

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

Sound Waves

Volume 15
Issue 4
January 2005

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE

**An
Interview
With**

**LUCY
BONILLA**

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6 TIME BETWEEN US	7 KICK	8 FIDDLEHEADS BENEFIT
13 FRANK N' BEANS	14 WICKED PEACH	15 WAY'S N' MEANS
20 GREAT AMERICAN ROCK SHOW	21 THE SUGAR DADDY BAND	22 ZOOM
27 RYAN HARTT & THE BLUE HEARTS	28 AQUANETT	29 LUCY BONILLA

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SATURDAY JAN. 29th

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MAGAZINE'S
WINTER BASH**

Featuring

**LUCY
BONILLA**



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MAILBAG



Dear Readers,

Happy New Year! We hope you had a great holiday last month and received all that you had wished for. The Holidays are always a good time. Seeing old friends, getting together with family and so on. But, to tell you the truth, the holidays are great, but I can't wait till there over. I think there are a few out there that agree with me.

This month I skipped the "Rant of the Month" column. There were a few reason. Mainly because of space allocation this month, and because I couldn't come up with a good Rant (probably because of the Holidays & being very busy). Last month's rant produced some very good emails. But the one I have to mention is from a devoted reader who pointed out that the majority of the rant was a pre-published Internet article by James M. Kauffman, Ed.D. of Charlottesville, VA.. This was unknown to me at the time of publication. Most of the Rant, as I stated was from emails from our readers. In a way I wish I knew this earlier, it would have given more credibility to the contents. But my error for not giving credit....hmm I feel a Rant coming on. Oh well too late. Maybe next month.

Later this month we are having a WINTER PARTY! It's on January 29th at Stash's Cafe in New London CT. The music will be by this month's featured artist Lucy Bonilla! So get yourself down there and have a good time!

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

January 2005

VOLUME 15, NUMBER 4

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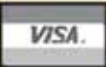
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SOUND WAVES 5



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14th

INNUENDO

21st

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All Male Review

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B.B. KING

7 - Palace Theater, Waterbury, CT
8 - Foxwoods, Mashentucket, CT

DEBBIE DAVIES BAND

8 - Black-Eyed Sallys, Hartford, CT

GLADYS KNIGHT

27 - Performing Arts, Providence, RI
29 - Mohegan Sun, Uncasville, CT

GLEN CAMPBELL

21,22,23 - Mohegan Sun, Uncasville, CT

GREG ALLMAN

22 - Mohegan Sun, Uncasville, CT

GWAR

29 - Lupos, Providence, RI

THE IGUANAS

30 - Cafe 9, New Haven, CT

JERRY SEINFELD

21 - Performing Arts, Providence, RI

JULIO IGLESIAS

14,15 - Foxwoods, Mashentucket, CT

LUTHER "GUITAR JR." JOHNSON

29 - Chans, Woonsocket, RI

MOUNTAIN

8 - Toad's Place, New Haven, CT

NATHAN & THE ZYDECO CHA-CHAS

30 - Midway, Warwick, RI

PATTY LARKIN

29 - Cheney Hall, Manchester, CT

POPA CHUBBY

29 - Black-Eyed Sallys, Hartford, CT

THE TOASTERS

23 - Webster Theater, Hartford, CT

YANNI

23 - Mohegan Sun, Uncasville, CT
27 - DCU Center, Worcester, MA



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PLAYBOYS

28th

THE SWAGGERTS

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8th

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THE JEEPSTERS
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& THE PLAYBOYS

22nd

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Friday 22nd

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Including a tribute to the band Pantara

Friday 28th - **FRANK N' BEANS**

**Monday Night
SIN NIGHT**
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Feb. 6th

Uncle Kranky's BIRTHDAY WEEKEND

Friday 14th

33HZ

"S&B" Night

Special Giveaways!!!

Saturday 15th

T-RAY & KRANKY'S BIRTHDAY!!

