

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

Sound Waves

Volume 15
Issue 7
April 2005

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BAND LISTINGS
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& MORE**

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Interview
With**

**PHIL
LESH**

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5 SUGAR FREE	6 JENNIFER TAYLOR	7 SANITY CHEQUE	8 ROCK & SOUL REVUE	9 DARIK & THE FUNBAGS
12 T-RAY	13 TBA	14 GREAT AMERICAN ROCK SHOW	15 ZOOM	16 HARD KNOXX
19 LOVE HANDLES	20 TBA	21 BLUE PRINT BLUE	22 33Hz	23 WICKED PEACH
26 TIME BETWEEN US	27 TBA	28 KEVIN CRANDALL BAND	29 INNUENDO	30 THE SAVAGE BROTHERS

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Sound Waves

April 2005

VOLUME 15, NUMBER 7

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CONCERT DATES

Alicia Keys

13,14 - Foxwoods, Mashantucket, CT

Alison Krauss

16 - Ryan Center, Kingston, RI
19 - Palace Theatre, Waterbury, CT

Bob Dylan/Merle Haggard

22 - Foxwoods, Mashantucket, CT

Deborah Coleman

14 - Hungry Tiger, Manchester, CT
15 - Community Hall, Portsmouth, RI

The Duke Robillard Band

8 - Chan's, Woonsocket, RI

Ellis Marsalis

19 - Connecticut College, New London, CT

Green Day

30 - Mullins Center, Amherst, MA

Jake Armerding

16 - Stone Soup, Pawtucket, RI

Janis Ian

3 - Odeum, E. Greenwich, RI
7 - Cheney Hall, Manchester, CT
10 - The Space, Hamden, CT

Jazz Mandolin Project

15 - The Call, Providence, RI

Lenny Kravitz

23 - Oakdale Theatre, Wallingford, CT

Little Feat

17 - Mohegan Sun, Uncasville, CT

Preservation Hall Jazz Band

29,30 - Jorgensen, Storrs, CT

Ratdog

9 - Foxwoods, Mashantucket, CT
20 - Lupo's, Providence, RI

Renee Austin

9 - Black-Eyed Sally's, Hartford, CT

Shemekia Copeland

9 - Wadsworth, Hartford, CT

Tori Amos

10 - The Bushnell, Hartford, CT

Wyclef Jean

21 - Roger Williams, Bristol, RI

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2nd

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THE PLAYBOYS

16th

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23rd - KEN ATKINS
& Guest

30th

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22 INNUENDO	23 AUGUSTUS GLOOP
29 FAT BETTY	

April 8th



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Sat. 16th - **THE BOOMER**

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Sat. 23rd - **SHOOTING STAR DUO**

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Fri. 29th - **T-RAY** Sat. 30th - **MIND SET**

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BAND DATES

BAD EDDIE TAYLOR & THE HIGH TOPS

10 - Dano's, Groton, CT
15 - Sneekers Café, Groton, CT

CRUSH

8 - Chico's, Waterbury, CT
15 - Riders Cafe, Waterbury, CT
30 - Lily Lake, Wolcott, CT

DAN STEVENS

1 - King Street Blues, Alexandria, VA
2 - Leadbetter's, Baltimore, MD
5 - Red Lion, Stockbridge, MA
8 - George's II, Wallingford, CT 5:30
9 - Maritime Grille, Guilford, CT 7:00
13 - Dolphin Striker, Portsmouth, NH
14 - Waterworks, Rockland, ME
15 - Black Bull Tavern, Rockland, ME
16 - Suds, Sudbury Inn, Bethel, ME 7:30
17 - Gritty McDuff's, Portland, ME 7:00
20 - Sage On The Waterfall, Chester, CT 8:00
21 - Brewhouse, S. Norwalk, CT 8:00
22 - Perks & Corks, Westerly, RI 8:00
28 - Night & Day Cafe, Mansfield, PA
29 - Eddie's Steak King, Olean, NY

DARIK & THE FUNBAGS

1 - The Sports Bar, N. Windham, CT
2 - The Red Door, Watertown, CT
13 - Suite 16, NYC, NY
3,22 - Black Bear Saloon, So Norwalk, CT
9 - Stash's Café, New London, CT
10 - Ultimate Billiards, Berlin, CT 2pm
15,16 - Ned Devines, Boston, MA
21 - Lucky Dog Music Hall, Worcester, MA
23 - Zen Bar, Farmington, CT
24 - Harbor Park, Middletown, CT 6-9

DIMINISHING JIM

29 - Schmedley's, Storrs, CT

10 SOUND WAVES

EIGHT TO THE BAR

1 - Marriott, Newport, RI 7-12
2 - Playhouse, Bridgeport, CT 8-10:30
3 - Elks Club, Leominster, MA 7-10:30
8 - Black-eyed Sally's, Hartford, CT
9,15 - Aqua Turf, Southington, CT 8-12
10 - Immanuel School, Danbury, CT 6:30-9
16 - Comm. Ctr, E. Lyme, CT 8:30-11:30
24 - Music Lady Cafe, Plainfield, CT 2-6pm
27 - Bushnell Park, Hartford, CT 5:30-6:30
29 - Maple Tree Café, Simsbury, CT
30 - Brightridge Club, E. Prov, RI.

