

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

# Sound Waves

Volume 15  
Issue 2  
November 2004

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

**An  
Interview  
With**

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## MAILBAG



*Dear Readers,*

I hope that when this magazine hits the streets we will have a new President! Election day is 2 days away as of this writing, so the outcome is unknown. It would be nice to see a sweeping change in the way our lives are govern.

In my enthusiasm of last month's "get out and vote" column, I forgot to cite an important milestone. Last month's issue was Vol. 15 No. 1! We are going on our 15th year of publication! If the finances and support is there, then look for a huge party this coming summer to celebrate. Everything is in the planning stages, and as they materialize I will keep you informed.

We have been able to last these 15 years because of your support. By going to the places that advertise within and telling them you saw their ad here, Sound Waves Magazine has been able to remain a free publication. Thank you and keep up the good work.

So enjoy this month's issue and get out and enjoy what the great area has to offer.

*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

**November 2004**  
**VOLUME 15, NUMBER 2**

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# RANT OF THE MONTH

## MARRIAGE

If my Grandmother were still alive today. She would comment - "What's this about gay marriages? I thought all marriages were gay?" Meaning that all marriages were joyful events. She would be sad to see the what is happening in our society today.

If a couple (man/woman, man/man, woman/woman) love one another and want to share the rest of their lives together, then who are we to dictate who can and cannot get married. The thing that bothers me the most is that former President Bush (hopefully at the time of this writing) wants to make it a law forbidding same sex marriages. When does discrimination have any place in our constitution?

Whether you are pro or con on the issue of gay marriage, perhaps George W. should seriously consider these additions to his proposed Constitutional amendment...

### IN DEFENSE OF BIBLICAL MARRIAGE

The Presidential Prayer Team is currently urging us to "Pray for the President as he seeks wisdom on how to legally codify the definition of marriage. " Pray that it will be according to Biblical principles. With any forces insisting on variant definitions of marriage, pray that God's Word and His standards will be honored by our government." So here, in support of the Prayer Team's admirable goals, is a proposed Constitutional Amendment codifying marriage entirely on biblical principles:

**A.** Marriage in the United States shall consist of a union between one man and one or more women (Genesis 29:17-28; II Samuel 3:2-5). (as if one isn't a handfull)

**B.** Marriage shall not impede a man's right to take concubines in addition to his wife or wives (II Samuel 5:13; I Kings 11:3; IIChronicles 11:21). (one wife, many concubines. This seems more reasonable than A)

**C.** A marriage shall be considered valid only if the wife is a virgin. If the wife is not a virgin, she shall be executed (Deuteronomy 22:13-21). (good luck here)

**D.** Marriage of a believer and a non-believer shall be forbidden (Genesis 24:3; Numbers 25:1-9; Ezra 9:12; Nehemiah 10:30). (believer of what? And who is to say who is the non-believer? Already trouble in paradise)

**E.** Since marriage is for life, neither this Constitution nor the constitution of any State, nor any state or federal law, shall be construed to permit divorce (Deuteronomy 22:19; Mark 10:9). (Lawyers will never allow this one)

**F.** If a married man dies without children, his brother shall marry the widow. If he refuses to marry his brother's widow or deliberately does not give her children, he shall pay a fine of one shoe and be otherwise punished in a manner to be determined by law (Genesis38:6-10; Deuteronomy25:5-10). (I'm sure some brothers would gladly give up a shoe to rid themselves of their sister-in-law)

If you have other Biblical injunctions to add to this list, please share them with the Presidential Prayer Team.

## Roy M. Main, MD

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**Sunday Nov. 14th Scotch Double 8-Ball**  
Double Elimination - Cash Prizes 12:30pm  
**Sunday Nov. 21st 9-Ball Tourney**  
Double Elimination - Cash Prizes 8pm



# MUSIC NOTES

By Mark T. Gould

## **“Hi, My Name’s Jim, and I’ve Made a Great, Great Album”**

This column could be just like any other CD review. I could tell you how incredible “One Man’s Walk” is. I could rave on about the stellar songwriting, singing and production. I could prophesize that the artist, Jim, has a bright future in music.

But, all that hype would miss the point, for “One Man’s Walk” is not just your basic great debut album, although it most certainly is that. It’s truly about one man’s rise, walk, if you will, out of the lowest point of his life, how he’s worked toward his self-described second chance, and his hope for the future.

And, that ain’t hype, because, well, “One Man’s Walk” isn’t about hype. It’s about reality. Stark, smack you right in the gut, rise up or be defeated, reality.

Jim, the 49-year-old Nashville singer-songwriter, hell, the incredible human being, whose fabulous songs populate the journey revealed on this revelatory record, doesn’t use his last name. Not because he wants to be hip, like Prince or some hip-hop star, but because he must, by the creed of Alcoholics Anonymous, use only his first name and no pictures, despite the absolute public nature of his glorious craft.

You see, the reality that hovers over this incredible work comes with the admission that Jim’s an alcoholic. Recovering, to be sure, but as the sum of the wondrous songs on this moving disc tell the story, his is a day-to-day, stark reality of that very fact.

Jim remains anonymous because that’s how his recovery program works, yet with one listen to “One Man’s Walk,” you will get to know him, in spades. “Walk” is his own amazing story, in song, of how those “Twelve Steps” helped him, and continue to provide him, with the will and the strength, to come to grips with and to break the chain of addiction.

“One Man’s Walk” is 12 songs for each of the 12 steps, but, somehow, it’s so much more than that. It’s an absolutely inspirational musical journey of one man, that is, one strong man’s, ability to cope with a disease on a daily basis. And, despite its purpose, it’s not the least bit preachy. It’s just great songs, played and sung by a great artist.

Jim W’s story leading to this album began just over 20 years ago when, after running a marathon, he awoke from a drinking binge, the vestiges of sickness, both mental and physical, surrounding him.