Hopefully he doesn't get
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Sat. 8th - KURT VOLAND
plus BETTER THAN RADIO

Fri. 14th - 33Hz

Saturday 15th

T-RAY & KRANKY'S BIRTHDAY

Sat. 22nd - MIND SET

Sat. 29th - CHRIS SIMONDS

Sat. Feb. 5th - MELAENA



BAD EDDIE & THE HIGH TOPS

29 - The Oaks, E. Greenwich, CT

DAN STEVENS

4 - Red Lion Inn, Stockbridge, MA
7 - Ivory Pub, Deep River, CT
8 - Vanilla Bean Café, Pomfret, CT
13 - Dolphin Striker, Portsmouth, NH
14 - Suds Pub, Bethel, ME
15 - Wildcat Tavern, Jackson, NH
16 - Cheshire Academy, Cheshire, CT
19 - Sage On The Waterfall, Chester, CT
20 - Brewhouse, South Norwalk, CT
21 - Public Library, Simsbury, CT
22 - Perks & Corks, Westerly, RI 8pm
27 - Bidwell Tavern, Coventry, CT 7:30pm
28 - McKay's Cave, Carlisle, PA
29 - Foundry, Everett, PA
31 - Bullfrog Brewery, Williamsport, PA

EIGHT TO THE BAR

7 - Donald Oat Theater, Norwich, CT 8-10
8 - Maple Tree, Simsbury, CT
14 - Chan's, Woonsocket, RI
21 - Black Eyed Sally's, Hartford, CT
22 - Contrassegno, Hamden, CT
28 - Catfish Grill, Warwick, RI
29 - Holly Ball, E. Haddam, CT

FACE FIRST

13 - Jarrod's, Attleboro, MA
21 - Brookside Cafe, Preston, CT

THE FULL DEMPSEY

15 - Sneekers Cafe, Groton, CT

GOPHERBROKE

7 - School St. Bistro, Westfield, MA 7-11
10 SOUND WAVES

13,27 - Carilli's Cafe, Marlborough, CT 8-12
14 - Trios, Occum, CT
15 - Oliver's Tavern, Essex, CT 7:30-11:30
21 - Bidwell Tavern, Coventry, CT
22 - Ratskeller, Southbury, CT
28 - Penalty Box, Coventry, CT
29 - Billy Wilson's, Norwich, CT

HOWELL N' HOPKINS

15 - C.C. Obriens, Pawcatuck, CT

INNUEDO

8 - Burke's Tavern, Niantic, CT
14 - Christopher's, Groton, CT

THE KEVIN CRANDALL BAND

6 - Mystic Hilton, Mystic, CT

KICK

7 - Stash's, New London, CT
8 - Rookies, Cromwell, CT
21 - Black Bear, S. Norwalk, CT
22 - Tuxedo Junction, Danbury, CT
28 - Murphy & Scarlett's, Farmington, CT
29 - Geraldine's, W. Springfield, MA

MASS-CONN FUSION

6 - Cafe Manhattan, Springfield, MA
7 - Rookies, Cromwell, CT

MIKE SAVINO / THE SONS

1 - Sullivan's, Naugatuck, CT
6,13,20,27 - Oliver's Taverne, Essex, CT
7 - J Roo's, North Haven, CT
15 - Donovan's Reef, Branford, CT
16 - The Driftwood, Clinton, CT 6pm
21 - The Trap, Groton, CT
22 - Porter's, Westbrook, CT
28 - The Playwright, New Haven, CT
29 - Elk's Club, Westbrook, CT