THE FULL DEMPSEY

9 - Cafe Nine, New Haven, CT
30 - Sneekers Cafe, Groton, CT

THE GOAT ROPERS

1,2 - Blondie's, Fall River, MA
13 - The New Eagle Rest., Fall River, MA
22 - Oak Hill Tavern, Wickford, RI
29 - V.F.W., Taunton, MA
30 - V.F.W., Freetown, MA 7-11

GOPHERBROKE

1 - School St. Bistro, Westfield, MA 7-11
2 - Schooners, New London, CT
4 - Red Lion Inn, Stockbridge, MA
7,21 - River Walk Rest., Mystic, CT 8-11
8 - Nora's, Southwick, MA
15 - Mug Shotz, Hamden, CT
16 - Billy Wilson's, Norwich, CT
22 - Michael's Penalty Box, Coventry, CT
23 - Sneakers, Ashford, CT
29 - Bidwell Tavern, Coventry, CT
30 - GW Tavern, Washington, CT

INNUENDO

1 - Sneakers, Groton, CT
15 - Burke's Tavern, Niantic, CT
22 - Christopher's, Groton, CT
29 - Stash's Café, New London, CT

KEVIN CRANDALL BAND

28 - Stash's Café, New London, CT 8pm

MATTHIAS STEELE

29 - The Oasis Pub, New London, CT

MEGAHERTZ

1 - JC Hook's, Waterbury, CT
3 - The Black Bear, Norwalk, CT
15 - Gusto's, Barre, VT
17 - Toad's Place, New Haven, CT
23 - Crazy Joe's, Naugatuck, CT

NO SHAME

2 - Brown Derby, Montville, CT
22 - Rick's Billiards, Putnum, CT

PETE SERGE

2 - Peaberry's, Simsbury, CT

23 - Jitters, Southington, CT

SUGAR DADDY BAND

1 - Stash's Cafe, New London, CT
2,16 - Wolf Den, Uncasville, CT
23 - Burke's Tavern, Niantic, CT

SUGARFREE

3 - Voodoo Grill, Mystic, CT 4-8pm
5 - Stash's Cafe, New London, CT
6,13,20,27 - Tongue & Groove, Mystic, CT
8 - Billy Wilsons, Norwich, CT
9 - Daniels Grill, Westerly, RI 6-9pm
29 - Voodoo Grill, Mystic, CT

WICKED PEACH

1 - Steel Horse Saloon, Portsmouth, RI
8 - Burke's Tavern, Niantic, CT
15 - Mardi Gras, Cranston, RI
23 - Stash's Café, New London, CT

WORLD'S SMALLEST QUARTET

1 - Penalty Box, Coventry, CT
2 - Bidwell Tavern, Coventry, CT
8,29 - Schooner's, New London, CT
9,22 - Billy Wilson's, Norwich, CT
16 - Glock Grill, Higganum, CT
23 - Hank's, Plainfield, CT (AM)
23 - Meeting House Pub, Tolland, CT
30 - Main Street Tavern, Old Saybrook, CT

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- April 16th -

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- April 23rd -

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MUSIC NOTES

By Mark T. Gould

My Friend Brad

As both a practicing lawyer and a music writer, hardly a day, heck, hardly an hour, goes by without me receiving an Instant Message from somebody. Most of them I can, truth be told, do without, but I have to say that I always look forward to the ones from my friend Brad.

Some days I don't get any Instant Messages from him, and, you know, for a lawyer/writer who sometimes, OK, many times, doesn't want to be interrupted, I really miss them.

Why? Because every single time, without fail, that my friend Brad sends me an Instant Message I learn something from him. Usually, it's a recommendation to listen to a particular musician or singer; sometimes it's about the sound or acting quality on a newly released or restored DVD. Once in a while, it's a perceptive comment about politics, or then again, life in general.

Suffice it to say that when my friend Brad sends me something, it's always, and I mean always, worth not only reading, but also taking the time to check out what he is saying and/or recommending.