“For years, I had been able to deny that I was an alcoholic; in that moment, my life would change forever,” he wrote on his web site, [jimwsongs.com](http://jimwsongs.com), where he offers the

CD for sale. “I saw myself for the first time as I really was, a drunk, and then I cried.

“What I did next was the one thing I had never thought of doing before,” he wrote. “I asked the God that I didn’t know, the God who allowed war and suffering, the God who let my loved ones and friends die awful deaths, yes, that God, for help. The foxhole prayer rolled off my lips, and the desire to drink was gone.

“The band did not play, there was no burning bush, I didn’t see an angel,” he wrote. “All there was was silence. A quiet calm inside my head that I had never experienced. It was the first of many daily reprieves, and it was an act of grace.”

It took some time (“I pissed around before I committed to working on the Steps” is the way he describes it), but eventually Jim made the commitment to the 12 Steps, and, as a musician and songwriter, he has committed that process to song, composing each of the remarkable songs on this record.

“I think I’ve got some attention deficit disorder,” he said in a recent interview about the album, “so a three-minute pop song with a great melody and lots of repetitive hooks has always worked for me.

“I have rightly been accused of assault and battery whenever I play guitar or piano,” he added. “I know my way around each of them just enough to compose. No one other than the very deaf and/or dead would call me more than adequate on either. That’s the truth.”

Yet, he said, it was important, perhaps imperative, for him to share his journey through these songs.

“It’s pretty much the same problem for everyone (with the disease), (but) the solution is the Steps,” he wrote on his web site. “I’ve put my experience, strength, and hope in song form. I hope there is something in the music that touches you in some small way. This is the story of my trip back from insanity.”

Initially, he wrote one of the songs, “My Old Disguise,” about his decision to make a change in his life and the therapy that has resulted from that decision. After that, he said in an interview published on the web site, “the songs just started to find me. I knew what I wanted to say, it was just a matter of finding the words and the music to say it.”

The songs do, indeed, say it. Jim does all of the singing and plays all of the instruments on the CD, a one-man tour de force showcase of his amazing, and continuing, journey. Yet, he does offer significant credit to one local Nashville musician whose assistance and inspiration on the project was, he said, enormous.

“Jack Sundrud (a highly successful Nashville-based songwriter, producer and web designer) designed the web site and was a sounding board for the project,” Jim said. “I can say with absolute certainty that this CD would not have been completed without his support and encouragement. I am most fortunate to call him a friend.”

Five stars is, in my mind, has always been the mark of a reviewer declaring a classic album. In Jim’s case, though, a hundred stars may be too few to describe this amazing work.





# CONCERT DATES

## ALBERT CUMMINGS

12 - Chan's, Woonsocket, RI

## BOB DYLAN

17 - U.R.I., N. Kingston, RI

## COCO MONTOYA

8 - Chan's, Woonsocket, RI

9 - Hungry Tiger, Manchester, CT

## DEREK TRUCKS BAND

19 - Mohegan Sun, Uncasville, CT

## DUKE ROBILLARD

13 - Catfish Grill, Warwick, RI

## FLESH HAMMER

14 - Webster Theater, Hartford, CT

## INDIGO GIRLS

6 - Lupo's, Providence, RI

## JETHRO TULL

20 - Performing Arts, Providence, RI

## KENNY WAYNE SHEPHERD

23 - Webster Theater, Hartford, CT

## LITTLE FEAT

14 - Mohegan Sun, Uncasville, CT

## NRBQ

26 - Toad's Place, New Haven, CT

## O.A.R.

22 - Lupo's, Providence, RI

## POPPA CHUBBY

20 - Chan's, Woonsocket, RI

26 - Black-Eyed Sallys, Hartford, CT

## REEL BIG FISH

19 - Webster Theater, Hartford, CT

## R.E.M.

5 - Mohegan Sun, Uncasville, CT

## SUE FOLEY

12 - Hungry Tiger, Manchester, CT

## TONY BENNETT

12 - Palace Theater, Waterbury, CT

## TRANS-SIBERIAN ORCHESTRA

26 - Civic Center, Hartford, CT

27 - PAC, Providence, RI

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6th

ROCKIN SOUL REVUE

13th - TBA

20th

TODD WOLFE

27th

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Saturday 20th

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Wednesday 24th

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Saturday 27th

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19th - **LOOSE CHANGE**

26th

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19th - **FRANK N' BEANS**

26th - **TBA**

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## MUSIC NEWS BITS

**Aerosmith's** recent A&E concert special *"You Gotta Move"* will be released Nov. 23 on DVD via Columbia. In addition to featuring five songs that did not appear on the original broadcast, the 162-minute package is bundled with a bonus audio CD with six tracks from the program, including "Livin' on the Edge," "Last Child" and "Same Old Song and Dance." The 16-song "You Gotta Move" includes several cuts from Aerosmith's latest studio album, the blues-leaning *"Honkin' on Bobo."* Also featured are oldies such as "Draw the Line," "Cryin'," "The Other Side" and "Sweet Emotion" and the group's lone No. 1 Billboard Hot 100 hit, "I Don't Want To Miss a Thing." The bonus disc rounds up live renditions of "Toys in the Attic," "Love in an Elevator," "Rats in the Cellar," "Road Runner," "The Other Side" and "Back in the Saddle." "You Gotta Move" will be screened on the day of release at select **Regal Cinemas** in the United States. For state-by-state theater information, visit Regal's official Web site. As previously reported, Aerosmith frontman **Steven Tyler** can be heard on the new track "Rockin' on Top of the World" on "The Polar Express" soundtrack, due Nov. 2 via Reprise.