33Hz

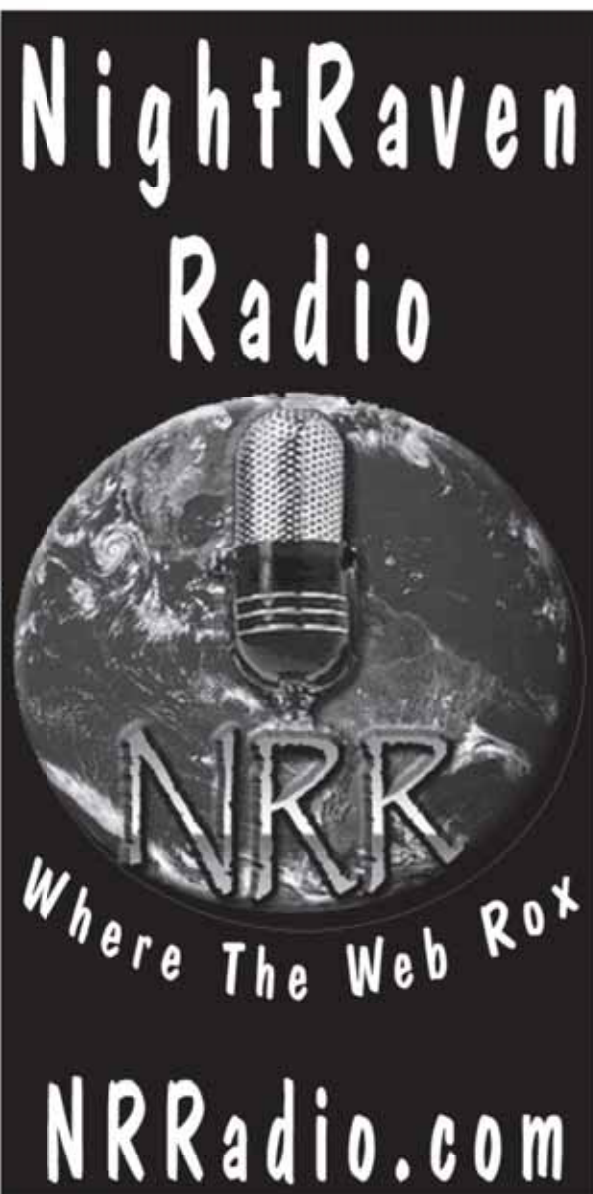
14 - Uncle Kranky's, Jewett City, CT

TONECATS

8 - C.C. Obriens, Pawcatuck, CT

WORLD'S SMALLEST QUARTET

7 - Billy Wilson's, Norwich, CT
8 - Tedore's Restaurant, Wales, MA
14 - Meeting House Pub, Tolland, CT
15 - Glock Grill, Higganum, CT
21 - Oliver's Taverne, Essex, CT
22 - Billy Wilson's, Norwich, CT
28 - Bidwell Tavern, Coventry, CT
29 - Village Restaurant, Woodstock, CT



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

FAX them to:

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



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Innuendo

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Friday, January 14, at Christopher's, Groton



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- January 8th -

VALENTINO

BON JOVI
TRIBUTE



AC/DC
TRIBUTE

- January 15th -

**DIRTY
DEEDS**

- January 22nd -

**HARD
KNO** 

- January 29th -

**GREG PAUL
BAND**

- February 5th -

**NO
SHAME**



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Sat. 29th - **T-RAY**

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MUSIC NOTES

By Mark T. Gould

Much Ado About Nothing?

Remember all the catter-walling and hand-wringing in the music industry in recent years about fans illegally downloading copyrighted music from the Internet?

As I recall it, the industry, that is, the Recording Industry Association of America, stormed Washington, demanding more stringent laws and regulations, and, as a first salvo, filed hundreds of lawsuits against individual file sharers, which resulted in such marvelous public relations ploys as young kids, grandmothers and even some non-Internet users, being bullied into making financial settlements to the RIAA, even where the evidence showed that many of these poor souls had never downloaded so much as a note of copyrighted music.

Now, it turns out, many of the musicians the industry claims to have been protecting with its overzealous and heavy-handed litigation practices could comparatively care less about the pursuit of illegal downloading that the industry has made into a cottage industry.

According to a recent survey by the Pew Internet and American Life Project, an arm of the Pew Research Center in Washington, many musicians are not overly concerned about so-called on-line file-sharing. According to the responses contained in the survey, from a total of 2,755 American musicians, only 48 percent thought that downloading music from a file-sharing service, like Kazaa or Morpheus, should be illegal, while 33 percent, fully one-third of those surveyed, thought it should be legal. In addition, only 41 percent of the musicians surveyed thought that burning a copy of a CD or DVD as a gift or trade for or with someone should be illegal, while 47 percent, or almost half of those surveyed, thought it should be legal. Not surprisingly, 95 percent of the musicians surveyed thought it should be illegal, which it is, to make such copies of CDs and DVDs and sell them to other people.

Methinks the industry dost protest too much? Clearly, and, apparently, so, without, if this survey is accurate, even finding out just what its membership might think about the practices before it made its quantum leap.

So, an industry that has made a name for itself in recent years by tracking down deadbeat downloading grandmothers never really found out what its members wanted before it took off on its ill-advised tangent.

Or did it?

Unfortunately, this issue remains a sticky wicket. On the one hand, many artists, particularly newer ones, have stated publicly that their music has received far greater exposure via the file sharing services than it probably ever would have without them. On the other hand, the argument, made

by the industry, that such file sharing violates the artists' copyright, is, undoubtedly, legally sound. And, at least when it comes to the issue of selling downloaded product, the musicians, at least from the results of this survey, seem to agree with their umbrella organization, not to mention the existing law.