My friend Brad's knowledge of music just blows me away. He may know more about country music than Chet Flippo and Hank Williams combined. Movies and DVDs? He puts Siskel and Ebert, plus their new guy, to shame. Politics and our way of life? I'd rather read what he has to say than just about any of the blogger know-it-alls out there.

My friend Brad is stimulating, interesting, intelligent, and, I think from his tone, a lot of fun.

One day, after about the hundredth time of amazing me away with his knowledge and his observations, I decided that I wanted to know a little bit more about him. I went to the music site/chat room where we both belong, and I looked up his profile. We all have them there. Our stereo components, personal interests, shoe sizes, the works. Well, maybe not shoe sizes, but you get the idea.

It was there that I found a link to my friend Brad's web site, and from it learned something else about him that just about blew me away.

My friend Brad is autistic. For those who don't know, or those who think they know it all simply because they saw the movie "Rain Man," autism, according to the Autism Society of America, is a complex developmental disability resulting from a neurological disorder that affects the development and functioning of the brain, in the areas of social interaction and communication skills.

As I read that paragraph back to myself, I started to find myself feeling sorry for those, like my friend Brad, who have this condition. Then, I snapped out of it, and remembered how my friend Brad told me, in an Instant Message of course, how he approaches it, himself.

"I really don't know any other kind of life, so being autistic is, for me, being normal," he told me. "I really don't have any limitations. Like everyone else, I do some things very well and other things not very well. That is true about everybody."

Indeed, my friend Brad does a lot of things very well. He is an almost 27-year-old high school and college graduate, employed at RFC Music Productions, a northern Minnesota company that sells electronic equipment over the Internet. And, clearly, his attitude and success are the functions of a loving, supportive home life.

"I am happy with myself because my mother taught me to accept who I was and who I am now. She always let me know that I had autism and we learned about autism together," he said. "Having the skills I have is no different than the skills you have, or my mother has, for that matter. She has skills with things like sewing, knitting, cooking, etc. Mine are computers, music and sports like bowling and roller skating."

I asked him how he acquired so much knowledge about music, movies, heck, about life in general, and how he can type so much information, so quickly and accurately, into his Instant Messages, some of which, comparatively, would give a good short story a run for its money.

"I did have keyboarding in school. However, because it is my way of communicating, it is self taught and my hands are my voice, so I guess that is why I can type fast," he said. "The Internet is my world. I can talk to people that have the same interests as I do. But most of all, I can be myself, and be in my own world. There are no other people in the room and I feel comfortable not having to face anyone or talk about something I do not know about."

OK, but how in the world does he acquire all this knowledge?

"The knowledge that I have is what I have learned and what I continue to learn about topics that interest me, like music, computers and trivia," he continued. "I have never been able to read chapters in books. I do not have the comprehension to be able to tell what happens first. The reading that I like to do is reading the World Almanac and books of quick facts. I retain information from books like that because they are quick facts."

And that incredible interest in music, country in particular?

"My interest in music started at about age 4. My first memory that my mother has of my love for music was the Bellamy Brothers and their album 'Sons of the Sun,'" he remembered. "She told me I carried it around the house so that she would play it. I still have the album."

"I do not know if I feel or sense music in a different degree than someone else, because I do not know how anyone else feels about it," he added. "It is just so comforting to me that I cannot imagine not having music in my life. I can get along without driving, reading books, TV, fancy clothes and houses, but I could not get along without music."

Even though I'm now aware of his condition, honestly, not once in my many wonderful Instant Message conversation with my friend Brad has his autism ever crossed my

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SOUND WAVES 15

HEARING AID

QUIET LIFE

"Kids E.P."

Hozomeen/Cosmodenomic
Telegraph

A folksy guitar part mingles with melodic vocals and harmonica before breaking into fast-paced indie-rock pandemonium. This is the introduction to the first song on Quiet Life's newest release, "Kids E.P." With its distinctive folk-rock blend, Quiet Life fuses varying musical styles and textures into something completely unique without detracting from the continuity of their music. Every tempo change, every key change, is seamless. Even during sections marked by dual guitar harmonies the intonation is nearly perfect. This continuity is also evident on the album as a whole. Although, each of its four songs are different due to the multitude of musical styles Quiet Life adds into their music, these differences are subtle. Through the folk melodies of "How It Goes," the vocal harmonies of "Kids," the slow reggae beat in the middle of "Spinning Like A Wreck," and the bluesy guitar parts in "Down By The Water," there exists a consistent blend of classic and indie rock which adds a great deal of bright tone and energy to the album. It's by this method that the band manages the often difficult task of being eclectic while maintaining their own individual sound.

