

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

Sound Waves

Volume 15
Issue 11
August 2005

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

**An
Interview
With**

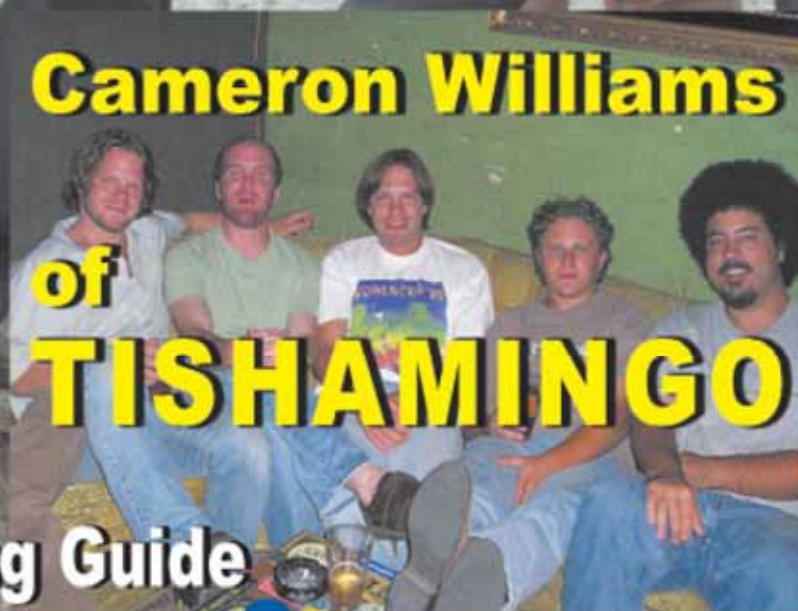
Nick Gravenites

of the Chicago Blues Reunion

Plus Cameron Williams

**of
TISHAMINGO**

**Southern New England's
Leading Entertainment & Dining Guide**





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9 TIME BETWEEN US	10 SUMMER	11 GOOD TIMIN'	12 WICKED PEACH	13 MUNSELL BROTHERS
16 LOVE HANDLES	17 SIZZLE	18 FAT BETTY	19 KELLY COMPANY	20 2U
23 JENNIFER TAYLOR	24 SERIES	25 TBA	26 AQUANETT	27 33Hz
30 SUGAR FREE	31			

Wednesdays KARAOKE ~ DJ DANCE PARTY 8pm

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10th

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17th

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24th

SEMI-FINALS

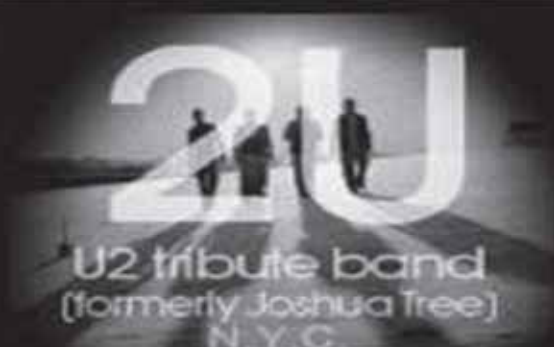
Winners weeks 4-6

31st

FINALS

Winners & Wildcards from Semis

Budweiser True Music Concert Series



2U
2U

SATURDAY 20th

#1 Rated U.S. U2 Tribute Band



**FRIDAY
26th**

**New England's
Premier
80's Tribute
Band**

AQUANETT

INSIDE THE WAVE

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Cover Line-up
Sam Lay, Barry Goldberg, Corky
Siegel, Harvey Mandel, Nick
Gravenites, Tracy Nelson
Photo credit: CJ Relke

KEEP IT A SAFE SUMMER

MADD.
Mothers Against Drunk Driving



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

MAILBAG



Dear Readers,

What a great month for entertainment. There are a few shows this month I am going to try and see. On the concert scene there's The **Allman Brothers** with **moe.** as the warm-up act on the 21st. Then the first band of Rock N' Roll the **Rolling Stones** on the 26th. And finally a very interesting trio - **Stanley Clarke** with **Bela Fleck** and **Jean-Luc Ponty** on the 13th in Newport RI. The pairing of these 3 musicians should make for some very enjoyable music. I consider all 3 to be the best in their respective instruments.

On the smaller venue side we have a personal favorite - **Ana Popovic**. She is playing at 3 venues within a reasonable distance. If you have never seen her do yourself a favor and check out one of her shows. This lady is amazing! To get an idea check out her web site at www.anapopovic.com.

Another nice event is the "Summer Sizzler" at Stash's Cafe in New London every Wednesday. This is a Battle of the Bands event where the music is all original. This month is the semi-finals ending with the Finals on the 31st.

So after enjoying a fabulous day in the area, get out and go see some great entertainment. This month's Sound Waves contains something for everyone. And remember, tell them you saw their ad in this magazine!