Yet, like the tree falling in the forest with no one around, does it make any sense, legal or otherwise, to pursue such tactics when the very musicians the industry is allegedly protecting doesn't really give two cents about the so-called "problem?" And, to repeat an oft-asked question, is there any empirical proof that such file-sharing is responsible for the downturn in retail music sales in recent years?

I've said it before, and I'll say it again. CD sales would go up if the industry, spent more time worrying about a quality product, that is, making great music to sell to an eager buying public, than getting itself into a lather over a practice that its members, at least according to the Pew survey, don't deem an overriding problem.

Either way, we have not, I'm sure, heard the last of this donnybrook.



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HEARING AID

The Best In Blues 2004

Here we go again with our annual opinions on the best blues records of the year. My guest contributor, for the 3rd straight year, is Dave Wyatt. Dave, as many of you know, is the owner of the Tumbleweeds Record Store in downtown Niantic. My list is a little more varied this year as artists such as Eric Bibb (blues/roots), Rob Stone (traditional Chicago blues), and Chris Thomas King (hip/hop blues) really have nothing musically in common with each other, yet they have all made my list. Dave's list has some pretty obscure stuff on it. Still, all of these recordings can be found at Tumbleweeds.

Bill's List

1. *Charlie Musselwhite* "Sanctuary" Real World Records
2. *Eric Bibb* "Friends" Telarc
3. *Clarence Gatmouth Brown* "Timeless" Hightone Records
4. *Rob Stone & The C-Notes* "Just My Luck" Earwig
5. *Chris Thomas King* "Why My Guitar Screams & Moans" 21CB Records
6. *Sue Foley* "Change" Ruf Records
7. *Jimmy Dawkins* "Tell Me Baby" Fedora Records
8. *Guy Davis* "Legacy" Red House Records
9. *Keb' Mo'* "Keep It Simple" Epic/Okeh
10. *Tinsley Ellis* "The Hard Way" Telarc

Dave's List

1. *Too Slim & The Taildraggers* "Tales Of Sin & Redemption" VU Records
2. *Teresa James & The Rhythm Tramps* "Oh Yeah" Black & Tan (import)
3. *Bruce Katz Band* "A Deeper Blue" Severn Records
4. *Ronnie Earl* "Now My Soul" Stony Plain
5. *Elliot & The Untouchables* "Voodoo Stew" Blue Point
6. *Kenny Traylor* "Tribute" Top Cat Records
7. *James Solberg* "....Real Time" Blues Eclipse
8. *Sven Zetterberg* "Moving In The Right Direction" Last Buzz (import)
9. *Nora Jean Bruso* "Going Back To Mississippi" Severn Records
10. *Joe Louis Walker* "New Direction"

Blues Bureau

So there you have it. Dave and I may not have agreed on any records this year but the one thing we do agree on is that we'd like to dedicate this year's top ten to the memory of Ray Charles.

- Bill Harriman

ANTHRAX *"The Greater of Two Evils"*

Sanctuary Records

It hasn't been long since Anthrax's last release, but the band is back again with it's newest album, "The Greater of Two Evils". This, however, is not attributed to a diligent work ethic towards songwriting; this release contains no new material. Rather, this is a compilation of old songs selected by fans and re-recorded this year. These metal legends have had tons of hits spanning the entirety of their long career in the music industry, and I'm sure narrowing them down to fourteen tracks was no easy task for their loyal fans. However, I think the final selection is excellent and displays some of Anthrax's finest work with a somewhat modern twist.

The first and most noticeable difference between the original versions of these songs and the ones on this album is that the ones on this album sound clearer due to modern recording technology. The sound isn't as distant as on the older recordings, and each instrument seems to have more of its own life. The introduction to "N.F.L." is probably the best example of this. Both guitar parts are separate and distinct but come together to form an excellent harmony. This isn't only evident in the guitars, but also in the vocal melodies. In the chorus of "Indians" you can hear the separate voices singing and the words are very clear. Because of this, even when listening to the songs I am very familiar with, I really felt like I was hearing them for the first time. Although some of this can be attributed to the newer recording and more modern style in which they were played, I also know it was because some parts were just plain different.