**The Dave Matthews Band** said it wants to make amends after one of its tour bus drivers was accused of dumping human waste on sightseers on the Chicago River, but it stopped short of accepting responsibility for the incident. The Illinois Attorney General's office sued the band and the driver after the Aug. 8 incident, alleging that the driver emptied the vehicle's septic tank while crossing a bridge over the river, dousing more than 100 tour boat passengers with raw sewage. The band said it had contacted the boat owner and tour operator to try to identify the affected passengers. The band also said it has suspended the driver and is donating \$50,000 each to the Chicago Park District and a non-profit group that protects the Chicago River. "We hope by reaching out and helping now this will help demonstrate our commitment to step up if we are found to be the responsible party," the band said in a statement posted on its Web site. The lawsuit accused the band and driver of violating state water pollution and public nuisance laws. **Melissa Merz**, a spokeswoman for the attorney general's office, said the band's latest action would not affect ongoing settlement talks. "We certainly, along with all Illinoisans, appreciate the gesture of goodwill, but legal negotiations are based on evidence and legal procedures and we have not yet reached a resolution in this case," Merz said.

Despite undergoing surgery recently, all of **Bo Diddley's** dates will go on as scheduled. Published reports had suggested the tour was up in the air after Diddley checked into a hospital and had a toe amputated due to complications resulting from hyperglycemia. However, a representative for the bluesman confirmed that none of his upcoming shows are canceled. Diddley currently has dates scheduled through the end of the year, with one show already booked for next March.











# BAND DATES

## **BAD EDDIE**

6 - Dano's, Groton, CT  
13 - The Oaks, E. Greenwich, RI

## **BOOTIE & THE COOL & EASY BAND**

20 - Bishop's Cove Club, Mystic, CT 8-11

## **The Corby's**

6 - The Glock Grill, Higganum, CT  
28 - Oliver's Taverne, Essex, CT 4-7

## **DAN STEVENS**

3 - Delaney's, N. Conway, NH  
4 - Husson College, Bangor, ME  
5 - Suds Pub, Bethel, ME  
6 - Perks & Corks, Westerly, RI 8pm  
9 - Red Lion Inn, Stockbridge, MA 8pm  
10 - Wooster St. Café, New Haven, CT 8pm  
12 - Voodoo Grill, Mystic, CT  
13,27 - Maritime Grille, Guilford, CT 7pm  
14 - Hungry Tiger, Manchester, CT 7pm  
18 - Jewish Center, Woodbridge, CT 6:30pm  
19 - Sage On The Waterfall, Chester, CT 8:30  
20 - G. W. Tavern, Washington Depot, CT  
26 - Doody's, N. Branford, CT

## **THE DEGENERATES**

12 - Murphy Scarlett's, Farmington, CT  
19 - Geraldines, W. Springfield, MA  
20 - The Brickyard, Hartford, CT  
24 - All Stars, Manchester, CT

## **FLESH HAMMER**

13 - Bank Street Cafe, New London, CT  
14 - Webster Theater, Hartford, CT

## **THE KEVIN CRANDALL BAND**

6 - C.C.O'Brian's Pub, Pawcatuck, CT

## **12 SOUND WAVES**

13,20,27 - Drawbridge Inne, Mystic, CT

## **KICK**

5,24 - Rookies, Cromwell, CT  
6 - The Big Easy, Boston, MA  
12 - Jar's Rock House, Cranston, RI  
20 - Rentschler Stadium, E. Hartford, CT  
20 - Asbury Park Club, Naugatuck, CT  
27 - Bourbon Street North, Hartford, CT

## **MHZ**

6 - Harborside, Stratford, CT  
13 - Burke's Tavern, Niantic, CT

## **MIKE SAVINO / THE SONS**

4,11,18 - Oliver's Taverne, Essex, CT 8pm  
5,20 - JRoo's, North Haven, CT  
6 - The Black Seal, Essex, CT  
12 - Tailgator's, Derby, CT  
13 - The Wharf, Madison, CT  
19 - LaVita Gustoso, E. Haddam, CT  
26 - Playwright, New Haven, CT  
27 - Ivoryton Pub, Ivoryton, CT

## **Ms. MARCI & THE LOVESICK HOUNDS**

6 - Victory Lane, Dayville, CT 8pm

## **PANACEA**

7,21 - American Legion, Norwich, CT  
13 - VFW, Mystic, CT  
14 - Corner Pocket Cafe, Orange, CT  
18,26 - The Webster, Hartford, CT  
24 - Plan B, Montville, CT

## **33Hz**

14,18 - Stash's Cafe, New London, CT

## **WORLD'S SMALLEST QUARTET**

5,24 - Billy Wilson's, Norwich, CT  
6 - Sneakers, Ashford, CT  
12 - Missing Bones, Ellington, CT  
19 - Meeting House Pub, Tolland, CT  
26 - Main St Tavern, Old Saybrook, CT

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

**(860) 572 - 5738**

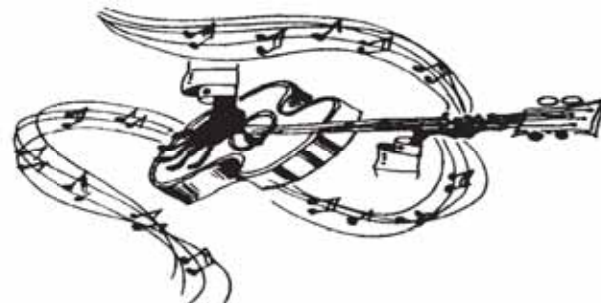
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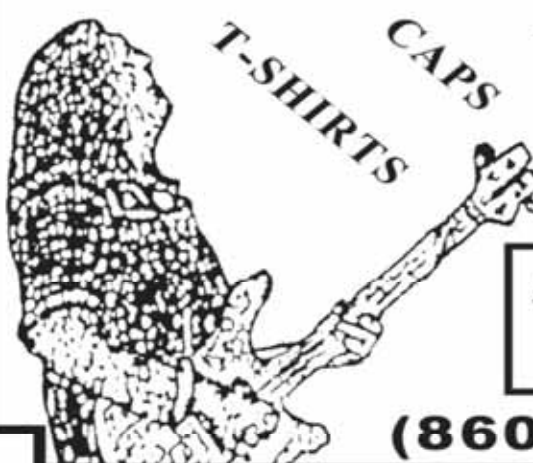
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# PERSPECTIVES

## "Canned Music Goods: Tasteful, or Not?"

by Kenny Love

In my daily walk of this musical life, I approach quite a few recording artists in an effort to obtain them as clients and assist them with radio promotion and print publicity.

