers to in one song as "jazz, blues & funk....folk with a beat and a little bit of soul." "Van the Man" seems really interested, and interesting, in this project, which includes some of his strongest writing and singing in years.

Two absolutely powerful albums, by longtime, experienced artists at the absolute top of their games, wonderfully presented by a record company clearly at the pinnacle of its, as well.

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



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MUSIC NOTES

By Mark T. Gould

A 'Darling' Of A Career Decision

It had to be a heart retching crossroads, leaving the apparent relative comfort of a major record company for the independence, yet relative solitude, of a self-produced, marketed and promoted project via the Internet. But, from the sound of Helen Darling's spectacular new release, "Who I Am Tonight," and her approach to it, the decision appears to have been a wise one.

"Decca wasn't such a big company, but yet it was," the 38-year-old Darling explained, in discussing her leave from the company that released her self-titled debut album, which featured country superstar Garth Brooks on background vocals, in 1995. "MCA bought the name 'Decca' and retired it. Then, they decided to reopen the label name in Nashville. They were hard workers, but they had no prior experience in promotion, most had no experience in the record world, at all. I think they believed in me, initially, but, after the less than glowing chart success, everyone began to drift away. When the first two singles bombed, everyone jumped ship. I place no blame at all; I know that they wanted it to work. Had there been a hit single, the lack of experience of the promotion team wouldn't have mattered in the least."

Even without the support requirement of a hit single, Darling said, the company did keep trying, or, at least, so it seemed.

"Before the third single, my naïve management was told that I was a priority," she recalled. "But, it quickly became obvious to me that I was not. After that third single didn't fly, I raised hell and asked them to either get behind me, or let me go. No regrets, though. Looking back, it was a super experience."

So, clearly armed with enormous talent, she decided to go her own way, figuratively and literally.

"Since I haven't the drive to do 300 gigs (shows) a year, most record labels, I believe, would be less than enthusiastic (about signing her)," she said. "I just had these songs that I had recorded, so I picked my 12 favorites that day, and boom!"

Boom, indeed. With her husband handling the photography and graphic design for the release, Darling concentrated on the songs and production, and has produced, with "Who I Am Tonight," a stunning album of quiet, introspective, intelligent music, beautifully written, sung and played. The album is available via Little Chatterbox Music in Austin, Texas or Extreme Writer's Group in Nashville, as are, ironically, her albums with Decca.

And, even with the almost-always perfect view of hindsight, she still thinks she made the right decision to go it on her own.

"It's been mostly stress-free, isn't that how it should be, a pleasure?" she said. "I've got nothing to lose and everything to gain. Even five albums sold are five albums sold, and perhaps more than five people who wouldn't have known my music otherwise. I am grateful for those who buy and appreciate it."

Her collaborators on the album wholeheartedly agree with her approach.

"Helen's an exceptional and unique talent as a singer and as a songwriter," co-writer Craig Bickhardt said. "She wanted and deserved the opportunity to demonstrate that fact. She could have signed with any label she chose, but it would have meant more mis-direction and image meddling by the corporate 'experts.'"

"Helen doesn't need the affirmation of a hot-shot producer and a major label to make her feel relevant anymore," Bickhardt added. "Once those 'needs' fall away, you're free to make good music."

Another co-writer and contributor, Jack Sundrud, agreed.

"Every time I hear her sing, I am floored," Sundrud said. "She the best, the consummate professional. I remember at our first writing session how knocked out I was by her confidence and her talent."

"The current trend of releasing CDs through the Internet fits her artistic style perfectly," he said. "She's unique, not easily classifiable, savvy and extremely talented. I'm a big fan."

Darling admits, though, that the independent process, or even working with a small label unlike MCA or Decca, isn't for every artist, although it has certainly seemed to work for her.

"(You've got to) do a project that follows your dreams," she said. "It depends on (your) goals. Big labels will spend a lot of money on you, but they expect big returns. Small labels spend less money, but still have to have some return that makes them want to stay with you."

"What are you willing to do?" she added. "You are simply a commodity. Can you sell yourself? How many years are you willing to spend on the road, busting your butt? It's not necessarily pretty, but it's reality, and it can sometimes mean big bucks."

"This album was my way of letting go of that pressure," she said. "I am thrilled to be where I am, and each day I have lived up to this point is a brick in the road that brought me here. No regrets."



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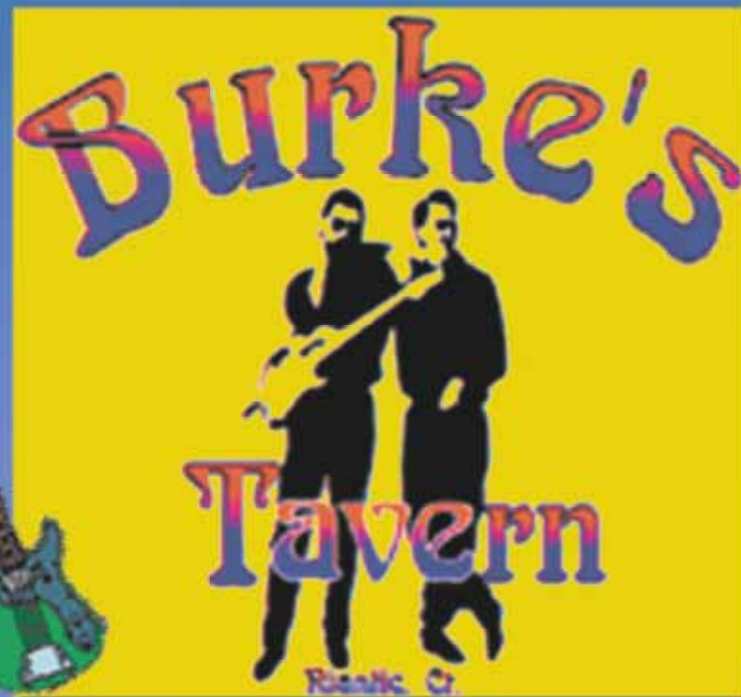
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