Although I loved the sound clarity on this record, some parts in songs were changed somewhat. I think this is most evident in the highly recognizable "Madhouse". The guitar solo in the beginning is different than the distinctive part I'm used to hearing. It lacked the definition it had on the earlier re-

cording, and a lot of the notes seemed to run together. In the original the notes are bent up before being let back down and played with tremolo. In the new solo, they are never let down; they are just bent with tremolo. It also seems to be slightly slower and lacking in energy in some parts. It's the little departures from the original songs that made a lot of this record seem like unfamiliar territory. This isn't to say that these changes were bad. Anthrax compiled an album of their previous work and the fact that it isn't exactly the same keeps it interesting and exciting. I think this approach to making a hits albums is a great one that I wish more bands would adopt.

Anthrax is nothing short of legendary, and this album pays homage to the songs that have made them legends. The departures from the original songs are not huge, and the sound quality is amazing. From "Deathrider" to "Gung-Ho", this record covers all the classics and breaths new life into all of them. I highly recommend this album to die-hard fans and newcomers alike. If you like metal this is a necessary addition to your collection.



- Wyatt Shibley

MILES DAVIS *"Seven Steps: The Complete Columbia Recordings: 1963-64"* Sony Legacy

It had to be a frustrating musical time for Miles Davis. John Coltrane was gone from his great, first quintet for some three years, and Davis' seemed to be searching, moving from one saxophone player to another, looking for the sound that ultimately led to his second, great quintet at the close of this period.

"Seven Steps" is a chronicle of that journey, comprising, on seven discs with eight previously unreleased and three finally fully released, unedited tracks, comprising the albums "Seven Steps to Heaven," "My Funny Valentine," "Miles Davis Live in Europe," "Four & More," and "Miles in Berlin."

At the beginning of these recordings, the seventh boxed set in Sony Legacy's outstanding Davis collection, the trumpeter had hired George Coleman, reportedly at

Coltrane's recommendation. Coleman's work, included on five of these seven discs and sandwiched between the artistry and genius of Coltrane and the tenor players who followed him, has remained an underrated part of Davis' bands' legacy, and it's crucial inclusion, with several unreleased tracks contained in this box, elevates his playing to a level that many listeners may have, unfortunately, overlooked.

In early 1964, the brilliant and more avant garde Sam Rivers replaced Coleman. Ironically, Rivers' work, comprising the tracks included on "Miles in Berlin," the entire sixth disc of this collection, mirrors the challenges of Coltrane, after the latter left Davis' employ. Rivers' playing most certainly gave the band a new dynamic, but, while eclectic and at times breathtaking, it is clear, from what came next, that it wasn't the most natural fit for Davis' music.

Later that same year, Davis finally snagged the player he'd reportedly desired for many years, the elliptic, mercurial, fascinating Wayne Shorter. By adding him to the muscular rhythm section of pianist Herbie Hancock, bassist Ron Carter and wunderkind teenage drummer Tony Williams, who play on the vast majority of these tracks, Davis completed the second quintet, which led to arguably his finest, most consistent live and studio career recordings, over the next four years, showcased in this set by the entirely previously unreleased seventh and final disc, live from Berlin on September 25, 1964.

The rest, as they say, is history.

***** Mark T. Gould

Ricky Skaggs & Kentucky Thunder

"Brand New Strings"

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Melonie Cannon

Skaggs Family Records

It's a difficult, yet ultimately rewarding task in listening to these two remarkable bluegrass discs to try to remember that the ultra-talented Ricky Skaggs is the veteran and the self-assured, confident sounding Melonie Cannon is the comparative rookie.

Skaggs, who at 50 seemingly has been recording for decades, has been one of the seminal artists who gave "Country Nashville" a well-needed musical kick in the pants back in the 80s. This absolutely

beautiful album continues that trend, augmented by fiddler Stuart Duncan, singer Sharon White (Skaggs' wife), and guitarist Brian Sutton. Ultimately, though, it's Skaggs' great taste and presentation that makes this a wonderful outing.

Cannon's recording is fairly short, only about 36 minutes, but, with her eloquence and talent, it'll be just about the best half hour of listening you'll do this year. Cannon, the daughter of legendary Nashville producer and songwriter Buddy Cannon, embodies every song with grace, detail and sophistication that sets her apart, far apart, from much of what comes out of Nashville these days.