And, invariably, and ever so often, certain artists request to know if the letter that I sent them is the same "canned letter" that I send to all prospective clients.

On one hand, I wonder why that is of any concern to them or why this is any of their business at all but, on the other hand, I already suspect the answer.

I believe they want to feel special and honored that a unique letter just for them. Well, I, personally do not do that. Pointedly, to do so, is impractical in the interest of time management.

When I receive such queries, I restrain myself (sometimes) from asking them if, with each press kit that they send out, if they:

1. Include a different CD, with a different song arrangement or a different label or color on it?
2. Do they alter each press release that they send to the media, or use the same "canned" release and either print straight from their computer, or if they make tons of copies at OfficeMax?
3. And, what about that photo? Do they send out a different photo to 300 different media contacts or is all the media blessed with the same shot?
4. Above all, what about the cover letter in their mailouts? Did they create a different one for each radio or press contact, or was that mail-merge feature in their word processing program far too enticing to ignore?

Hmm....

In short, a "canned" cover letter, bio, press release, CD or other promotional material is tasteful if it appropriately serves and applies to you and your situation successfully, whether you are an artist, or a media resource.

Kenny Love manages <http://www.MuBiz.com>, a radio promotion and media publicity firm.

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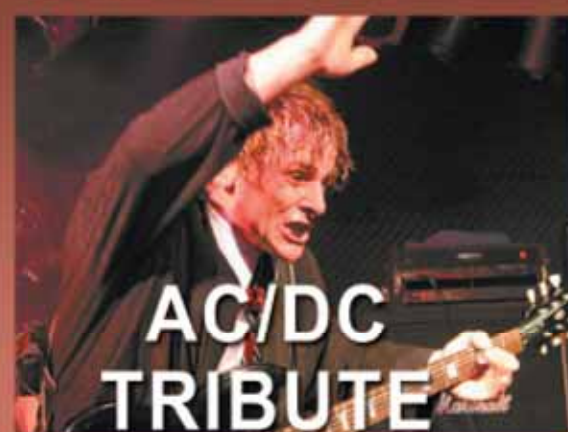
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# Derek Trucks



By Bill Harriman

Derek Trucks is a busy guy these days. He and his wife, blues woman Susan Tedeschi, have just celebrated the birth of their first daughter named Sophia. They also have a 2 ½ year old son named Charles. Derek is the slide guitarist for the Allman Brothers Band along with fronting his group, the aptly named Derek Trucks Band. He's played with other bands as well, like Phil Lesh & Friends and Frogwings, but the ABB and the DTB are his main gigs.

The Allman Brothers Band were formed about a decade before Derek was born. Back in the early days they were fronted by the guitar tandem of Duane Allman and Dickey Betts. Today it is Derek along with Warren Haynes leading the guitar attack. Derek, who is the nephew of ABB drummer Butch Trucks, first played with the ABB back on 7/11/90 at the age of eleven when he sat in for the song "One Way Out." He was tagged as a prodigy at an early age and not just because of his musical talents. Derek was also a three time winner of the National Spelling Bee. Even today he is still a competitive Scrabble aficionado.

The Derek Trucks Band is a blend of so many different styles of music that perhaps the best phrase to describe their music is world soul. Compared to the Allman Brothers Band, the DTB is mellower but more varied and certainly open to more musical possibilities. The band's lineup includes Todd Smallie on bass, Yonrico Scott on drums, Count M'Butu on percussion, Kofi Burbridge on keyboards and flute, Mike Mattison on vocals, and of course, Derek. The group has two recent studio releases called "Joyful Noise" and "Soul Serenade." They also have a new live recording just out called "Live At Georgia Theatre."

I spoke to Derek by phone on September 16<sup>th</sup>. He was in Milwaukee at a Brewers versus Giants baseball game. Derek was sitting out in right field hoping to see Barry Bonds hit his 700<sup>th</sup> career home run. I was watching the game on ESPN. We timed the interview so that neither one of us would miss any of Barry's at bats.

**BH** – Derek, you hit the road with the Derek Trucks Band immediately after the Allman Brothers tour ended. Is that because of a need to explore different musical outlets that you may not be getting with the Allmans?

**DT** – "It's definitely partly that. There's definitely some

thing to being in a situation where you're free to roam musically and try anything. That's part of it and also part of it is out of necessity if I want to keep the band together, which is something that I can't imagine not doing. To keep a group together you got to keep people working. It means you have to tour a good portion of the year so a lot of it is that as well. With our group we're not at a level where we can afford to only work when we choose. It's like sink or swim."

**BH** – How do you balance your two careers, your wife's career, and the demands of two small children?

**DT** – "Up to this point it's worked out great. I think now that my son is 2 ½ and now that he's really aware of when I leave town, it becomes a lot more difficult to juggle two groups. I can see in the next six months to a year having to scale back either the Allman Brothers or my group in terms of the amount of dates. I'm definitely not going to work as many dates next year as I did this year so in the next few months I'll come up with a plan to scale back one way or the other because the one thing that is not an option is being an absentee father. That's not on the list of things that I plan on doing. You have to set priorities and up to this point it was really easy because with one baby, Susan could fly out by herself with him and it was a lot easier to travel with just one child than two. So it's a different picture now and also with her career, that usually works out well because we tour at the same time. My mom will travel with Susan and help watch the babies and then we would actually be home all together. So that still works out. But I definitely think it's going to have to be pulled back a little bit as far as the amount of dates touring."

**BH** – When you talked about the record "Soul Serenade," you said that it was your goal to make a record with the same vibe from start to finish. How do you go about getting everyone on the same page musically to accomplish something like that?