Another notable quality about the instrumentation on this album is the simultaneous co-existence of soft and hard qualities within each song. Often there is an overlapping of a slightly overdriven solo guitar with a clean or acoustic rhythm guitar. This pairing serves as a sort of musical yin yang and creates a full effect that's present almost everywhere on the album. This balance isn't solely the work of the instrumental section, but is aided by the vocals as well. Sean Spellman sings in a raspy, often shaky voice that brings his every word to life. The epitome of this is during the climactic middle of "How It Goes" when he sings "You know how it goes, which way the river flows and swimming throw your arms, kick your feet it's all we need," and then the music builds up into beautiful tumult. My favorite thing about this album lyrically is the poignant realism evident in lines like "So, I'm gonna walk until, I wear the soles, of my canvas shoes all the way through." Lyrics like this bring to mind vivid visuals that transform words into second-hand experience.

Musically and lyrically, this album is some-
16 SOUND WAVES

thing new and refreshing. I highly recommend this album to anyone who loves folk/rock or indie, especially those who enjoy both Bright Eyes and Fugazi. With moments of serenity bursting into pangs of intense emotion, Quiet Life's "Kids E.P." offers something unique and energetic to the New London County music scene, and today's musical landscape in general.

***** 1/2 -Wyatt Shibley

SUGAR RAY & THE BLUE TONES

"Hands Across The Table"

Severn Records

Sometimes, when maybe the wrong mood strikes, I worry about the future of blues music. Most of its first generation of originators, save for the inestimable B.B. King, are sadly gone, and I wonder who will replace them, before this most important of American musical genres is extinct.

Then, I listen to a record as good and pow-

erful as Pawcatuck native Sugar Ray Norcia's new release, "Hands," and I pull out the other incredible records that he's made, to hear that amazing, wondrous voice, at times mournful, at times joyous, all the time wrapped in all facets of the blues, and then I worry no more.

Somehow, somehow, Norcia's voice, and his underrated harmonica playing (somewhere Little Walter and Paul Butterfield are both smiling) improve with age. The way he can wrap himself around a lyric, the vast majority of which on this sparkling new release are his own, and tell a story just by changing his tone, is remarkable in itself. Then, he swings like a latter day Jimmy Rushing, and it's clear that everything is, and will be, all right in the blues.

Norcia has always set the bar very high, particularly with his band, and "Hands" is no exception. Augmented by longtime drummer and hometown native Neil Gouvin and pianist Anthony Geraci, the two best on their instruments this side of Roomful's originals John Rossi and Al Copley, Norcia also works here with longtime bassist Michael "Mudcat" Ward and the tasty guitarist Paul Size.

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The music this band plays is splendid, and Norcia remains one blues man who can take this music way into the 21st century. There's no need to worry about the future of the blues, so long as Sugar Ray is singing and playing it.

**** - Mark T. Gould

BERNARD ALLISON

"Higher Power"

Ruf Records

Bernard Allison was introduced to the music world by his father, the late great blues legend Luther Allison. He was schooled in the art of blues guitar playing by the likes of Johnny Winter and Stevie Ray Vaughan. And ever since his debut album in 1990, Bernard Allison had admirably assumed the chore of carrying forward the Allison musical legacy and at the same time, has carved his own niche in the blues music world.

The younger Allison considers himself a musician rather than just a blues guitarist. And although Allison is clearly accomplished with a six string guitar in hand, it's his overall songwriting, soulful singing, and precise delivery that sets him apart. There's a dash of funk, a sprinkle of Motown, and a whole lotta blues power that comprise the ingredients of the Bernard Allison recipe. "Higher Power", Allison's most recent recording effort, continues to provide listeners with every bit of those ingredients and more.

Allison recorded "Higher Power", his sixth effort of Ruf Records, using his touring band (Jassen Wilber-bass, Ron Sutton-drums, and Mike Vlahakis-keyboards), in the studio for the first time. A top cast of guest musicians also contribute work on the disc. The result is an authentic and mature blues rock record stamped with the Bernard Allison approval. "Higher Power" delivers Allison's trademark uptempo rock guitar sound right from the beginning with tracks like "I've Learned My Lesson" and "Too Cool". Young Bernard has also inherited his Father's smooth soulfulness, evident especially in his covering of the two Luther Allison penned tracks on the disc, "Raggedy and Dirty" and "Into My Life". Throughout "Higher Power", Allison's changes gears creatively and offers insight to his personal feelings lyrically. -The disc closes with the beautifully moving acoustic piece "Ami", a tribute to the value of true friendship and family.