These two discs are everything that is moving, emotional and satisfying in acoustic country and bluegrass music, one from a long-time performer still at the top of his musical game, and another from a newcomer who, if this splendid debut is any indication, is primed for a career as long and as rewarding as the veteran.

- Mark T. Gould

Both: ***** 1/2



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LUCY BONILLA

By Bill Harriman

There's that moment when a talented but struggling artist begins to see the light at the end of the tunnel – or the pot of gold at the end of the rainbow. For Lucy Bonilla that moment could be right now. After all, she has an excellent new CD out called "The Big Picture." She's touring in new and bigger venues. She's expanding her base from her hometown of Brooklyn to the tri-state area. And she's even getting a regional magazine or two to do a cover story on her!

Lucy will be back in Connecticut this month singing the blues at Black Eyed Sally's in Hartford on January 28th and Stash's Café in New London on January 29th. Many will see her for the first time and be blown away by this beautiful, petite woman with the powerhouse vocals. On stage she can get down and dirty for one song, sexy and sensual for the next tune, and rock the house after that. Her songs are personal and intimate portraits and her band sizzles.

I talked to Lucy by phone around the end of November. We discovered that we have one very cool thing in common. We both come from families of nine children where there were seven girls and two boys. Lucy is the baby in her family.

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BH – Did you come from a musical family?

LB – "No but most people in my family have some artistic flair. I had a couple of sisters who played some wind instruments in the high school band but no one ever really pursued it beyond that. I have one sister that was a dancer and she pursued that for a while and I have a brother who was a photographer and he pursued that for a little while but nobody is as crazy and hell bent as I am."

BH – What kind of music did you listen to growing up?

LB – "I had a couple of brothers and sisters who were into the disco era and all those forty nine piece bands that played their asses off. I also had a kind of hippy sister that was into 'Godspell' and 'Jesus Christ Superstar,' that kind of stuff. My mom would watch the gospel shows or whatever and they would have music on that and I remember watching that and hearing music. Yeah so kind of across the board I listened to everything – soul, reggae, rock."

BH – Was there any one particular album that had an impact on you?

LB – "I can't say one, no, because I take a little bit from so many great artists. And if it was good music I listened to it. And if it inspired me to do something then that was great."

BH – When was the first time you sang for an audience?

LB – "Let's see, the very first gig I did was a Bar Mitzvah and I got paid twenty-five dollars. I was fifteen years old. I was actually the drummer for some songs and then the guy who was singing and playing guitar would switch and play drums and I would get up and sing some of the songs. I think I sang Cyndi Lauper songs. I really can't remember, it was whatever the kids wanted."

BH – What about after that, through high school and into your late teens?

LB – "I was a drummer. I had an all girl band called Hard Knox. We had a lead singer and we all sang harmony, which was pretty cool. We had four part harmony. They always gave me the ridiculously high harmony."

BH – When did you go out on your own?

LB – "Well I also played guitar, but I didn't play guitar in a band. So I started writing my own songs in my later teens. And that's when I started going out on my own, doing the singer/songwriter stuff."

BH – Your first recording, "Something Out Of Nothing," was that your first time in a studio?

LB – "It definitely was the first time I was in a studio besides little demos here and there, but yeah, that was my first."

BH – How did that recording come about?

LB – "I had been writing a lot prior to that album and gigging around the city and I wanted to try to record and take my career to the next level. So I just put some money together and hired some musicians and did an EP because that's what I could realistically do at the time. I guess I just did what any other musician did. I kept writing and chose the songs that I thought would be pretty good for the album and that's how it came about."

BH – Once the CD was out did it help your future gigs now that you had a product you could sell at your shows?

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LB – “Yeah it definitely did. I sold a bunch at shows and I had used it to send to industry people and it helped me to try to get into some better situations.”

BH – Where were you mostly playing at the time?

LB – “Manhattan. I played solely in Manhattan. I did a lot of stuff at The Bitter End. I did The Bottom Line once and the Mercury Lounge. I played Arlene’s Grocery and Brownies too.”

BH – You got your website (www.lucybonilla.com) right around this time too didn’t you?

LB – “Right around the time ‘Something Out Of Nothing’ came out. (1998) I was trying to build something by getting a website, getting the CD out, getting a nice press kit together. The website has been a big help, especially with radio stations playing some of the stuff and people visiting the site and maybe buying records or joining my mailing list. So it’s really been a big a help.”