**DT** – "With anything it really happens in waves. There are times when the band is thinking alike, you know, you're living together, you're really close and you're listening to the same tunes. You just kind of have to catch everyone on the right cycle and luckily with that record we went in during the middle of a tour so everyone had been playing together and the band was sounding right. And you decide what tunes you want to record before you head in and have everyone thinking about it. So that helped out a lot. And then there's just spending time together. It makes a big difference. I see a lot of bands that are so dysfunctional as a family that everyone kind of goes their separate ways, meets on stage and that's that. We really try to avoid that type of interaction. We want everyone of the same page personally as well as musically. That makes a big difference."

**BH** – "Joyful Noise" is a very mature record for a young artist like yourself. With songs sung in three different languages were you purposely looking for more of a world music sound?

**DT** – "I think it's that but also we wanted to make sure that when we signed with Columbia Records... let's put it



this way... any time you sign with a major label there's always that trap you can fall into of, you know, the label wanting to turn you into the next guitar thing, the next Stevie Ray Vaughan or whatever it is. And I think we consciously decided to just ruin that notion right from the beginning. Because our vocalist left right before we cut that record, they wanted me to call on a few favors from friends and have guest vocalists. So we decided a guy from Pakistan and a guy from Panama would be the best way to do that. That's the music that really moves us, whether it's Solomon Burke or Nusrat Fateh Ali Kahn or any of that. That's the stuff that really inspires us musically so we wanted to represent what the band does live."

**BH** - You mention Solomon Burke. I was at the Jammy Awards this year and I saw the two of you playing together. Is he one of your influences?

**DT** - "Yeah, he's really one of the last from that era of Otis Redding and the great soul singers. He's the one remaining guy that still has his voice together and is still doing it."

**BH** - There's a song on "Joyful Noise" called "Frisell" that sounds like it could have been on the "Soul Serenade" record. It has that same vibe.

**DT** - "Yeah that's the first tune we recorded for 'Joyful Noise.' We set up the studio in Bearsville up in Woodstock where there have been so many great records done there. The whole place just has a vibe. So the first day we got in, after we got everything set up, the producer Craig Street, he laid it out. He had it looking really nice. He had a lot of candles going, the light was right. Everyone just sat down and started playing and that's the tune that came out. And it kind of reminded us of the great guitar player named Bill Frisell who does a lot of stuff in that vein, so that's where the title came from. Yeah, that could have easily been on 'Soul Serenade.'"

**BH** - I really enjoyed "Live At Georgia Theatre." I noticed it was only available through your website though. Is this a trend? Will you continue to make your live shows available through your website?

**DT** - "I think so. We'll probably do a live record or two a year. I mean I would like to get this one nationally released though because this is a really good one and we've got some great stuff on it. It caught the band at a great moment. We're dealing with Columbia on that right now so we'll see. But yeah, we multi-track every night. We carry the machines with us. So we have every show on tape and me and Marty, the soundman, went into the studio and mixed that record down and we're pretty happy with the way it came out."

**BH** - A couple of years ago when Dickey Betts was kicked out of the Allman Brother there was a lot of bad blood between him and Gregg and some of the other band members. However, when I saw you and Dickey playing together at the Jammy's you guys looked really tight.

**DT** - "Yeah well me and him have never had a problem. You know when all that stuff went down our relationship was fine. Not long after he put his band back together and the Allman Brothers got rid of him, he would actually play 'Joyful Noise' before a set and get up and plug our record."

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# HEARING AID

## ALBERT CUMMINGS

### *"True To Yourself"* Blind Pig Records

Albert Cummings' musical career followed a unique path to arrive where it is now. The 36 year-old blues rock guitarist began on the banjo at age 12, and subsequently switched to guitar at the age of 17 after hearing the music of Stevie Ray Vaughan. But instead of joining a band and hitting the road to pursue a musical career, Cummings went to school to study carpentry, joined the National Guard, got married, and went to work. But the musical bug would later return to bite Cummings once again. Years later, while performing in a band called Swamp Yankee, Cummings crossed paths with Vaughan's rhythm section "Double Trouble" and that meeting would eventually evolve into Double Trouble supporting Cummings on his debut record "From The Heart". After a listen to Cummings demo for the record, Double Trouble joined Cummings in what represented the first joint effort from the three musicians (bassist Tommy Shannon, drummer Chris Layton, and keyboardist Reese Wyans) since Vaughan's passing.

Now Albert Cummings returns to the musical scene with "True To Yourself", his debut on the Blind Pig label featuring 10 original tracks. Shannon once again return to lend a hand with the recording, joining Riley Osborne on keyboards and B.E. "Frosty" Smith on drums. Jim Gaines (Santana, Luther Allison, etc.) handles the production chores. The opening track, "Man On Your Mind" wastes no time in making an authoritative musical statement, with Cummings' enthusiastic chops and soulful voice setting the tone for the rest of the way. The variation between straight-ahead rock songs like "Come Up For Air" and "Separately" mesh nicely with blues-based shuffles like "Work It Out" or "Blues Make Me Feel So Good". "Follow Your Soul" closes the disc on an optimistic note and sends a message of opportunity. Overall, "True To Yourself" displays a bit more SRV influence that it's predecessor "From The Heart", especially evident on the blues shuffle "Where Did I Go Wrong" or the slow blues jam "Lonely Bed". But the influence is subtle enough to entice the

ears without being a carbon copy; Cummings definitely delivers his own message here.

Albert Cummings is living proof that there are some New Englanders out there that can play authentic Texas blues. With the release of "True To Yourself" and a busy tour schedule to follow, Albert Cummings should potentially begin to receive some of the notoriety he greatly deserves. After listening to "True To Yourself" again and again, I was surprised that he has been able to hide this long.