"Higher Power" is a strong effort from Ber-

nard Allison, who continues to impress with his musical diversity and songwriting ability. Obviously well-schooled and with more than the necessary mileage under his belt to stand on his own, "Higher Power" shows a maturity that few musicians will accomplish. Clearly, Bernard Allison is the complete package.

**** 1/2 - Don Sikorski

RICHIE FURAY

"I Am Sure"

Friday Music

The eloquence, grace and sheer talent of Richie Furay shines once again on this, his third solo album of devotional music. At age 61, Furay still has that magical voice of a man half his years, and he spreads it, inspirationally, across these 13 beautiful tracks.

Close your eyes and listen, and this set, while secular, sounds as much like Poco or the Buffalo Springfield, as any of Furay's music in his wondrous career. The beautiful sound, harking back through Furay's incredible career with those bands, is a testament to his multi-talented co-writer and longtime accompanist Scott Sellen, as well as a vast array of special guests like Jimmy Messina, Chris Hillman, Rusty Young, Paul Cotton,

Dan Dugmore, Tom Stipe, Sam Bush, Michael Rhodes, Jimmy Ibbotson and Jeff Hanna, plus first rate production and recording work by John Macy and Jack Sundrud. That such a vast array of players comes from throughout the country to play with Furay is testimony to the respect and esteem he has earned with his incredible music, friendship and gifts over the years.

No matter if he's singing about "A Good Feelin' to Know," "Fallin' In Love," or, as here, his praises of the Lord, there's one thing for which "I Am Sure," if this spectacular record is any gauge, Richie Furay is still going strong. His voice and his songs make you smile and be thankful, as they always have done during his amazing career.

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



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Live Entertainment



By Bill Harriman

Finally, after all these years, there's going to be a book about the Grateful Dead written by a member of the Grateful Dead. Hitting the bookstores this month will be the long awaited memoir by Phil Lesh called "Searching For The Sound: My Life With The Grateful Dead."

It's all in here. Phil talks about the early days of how Mother McCree's Uptown Jug Champions became The Warlocks and how The Warlocks became The Grateful Dead.

There are the band mates - Jerry Garcia, Ron "Pigpen" McKernan, Billy Kreutzmann, Bobby Weir, Mickey Hart, Tom "TC" Constanten, Keith Godchaux, Donna Godchaux, Brent Mydland, Vince Welnick, and Bruce Hornsby. There are the songwriters - Robert Hunter, John Barlow, and to a lesser extent, Bob Dylan. There are other topics that are written about such as the merry pranksters, the beats, the diggers, the hippies, the summer of love, Olompali, Haight-Ashbury, the human be-in, the acid tests, Monterey, Altamont, Woodstock, Bill Graham, the festival express, the Grateful Dead movie, Egypt, the tours, the venues, the albums, the deadheads, the tapers, the drugs, the 60's, the 70's, the 80's, the 90's, the new millennium.

There are sad parts with the deaths of Pigpen, Keith, Brent, and of course, Jerry. There are happy parts too, none more so than Phil's sweet tale of meeting his wife Jill, who he's been married to for twenty years now, and the birth of their two sons Grahame and Brian.

There's also the recent story of the hepatitis that nearly took his life and the liver transplant that saved him.

So it was on March 14th that I spoke with Phil on the telephone. It was the 24th anniversary of my first Hartford Dead show. It was also the eve of Phil's 65th birthday.

BH - I always wondered how a talented young musician could start out on the violin, switch to trumpet, and then end up a bass player. But with you it made sense.

PL - "It's a question really, of just being a musician and that's always how I've thought of myself. I don't really consider myself like an instrumentalist or a virtuoso player particularly. I'm just a musician who's had some good training and I have a sort of knack for thinking fast and making quick changes and stuff. So it never really mattered to me very much what instrument I was playing as long as I could make some music."

BH - Something I found interesting in the book was a quote from an old college roommate of yours named Lenny Lasher. You described him as an inspiring bassist, and when you approached him about teaching you the bass as a second instrument Lenny said "I would never teach anyone the bass as a second instrument." I assume that's something you came to understand only after you became a bass player?

PL - "Yes that's true because I was approaching music, as I said, from almost an abstract standpoint at that time. I was thinking the bass is a cool instrument, it might be nice to learn something about it. So I asked Lenny and he gave me that rejoinder. And with the way he looked at me I thought 'you know, that's really an interesting thought.' It made me think about the bass a lot differently."

BH - When you talk about the bass you get very technical and detailed.