BH – There was six years between “Something Out Of Nothing” and your new CD “The Big Picture.” Why the long gap?

LB – “There were a lot of ups and downs, and it ain’t cheap to put out a CD on your own! That was the main reason.”

BH – Let’s talk about “The Big Picture.” I noticed that your guitarist Matt Marshak is your songwriting partner. How do you two collaborate together?

LB – “Well I always write the lyrics, all of them. Sometimes I’ll go to him with a hook or lyrics and a melody and he’ll just put it to music. Or a lot of time what he does is I’ll ask him to send me a tape with little thirty second clips of ideas and that’s how a few songs have come about in the past. I’ll just say ‘well I like this little idea and I have this idea for it’ and we just make it grow into a song. It doesn’t happen any one way but I definitely write all of the lyrics and some of the melodies.”

BH – How long have you guys been together and is your touring band the same band that you record with?

LB – “Matt, he’s sort of my right hand man and he’s pretty much always with me. His brother Chris is my drummer and they are my two core guys. I play with a few different bass players and depending on the gig, the venue, the festival, the money, et cetera, I will get a keyboard player but I don’t have one set guy. I don’t use a keyboard player all of the time.”

BH – Let’s talk about some of your new songs. Tell me about the opening tune “Her Prayer Is Her Song?”

LB – “It’s actually a true story. I was on the train in New York and there was a homeless woman singing for money. And she had a really pretty voice and you could tell she was just giving it what she had and I gave her a dollar and wrote a song about her.”

BH – What about “Little Green Dress?” That song seems intensely personal.

LB – “Yeah exactly, that’s absolutely true. I had put together some songs for the album that I thought were pretty good songs but it was a blues album with a lot of uppity songs and I figured I’d dig a little deeper for one. ‘Little Green Dress’ is one of my favorites for different reasons. I mean, I love them all but I think I did a good job writing

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this one.”

BH – I guessing that “Let It Go” would be an example of an uppity song?

LB – “Oh there’s no question about that. We do some shows sometimes where people get up and they just start having a good time and for this album I wanted there to be some good spirits in there and fun. ‘Let It Go’ is about having a good time, enjoying life and all that good stuff. Nothing is perfect all the time so you can’t beat yourself up about it.”

BH – Then there’s the song “Running On Empty” which is the only stripped down track on the album.

LB – “We wanted to get that back porch feel and really just have the vocals and the lyrics in your face so to speak. I had written it I’d say about four years ago and hadn’t used it. And it was a little different, it was an acoustic song but I wanted to make it work on this album because I really loved the song. So I worked with it a little bit and I didn’t want it to be a ‘produced’ song, I just wanted it to be raw and in your face, so that’s how that came to be.”

BH – Changing the subject, I understand that your summer show at Black Eyed Sally’s was your first ever gig in Connecticut. Is that true? And how did you like Sally’s? Also how did that show come about?

LB – “Yeah that was my first Connecticut gig. I liked the venue a lot, it’s a great room but I expected it to be a great room judging by the people who play there. It came about because I called Mr. Bruce Feiner (who books shows at Sally’s) and we developed a relationship over the phone. We were cool with each other. He was cool with me and I wanted to send him a press kit and I guess he just decided to get something new and fresh in there and I happened to be the one that he wanted to do that with. I can’t think of any other reason because I’m not a big name. So it was a great opportunity for me.”

BH – Now you’ll be back here again in January at Sally’s and at Stash’s in New London. What can you say to the people at Stash’s who will be seeing you for the first time?

LB – “If there’s a stage then I’ll give the show that I give. I get up there and have a good time and if I’m having a good time then usually the crowd is having a good time. I’ll just do what I do and try to give them the best show I can.”

BH – Finally do you have any specific goals you’d like to accomplish in the next few years?

LB – “Yeah definitely. I’d just like to reach a level of success that I would consider successful and that doesn’t mean that I have to be a big ridiculous star. I just want to make a nice living doing what I love and what I feel I’m good at and that’s music. I like performing and if someone wants to buy my CD and send me emails telling me how much they love it, that’s great. And if I can make a good living doing that then I’d be very pleased.”