\*\*\*\*\* 1/2 - Don Sikorski

## POCO

### *"The Last Roundup"* Futuedge/UME *"Indian Summer"* Lemon Recordings

By 1977, the legendary country rock pioneers Poco had seemingly weathered the loss of founder Richie Furay, and, having built on their sterling reputation as one of the hottest live acts around, the band had released, in order, three of their strongest, yet ironically comparatively different albums, "Cantamos," "Head Over Heels," and "Rose of Cimarron."

"Indian Summer," released that year and now remastered and re-released on Lemon, a UK company, was the fourth and final album by the now powerful Poco quartet of multi-instrumentalist Rusty Young, guitarist Paul Cotton, bassist Timothy B. Schmit and drummer George Grantham. Boasting a guest appearance by Steely Dan's Donald Fagen on two tracks, the album continued the band's strong, yet quite eclectic, recording vein with Cotton's title track; his group biography, "Living In the Band;" and the rocking "Twenty Years;" as well as Young's daring trilogy "The Dance," the latter of which simultaneously included a bit of everything and nothing the band had recorded prior that time.

Tragically, within months of its release, "Indian Summer" looked like it would be the band's swan song as Schmit left to join the Eagles and Grantham to explore other musical opportunities, leaving Cotton and Young to talk about possibly forming another group. In its wake, Poco left their record company one more album, the live "The Last Roundup," recorded at the Santa Monica, California Civic Auditorium, and,

accompanied by a symphony orchestra, at Red Rocks Amphitheatre in Morrison, Colorado in July 1977. Due to contractual problems, the album went unreleased and sat in the vaults until earlier this year, when Futuredge, an independent California-based company, having listened to the many requests of Poco fans for this "Holy Grail" of recorded Poco music, many copies of which had leaked out over the years, teamed with UME, the successor to Poco's label at the time, ABC Records, to finally work out its commercial release.

It's well worth the wait. Ironically for a band that had seemingly imploded at the time of the originally scheduled release, "Roundup" contains several of Cotton's best songs, including the aforementioned ones from "Summer," and the other recent releases, as well as Young's incredible prowess on steel guitar, banjo, mandolin and dobro. Founding member Furay also makes a guest appearance on two tracks. And, in a fit of brilliance, the incredible drumming of Grantham, long the literal and figurative backbone of the group, is way up front in the mix, allowing listeners to experience his incredible work.

Within a year, Cotton and Young decided to continue Poco, resulting in the recording of "Legend," still their most popular album to date, which contained their chart-topping hits "Crazy Love" and "Heart of the Night." Some 25 years later, the band, including Young, Cotton, Grantham and bassist Jack Sundrud, is still touring and recording, with a live DVD expected this fall, clearly showing that the promise and expectations of these two releases did not go unfulfilled.

- Mark T. Gould

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

## RAY CHARLES

### *"Genius Loves Company"* Concord Records/Hear Music

The parallels between this, the final record of the amazing career of the inestimable Ray Charles, and those of Frank Sinatra's twin "Duets" releases are strikingly similar. Yet, what is different, and makes this recording a treasure for all musical time, is that 11 of the 12 songs were recorded with both parties, together, in Charles' Los Angeles studio. That technique, unlike the Sinatra method of recording two singers in different locations, brings out each guest's special auditory brilliance, clearly taking their

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performances to even higher levels, perhaps inspired by performing in the immediate presence of the master Charles.

The highlights, for that reason alone, are seemingly endless. Norah Jones, who lights up just above every song she sings, takes the opening track, "Here We Go Again," to an even higher plane. James Taylor, of all people, sounds positively soulful on his contribution to "Sweet Potato Pie." Diana Krall and Natalie Cole add spice to "You Don't Know Me," and "Fever," respectively.

Other contributors include Van Morrison (with a live "Crazy Love," from his induction ceremony at the Songwriters Hall of Fame), Bonnie Raitt (who both sings and adds sizzling slide guitar to "Do I Ever Cross Your Mind?"), Michael McDonald (who brings his new-found Motown chops to "Hey Girl") and the forever young B.B. King (who sounds strong and crisp on "Sinner's Prayer").

Yet, it's clearly the influence and soul of Ray Charles that makes this project work. He sounds as strong and committed as ever, and his mere presence pushes his contributors to higher ground, just as he did on just about every recording he made over his illustrious career.

\*\*\*\*\* - Mark T. Gould

## SUE FOLEY

### "Change"

#### Ruf Records

With what is already the ninth release of her career, Sue Foley mixes things up a bit with her first acoustic recording AND her first live recording. This twelve song set finds Sue in a relaxed and upbeat mood in front of what is obviously an intimate and enthusiastic audience at Hugh's Room in Toronto.

"Change" is a nice collection of blues standards and original material. The one exception is a beautiful interpretation of the George Harrison classic "Here Comes The Sun." Sue's guitar playing, as is the case with all of her records, is flawless. She is backed by Mike Turenne on bass, Tom Bona on drums, and Graham Guest on keyboards. Her voice, which can be sweet and innocent at times and sultry and seductive at other times, is enough to make any guy crazy. She has that "half saint - half sinner" thing going on and it makes her one very hot to trot, guitar slinging woman.

There are five original songs highlighted by the melodic yet melancholy title track. There's also a fun song called "Doggie Treats" which equates men to dogs in

the sense that men will do what you want them to do as long as you give them treats. Coming from Sue Foley, I'm sure this is very much true.

Two of the cover songs, "Bad Luck Woman" and "Me And My Chauffeur," come from the great Memphis Minnie. Another cover song called "Hardworking Woman" is by an obscure singer named Mississippi Matilda. It is no surprise to see Sue covering material of the blues women who came before her. Sue is in the process of writing a book about guitar playing blues women. Needless to say, she is uniquely qualified.

Sue Foley has been one of my favorite musicians for years now. It doesn't seem that long ago when I picked up her debut CD called "Young Girl Blues." Since then it seems like every eighteen months or so she has a new disc out. I was going through her collection the other day and thinking about how much I liked "Big City Blues," and "Walk In The Sun," and "10 Days In November," and "Love Comin' Down," and now this one. She is consistently excellent and if I was the one writing a book about guitar playing blues women, I'd probably have her on the cover.