PL - "I did that deliberately and I tried to couch it in terms that would make sense to a lay reader as it were. I don't think it was too technical in the sense that I used terms that people couldn't understand. But I wanted to get that part across, the way musicians look at making music."

BH - In the early sixties I always found it interesting that a banjo playing folkie like Jerry Garcia and a hard-core blues man like Pigpen would team up.

PL - "Well interestingly enough, Jerry's first instrument was rock and roll guitar. He played guitar on the Bobby Freeman song 'Do You Want To Dance' when he was sixteen years old or something. It's like a rhythm guitar part. And he's always been a guitar player but then he took up the banjo to get into bluegrass because I think it was more of a challenge for him. But the neat thing about it is that he applied a lot of those techniques, especially the right hand finger picking techniques, to the electric guitar, which was one of the approaches that gave him his unique sound and approach to music. So he and Pigpen, they weren't really opposites because they'd been hanging out together in clubs and coffeehouses and at parties for years actually. And they formed a jug band together. A jug band is kind of like a, how should I say, not a rat's nest but a magpie's nest of different kinds of music. It's different kinds of roots music that all gets put together, blues and folk and country and mountain music and all that kind of stuff all melded together. And it was really natural to extend that to electric instruments, although it started out being an electric blues band but it didn't last very long. Mainly that was because Pigpen knew more songs that could be electrified than anybody. At the same time it has to be said Jerry started bringing in folk songs that were electrified also and that's when I got in on the act."

BH - I had to laugh when I was reading about your first

days with the band and what you called the woodshed rehearsals. At the end of the day Jerry and Billy would go home to their families, Pigpen would head out to the blues clubs, and Bobby had high school the next morning. That's a pretty odd mix.

PL - "But that's the beauty of it in a way. Everybody was coming from different backgrounds and everybody had different influences. Jerry, as you know, had rock influences along with bluegrass, folk and electric country. Pigpen was a blues and r & b guy. Bobby was like a contemporary folk, jug band kind of guy. Billy was basically a jazz drummer but he played rock in local groups. And I came from jazz and classical music myself. That's the thing that made it possible to have this unique combination when it turned into the group mind."

BH - Another guy who was around during those early years was Tom Constanten. There's an interesting quote from him where he says "After all, music stopped in 1750 (the year of Bach's death) and began again in 1950 (the emergence of the postwar serialists). What did he mean by this?"

PL - "He thought that there was an aspect of music that was kind of left behind by the classicists and the romanticists which lasted until after world war two. And then there was a whole new approach to music and I say this in the book, that it was comparable to Einstein's theory of relativity. In other words, instead of having gravity or a tonal center, you had relativity or each note being related only to the other notes in the context. It was very much like relativity in music."

BH - You talked about how you found the name "The Grateful Dead," however that story never would have happened if you didn't discover that there was already another band called "The Warlocks." Do you think your musical destiny would have been any different if the name "The Grateful Dead" never came to be?

PL - "I really can't say. I kind of think we would have followed the same path in any case. In other words, we were rehearsing together, we played a few club gigs. But then we started playing the acid tests and that would have happened no matter what the band's name was. And that was sort of the springboard."

BH - On name that was prominent during the acid tests and the whole scene in general was Neal Cassady. I'll be honest with you, I'm not sure I fully understand what he was all about?

PL - "Did you ever read 'On The Road?' If you read 'On The Road' that will help give you a sense of who Neal was. His name in the book is Dean Moriarty. And there's another book called 'Visions of Cody' and he's Cody Pomeroy in that book and he's also in 'Dharma Bums' under that name. OK so, Neal is a guy who moved faster than anyone else. His acid test name was Speed Limit. And in a way he was a Bodhisattva, an avatar saint if you will. He was someone to emulate because he understood the nature of the flow. I know this sounds all very sixties but that's when it was happening. He was a hero to the Beats and to the new culture that was coming on. He was

Continued Page 20

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an inspiration really just to see someone who could move through life like this. It's really kind of hard to explain."

BH - I found the chapter on Altamont to be very informative. Now I no longer blame Mick Jagger for what went down.

PL - "I think as far as any accountability can be assigned, I think it's pretty spread out everywhere you look. And that's what I say in the book. I didn't really think about it for a long time, I just sort of blamed it on the Stones also. But then after remembering it and writing it down for the book and thinking about it, you know I can see where everybody put a little bit of responsibility in it. So I don't think we can point the blame on any individual."

BH - Do you have a favorite year with the Dead?

PL - "If I did it would have to be 1968."

BH - Does the making of "Anthem of the Sun" have anything to do with that?

PL - "Yeah, that was definitely a high point."