Editor’s note:

Check this great artist at the **Sound Waves’ Winter Party at Stash’s Cafe** in New London CT on **Saturday January 29th.**

KEVIN SPACEY

Fox Theater

12-15-04

Paraphrasing the late senator Lloyd Bentsen “I’m no Bobby Darin,” said Kevin Spacey to a sold out audience at the Foxwoods Resort Casino. That may be true but nonetheless, it was a tribute show that would put any Elvis impersonator to shame. Kevin is the star and director of a new film about the life of Bobby Darin called “Beyond The Sea.” Throughout the month of December he was on tour promoting both the movie and the music of Darin. He’s already succeeded because, according to Kevin, sales of Bobby Darin records are up 115% right now. This should only increase as the movie is released nationwide.

Kevin’s band was led by the great Roger Calloway on the grand piano. There was also an eleven piece horn section, a stand up bass player, a drummer, an electric guitarist, and two female backup singers. Kevin was appropriately dressed in an elegant black tuxedo. The audience was quite a sight too. There’s no question they were old enough to remember Bobby Darin. Bobby died of heart failure on December 20th, 1973. If he were alive today he’d be 68 years old or, in other words, the average age of the patrons who were there that evening!

Kevin kicked things off with the familiar “Hello Young Lovers.” Some of the songs he sang such as “That’s All,” “Fly Me To The Moon,” and “My Funny Valentine” are tunes that I associate more with Nat Cole or Frank Sinatra but nevertheless, they were nice to hear. Of course Kevin enthusiastically sang both “Mack The Knife” and “Beyond The Sea,” and at an earlier time in the show than I would have expected.

One of the highlights of the evening was Kevin’s rendition of “One For My Baby (And One More For The Road).” For this number he acted the part of a drunk in a bar, sat on a stool, and then proceeded to do imitations of Al Pacino, Marlon Brando, Burt Lancaster, Katharine Hepburn, Jack Lemmon, Jimmy Stewart, and Jerry Lewis. He didn’t really sing the song, instead he talked it through changing characters with each verse.

Perhaps the most pleasant surprise of the evening was the audience’s reaction to Darin’s 1969 protest song called “Simple Song Of Freedom.” The refrain “we the people here don’t want a war” is every bit as apt today as it was 35 years ago when Vietnam was raging. The audience cheered each time Kevin sang it making me proud once again to live in a blue state. I could only wonder if it played as well in the midwest or south.

For an encore Kevin sang a Randy Newman song called “Sail Away.” I’m still not sure why this tune was chosen however, it was quickly followed by a medley of Darin hits including “Splish Splash,” “Dream Lover,” “Artificial Flowers,” and “Clementine.” With the crowd cheering up on, Kevin came out for a second encore and did a raucous version of “Hi-De-Ho.”

The movie “Beyond The Sea” should rate as one of Kevin’s best, putting it along side his big three of “The Usual Suspects,” “L.A. Confidential,” and “American Beauty.” It will be interesting to see if touring like this is a one time thing for Kevin Spacey or something he’ll continue to pursue in the future.

- Bill Harriman

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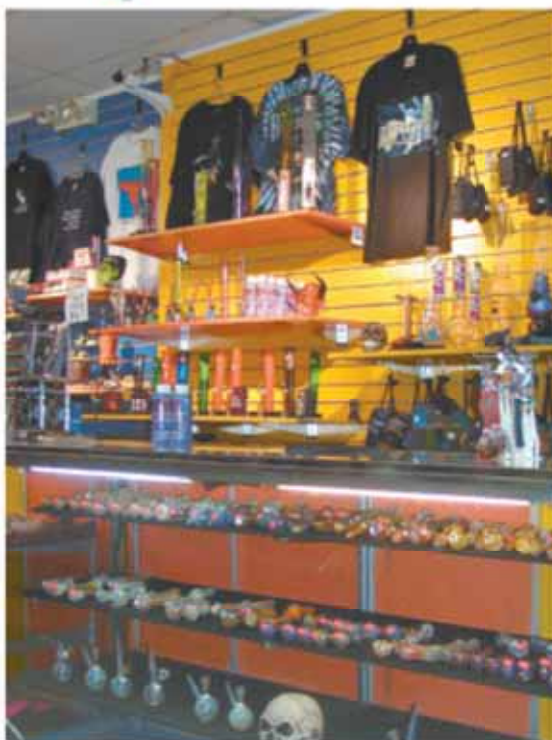


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