\*\*\*\*\* - Bill Harriman

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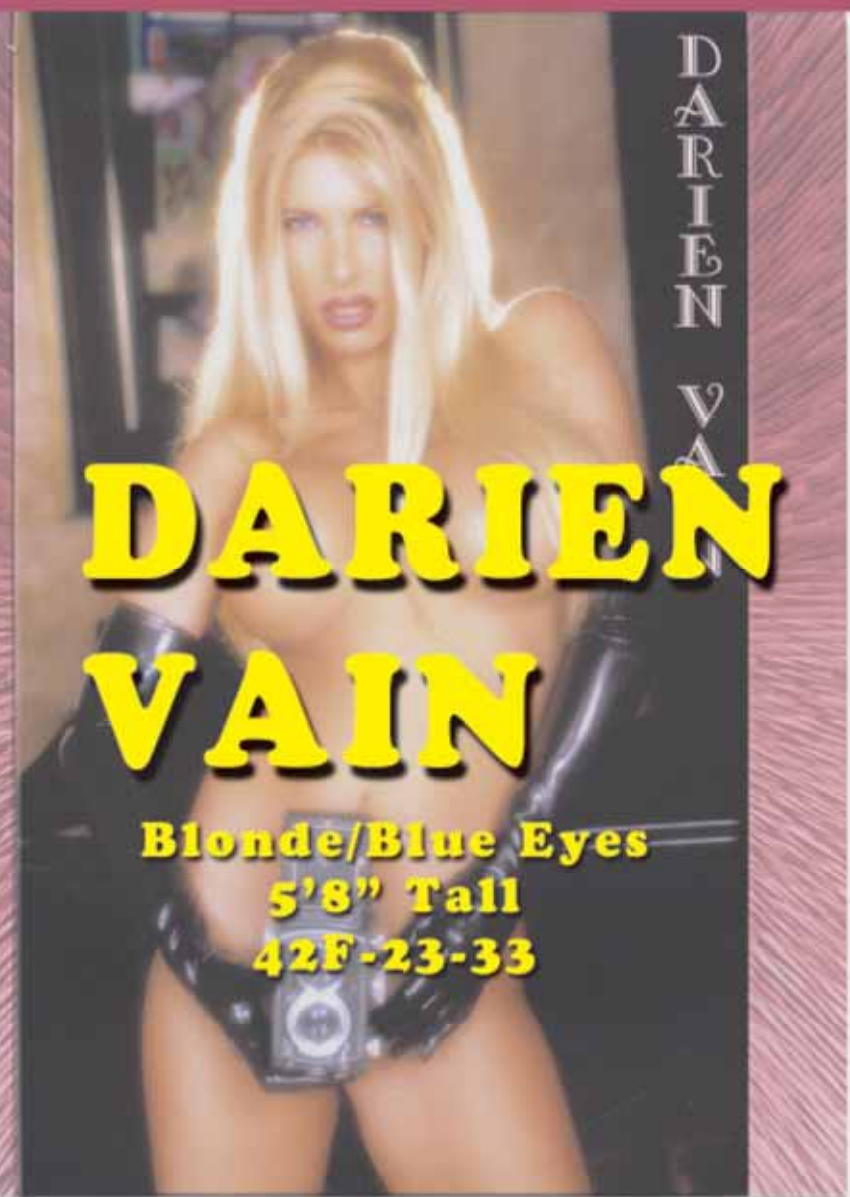
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So he's always been really good to me. So that was something that went back 35 years. It's like being married to five guys, you're just not sleeping with them so problems don't get resolved that way!"

**BH** – Derek, I don't want to embarrass you but I want to read a quote from your uncle Butch and I want you to respond: "Duane invented this style of playing slide guitar, but Duane was just beginning to touch on what Derek is doing right now. Technically, Derek is much better than Duane Allman was, there is no doubt about it. Just listen to the records."

**DT** – "Obviously when you hear somebody that played with him say that it's a huge compliment. But for me it's something where you're constantly working on what you're doing and trying to evolve. It's too early to look back and think you've gotten anywhere. The ultimate goal is usually to take the music of your idols and the people that took it as far as they could go in their lifetime and hopefully get to that level and move the bar higher for the next generation. I think that's what the musical evolution is about. It's just constantly trying to reach higher and not being ok with the level you're at. You got to be moving forward. So there's always a little uneasiness with where you are musically, you never feel like you're there. So that's kind of what you're going for."

**BH** – Derek there are so many bands and musicians speaking out about the upcoming election. Is there anything you'd like to say?

**DT** – "With this band, and with music in general right now, I think it's something that almost all groups are very much thinking about. I think some bands feel much more comfortable throwing their opinions out in the middle and seeing what people think of it. But to me music has always been social commentary at its best, whether it is Curtis Mayfield or whoever it is. But I've never seen the country as divided in my lifetime for sure so I think it's a pretty important time. We actually have a few organizations come out to the shows and sign people up to vote. I think it's really important. And as far as throwing out our political views, I think it's pretty obvious by the music we play. I think it's unfortunate that there are really only two political parties but there's one party that kind of embraces different views and there's another one that seems to be much more isolated towards one way of thinking."

**BH** – Finally Derek, are there any plans for a new studio album?

**DT** – "Yeah, we're doing a lot of writing and getting ready to head into the studio hopefully by the end of the year."

Barry Bonds didn't hit his 700<sup>th</sup> homer that day. I joked with Derek about what a great story it would be if he was the one to catch that historic baseball. I'll be seeing Derek again soon when he plays at the Wolf Den on November 19<sup>th</sup>. I'll have to invite him to the Red Sox home opener next April 11<sup>th</sup>. They'll be playing the Yankees that day and they'll be raising their World Series Championship banner. Take it from me Derek – it will give a whole new meaning to the phrase "Joyful Noise!"