BH - The chapter about the death of your father and how the song "Box of Rain" came to symbolize his passing was touching. Why did it take so many years before you began to sing that song in concert?

PL - "I don't remember why that is. That's one of the things that is lost in the haze of antiquity. Maybe it had to do with my singing and stuff. You know I've never been particularly proud of my singing. I never really thought I was very good at it. So I had to get past that before we could play the song."

BH - But I remember many times when deadheads would be chanting your name and begging you to sing something.

PL - "Oh yeah, go figure."

BH - The Festival Express was released on DVD last year and in fact, is up for a Grammy Award for "DVD of the Year." That must have been a really special occasion.

PL - "It really seemed like it at the time. It really did because all these different kinds of artists it was, like I say in the book, 18 to 20 of the top acts in the world jammed together on this train with everybody in the bar cars playing music together. That was the real story. The real story of the festival express wasn't the shows that we played, it was the interaction and the cross fertilization that was going on in the bar cars."

BH - So how does it feel to be heading back once again to Madison Square Garden, this time as the host of the 2005 Grammy Awards?

PL - "I'm definitely looking forward to it a great deal but I have to say that I have not attended any of the other ones yet. So this is going to be my first one and I'm looking forward not only to hosting it but playing with whoever is there, to dig into a little music because that's really what it's all about."

BH - Do you keep up with the jam band scene? Do you have any favorites?

PL - "Well, I've been working one of the guys from Particle. And Umphrey's McGee, I sat in with them a couple of times, they opened for us at our Mardi Gras show. I've been working also with guys from Railroad Earth. And I've discovered that website Disclogic and every so often I'll go on there and see what's happening. I listened to a band

called Signal Path and I thought that their stuff was interesting. So yeah, I try and look in on that scene from time to time."

BH - It's been three years already since the Phil Lesh and Friends disc "There And Back Again" was released. Are you writing any new material? Are you working with Robert Hunter at all?

PL - "I actually got a lot of stuff going on. I'm working on a, I really don't know how to describe it, a set link music theater piece with Hunter's lyrics that has a cycle of seven songs and instrumental movements that is based on the voyage of the soul through the planetary spheres after death. So there's that and I'm working with Hunter on a couple of other regular songs. I'm still making music, we're just not going to be touring or playing anywhere until probably the fall."

BH - Finally Phil, what's the first step someone should take if they want to be an organ donor?

PL - "The first step is to tell your family because they're the ones who will have to make that decision, you won't be there. The only reason I'm alive today Bill is because a young man said to his mom one morning 'hey mom if anything ever happens to me I want to be an organ donor.' Sadly something did happen to him but he saved the life of more than ten people. So, I mean, it's not a real trade off but there is an upside to it. And the next thing that you want to do is to register somehow either with the state, or by means of your drivers license, or however it works in your community and carry the little card with you that says 'I want to be an organ donor.' And if anybody has an organ donor card and runs into me on the street I'll happily sign it as a witness."

There was so much more I could have talked about with Phil. I easily could have spent a few hours on the phone with him but I consider myself fortunate just to have had the twenty or so minutes. There will be another opportunity for a question or two though. Phil will be doing a few book signings including one at R.J. Julia bookstore in Madison, Connecticut on Thursday evening April 28th. I'll probably have about five things for him to sign that night including three books, one Sound Waves cover, and one organ donor card.

NOTES CONTINUED

mind. He's a friend, he shares my many interests, and, frankly, that's it. End of story. And, I suspect, that's exactly how he wants it.

"I get frustrated like anyone else," he added. "My mother and I both work through it together. My mother is my best supporter. I have said, 'boy, I wish this hadn't happened to me.' But, so have you, in your life, if you think about it."

Perhaps the last, and best, word about my friend Brad comes from his sister, Stephanie, who writes on her brother's web site, "Bradley is a true inspiration. It is a true blessing to be his sister."

I'll go you one better, Stephanie. It's a true blessing to be his friend.

Hey, Brad, I'm sitting here waiting. Where's the latest Instant Message, my friend?

PERSPECTIVES

"As If We Didn't Already Know?"

by Kenny Love

Today, the Billboard Radio Monitor released a report titled, "Non-Comm Analysis Confirms Radio Listening Decline." And, as if that was any news to the general public, it cited the reasons of:

- * Other technologies (hmm...what could those be?)
- * Loss of the radio habit (translated "boredom")
- * Spot loads (I'm assuming they mean "advertising over-kill," but don't hold me to that)

Now, I don't know about you, but I see a very crucial element that is missing, and I'm hard-pressed to determine if it was omitted intentionally, or merely an oversight? What am I speaking of?

Well, the MUSIC, that is. Let me conjure up a few pointers...

* Perhaps, listeners are tired of hearing talentless major label bands, singers or whatever so similar, that they can no longer tell the difference in the artists.

* Perhaps, just perhaps, mind you...listeners are equally frustrated with hearing the same song ground into their psyche every thirty minutes to the point of their having nightmares.

These reasons alone are why Internet radio broadcasters, like musicians of today's industry, have the perfect opportunity to take advantage of this gradually declining element of their broadcast radio counterparts.

Back in the day, radio station formats were diversified, which is largely what made it so interesting. For instance, you might hear Elton John during this four minutes, and might hear Earth, Wind & Fire during the next four minutes.

However, some "businessman" later got the bright idea to conduct a demographic session by dividing up music into markets for the purpose of marketing certain products to certain listeners more succinctly.

However, they never foresaw the coming situation that we have today with "listener apathy."

I, on the other hand, foresee a possible return to the multi-format radio of yesterday. I, mean, why not? The industry might as well, since mixed genres, i.e., Hip Hop/Rock, Country/Rock or RnB/Rap are becoming as commonplace as my mother's cheesecake during holidays.

As a listener or musician, what would you like to see... the continued segmentation of broadcast radio, or would you prefer a "mixed bag" format?

If you would like to discuss it, meet me at <http://yahoogroups.com/group/BSharpRoundTable> to discuss what can, potentially, become a serious issue for all musicians, in respect to listenership.

~ kl

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ACOUSTIC OPEN MIC NIGHT EVERY WED.

FULL LUNCH & DINNER MENU - OPEN EVERYDAY
BEST BURGERS, STEAKS & SANDWICHES IN THE AREA!
Best Happy Hour! Hot Buffet! Monday-Friday



CHECK OUT OUR WEB SITE AT
WWW.BURKESTAVERN.NET



Dance! Pop! Rock!



Strawberry Park Resort Campground

"One of the great campgrounds of America"

42 Pierce Rd. Preston, CT

- Woodall's Trailer Travel

28th ANNUAL

BLUEGRASS FESTIVAL

A Family Festival
Day Passes Available ~ Free Parking
No Display of Alcoholic Beverages
No Pets

Thursday ~ 5pm-10pm Fri./Sat ~ 12pm-11pm Sun ~ 10am-4pm

June 2th, 3th, 4th & 5th

**Rhonda Vincent
& The Rage**

The Gibson Brothers
Kenny & Amanda Smith

Amy Gallatin & Stillwaters

Larry Sparks & The Lonesome Ramblers

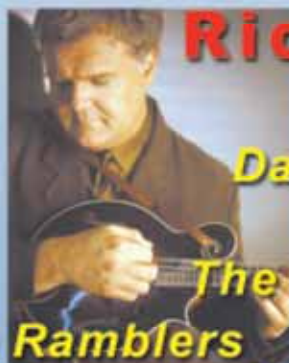
April Verch ~ The Whites ~ Caroline Herring ~ Tim O'Brien ~ King Wilkie

The Kruger Brothers ~ Phil Rosenthal

Mountain Heart

Our Sunday morning Gospel Hour hosted by **Dry Branch Fire Squad**

Pete Wernick's Jam Camp (Sun. June 5th through Tues. June 7th)



Ricky Skaggs ~ Hot Rize

Sierra Hull & Highway 111

Dale Ann Bradley & Coon Creek

The Kruger Brothers

The Green Cards ~ Adrienne Young

Perfect Strangers

True Grass



9th ANNUAL CAJUN/ZYDECO FESTIVAL

BLAST FROM THE BAYOU

June 9th, 10th, 11th & 12th

featuring Cajun Cuisine ~ Dance instruction ~ 4 days of great music



Geno Delafosse & French Rockin' Boogie

Steve Riley & The Mamou Playboys

Nathan & The Zydeco Cha Chas

CJ Chenier & The Red Hot Louisiana Band

Dexter Ardoyn ~ The Red Stick Ramblers



Chris Ardoyn -n- NuStep ~ Curley Taylor & Zydeco Trouble

The Derailers ~ Jesse Lege & Bayou Brew

Li'l Anne & Hot Cayenne and many more!



Day Passes with Free Parking ~ Site Camping with hook-ups ~ RV Rentals

Camping in the Rough (free with festival pass) ~ Music/Dance workshops ~ 3 large pools ~ Hot Tubs

Our Award Winning Children's Activity Program... all this and much more!!

Call 1-888-794-7944 today for reservations ~ Save on advance passes!

visit our website at www.strawberrypark.net for a complete schedule

programs & performers subject to change