## DRY KILL LOGIC

### *"The Dead And Dreaming"* Repossession Records

I hadn't heard much Dry Kill Logic previous to this record, so my first opinions of the band were formed by it. "The Dead And Dreaming" has a cold, dark, and indeed almost deathly sound; making October the perfect month for it's release. When I heard the first track, "Lost," I thought this album was going to be grating and repetitive. By the second song it had redeemed itself somewhat, and I had a better feel for what Dry Kill Logic was all about. "The Dead And Dreaming" is an album heavy as hell, with grinding guitar parts bursting into breakdowns with soaring vocal melodies. It's a mix of melodic singing and generic hardcore yelling, and typical hard-hitting guitar parts with soft, slow ones. It has a very metallic quality to it, and every now and then there are sound effects similar to actual metal being struck. Unfortunately, this isn't exactly a unique approach towards hardcore/metal music. The roll of the double bass drum, growling vocals, pummeling bass, and heavily overdriven guitars are all pretty standard. But there is something that does stand out a little bit about this record; it's this sort of deep darkness that sticks through the entire CD.

From the beginning of "Lost", all the way to the end of "No Reason" there's a maudlin and morose sentiment that never lets up. However, this musical darkness wasn't always well matched by the angst-riddled, simplistic, and at times almost immature lyrics. With lines like "What you feel is it joy or sorrow? / taking pleasure in others pain / As its calling out your name...", and "You give and take back / As I still bleed from the knife in my back," I can't help but feel like it's all trite and un-authentic, and to me rhyming a word with the same word is cheap. Despite this, singer, Cliff

Rigano has a pretty versatile voice. For most of the record it maintains a low growl, but every now and then it raises into a shredding yell similar to that of Corey from Slipknot.

I can't actually think of a better way to describe this album than if members from Slipknot and Killswitch Engage made a record together. Picture one guitarist from Slipknot and their vocals, one guitarist from Killswitch, their bass lines, and their melodic vocal parts. Unfortunately, Dry Kill Logic doesn't borrow the drum talent of Slipknot, but let's face it; almost nobody will ever be as good at drums as Joey Jordison. It therefore goes without saying that this record is a good example of the integration of hardcore music styles into nu metal, and vica-versa. The musicianship is decent, it sounded alright, but to be honest it wasn't that impressive. Everything sounded flat and simple. It seemed as if the parts on this record were tied together, bass, drums, guitars, and vocals all moved together in the same rhythm at the same time creating something that was, for the exception of the occasional guitar solo or harmony, pretty one-dimensional.

My favorite song on this album was the slow, acoustic "No Reason". Although this song was very much different from the rest of the record, and in no way a good representation of what Dry Kill Logic sounds like, it had really great guitar harmonies and very visual lyrics. It was very honest and stripped-down, and was the only song on the album that really moved me. If Dry Kill Logic took the harmonies on this song, sped them up with heavy guitars, and juxtaposed them with bludgeoning bass and punchy drums they could make a phenomenal record. This CD was okay, that was the worst thing about it. I listened to it over and over and just couldn't form much of an opinion about it except that it's mediocre. If you like metal it's worth your money, but it's not going to change your life.

- Wyatt Shibley



1/2



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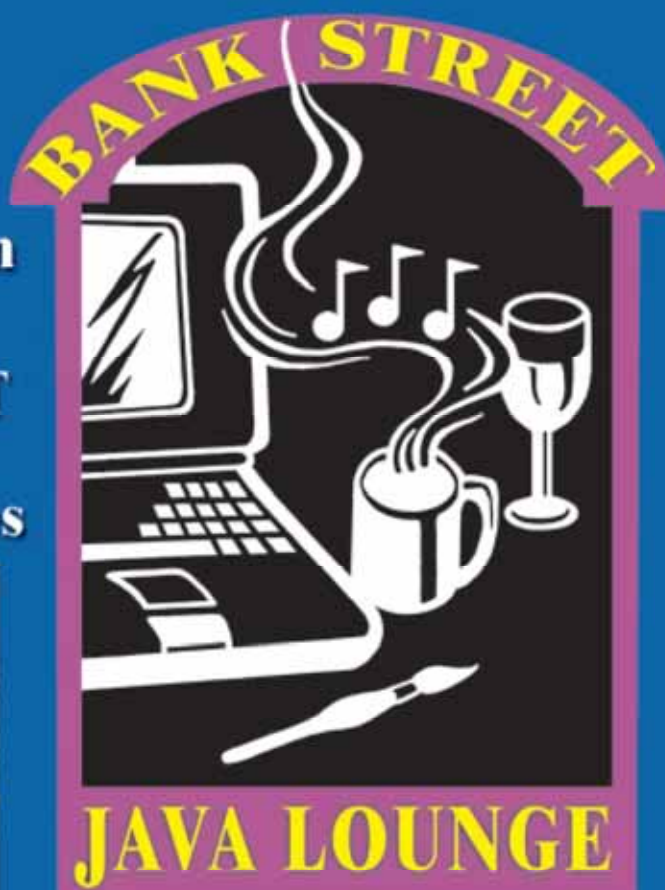
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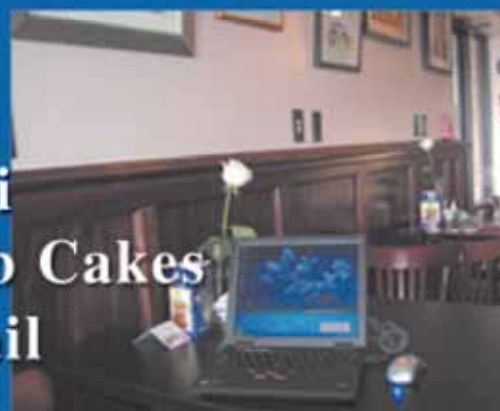
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