Till Next Month
David L. Pottie
editor/publisher

Sound Waves

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Editor
David L. Pottie

Contributing Writers
**Bill Harriman, David Geller,
Kenny Love, Mark Gould,
Rex Rutkoski, Nicole
Roberge, John Bahouth, Don
Sikorski, Wyatt Shibley**

Artist/Graphic Design
David L. Pottie, Lisa Coleman

Advertising Sales
Ed Roach
860-434-2792
David L. Pottie
860-572-5738
- HARTFORD -
Gary Barton - 860-655-0866

Email
editor@swaves.com

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Sat. 6th - **FRANK VALENTE**

Fri. 12th - **MEG HACKETT**

Sat. 13th - **LISA RICH**

Fri. 19th - **WORLD'S SMALLEST QUARTET**

Sat. 20th - **SHOOTING STAR DUO**

Fri. 26th - **TIME BETWEEN US**

Sat. 27th - **THE BOOMERS**

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cover

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Fri	Sat
5 FAT BETTY	6 GARY & THE MOOD SWINGERS
12 IN.I.T.Y. Reggae	13 Frank & Beans
19 U H F Band Reggae/ Rock N' Roll	20 Comedy Night
26 Frank & Beans	27 DJ

Banquet & Facility Rental Available



By Don Sikorski

Tishomingo is a Mississippi town featured in the movie "O Brother Where Art Thou?". Tishomingo (with an "a" substituted in the middle) is a Georgia based rock band that has just released their second disc entitled "Wear N' Tear" on Magnitude Records. In Tishomingo, four drifting musicians record a song that becomes a hit. If Tishomingo (the band with the "a") continue making music like you'll hear on "Wear N' Tear", there should will be plenty of hit songs in their future as well.

The band and the movie have other things in common. Tishomingo's musical style is one of both deep rooted blues and soul combined with an energetic and refreshing south-east rock swagger. The songwriting is both clever and mature, and the playing is high caliber and diverse. Cameron Williams and Jess Franklin share guitar and vocal duties, giving Tishomingo's music a bluesy and melodic character that has drawn comparisons to a number of legendary southern rock bands. Percussionist Richard Proctor and bassist Stephen Spivey are flawless in their delivery. Together, these four musicians, long-time friends who have been playing music together as a band for over four years now, interact musically to produce some of best sounds of the south since the Allman Brothers and Lynyrd Skynyrd ruled the roads. Rather than shy away from those musical comparisons, Tishomingo welcomes the compliment. "Wear N' Tear" brings a strong Southern Rock flavor combined with blues-based rock, extended jams, slide riffs, and soulful hooks. Formed in March 2001 and currently based in Athens, Georgia, Tishomingo has continued to crank out over 200 shows per year and develop a loyal fan base in each area they leave their musical mark. SOUND WAVES MAGAZINE caught up with Cameron Williams of Tishomingo upon the band's return from a European tour that included stops in Switzerland, Italy, and Austria.

SOUND WAVES: How was your tour overseas?

CAMERON WILLIAMS: It was just amazing. The people over there really, really love music.

SW: It looks like you you'll be making a run up here to Connecticut in August. We look forward to having you come up here.

CW: Yeah, it will be our first time out of the South this

tour.

SW: I've been listening to the new disc and I think it's terrific. Can you tell me a little about the recording of that album and how that went about?

CW: Sure. We recorded that last summer about this time. We got into the studio with a guy named David Barde. He's a producer that's working with the Drive-by Truckers, who have been doing real well, and has worked with just a whole bunch of other musicians. He has become a really noted figure here in the Athens area for producing and engineering. He's got a great studio located right in Athens and he's just a wonderful person to work with. Like he puts it, he coaches Little League Baseball and makes rock and roll records. He does a great job.

SW: Tell me something about yourself and the other guys in the band.

CW: Jess Franklin and I both play guitar and sing. Steven Spivey is our bass player, and Richard Proctor plays drums.

SW: How long have you four been together?

CW: We've been together almost exactly four years. We started in August 2001. We all started together and moved to a farmhouse in Athens just after August. It started from there; we just kind of took the plunge and have been treading water ever since.

SW: How did you meet each other? Were you in different bands first?

CW: Richard and I were living in Atlanta at the time. We had been playing music together off and on since 6th grade. And then Jeff and Steven were in a band called "Jess Franklin and the Best Little Blues Band" in Tallahassee, Florida, and they've been playing together since about 9th grade. And then they were kind of at a crossroads, and Richard and I were kind of at a crossroads, and Jeff and I started playing acoustic shows together. From there, we just decided to stay a band. The four of us got together and started it up.

SW: The name "Tishomingo".....how did that come about?

CW: We were living at the farmhouse and didn't know anyone, so we'd watch a lot of movies. When we had to figure out a name for our band, we just started writing down everything from movies and books, like you do when you're trying to find a name. We couldn't decide, but we kept coming back to this name "Tishomingo" that we got from the movie "O Brother, Where Art Thou?" It's not necessarily like it was a real catchy name, but it was representative of us. It was the name of a Chickasaw Warrior Chief who was highly admired and fought for the Native Americans. It's also the name of a place in Mississippi and in the movie, it's the place where the four guys go to record and make their fame and fortune in music.

SW: The music industry often likes to label music in categories. If someone who has never heard your music before asks you what kind of music you play, how would you describe it?

CW: Well, we like to call it "County Rock", but we don't

CONCERT DATES

Allman Brothers Band/moe.

21 - Dodge Music Center, Hartford, CT

Ana Popovic Band

25 - Hungry Tiger, Manchester, CT

26 - Chan's, Woonsocket, RI

27 - Theodores', Springfield, MA

Backstreet Boys

9 - Chevrolet Theatre, Wallingford, CT

Bernard Allison

11 - Chan's, Woonsocket, RI

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

Bob Weir & Ratdog

27 - Chevrolet Theatre, Wallingford, CT

Brian Wilson

17 - Chevrolet Theatre, Wallingford, CT

Corey Harris

25 - Chan's, Woonsocket, RI

Doc Watson/Vassar Clements

5 - Podunk Bluegrass Festival, E. Hartford, CT

Elvis Costello

7 - Fort Adams State Park, Newport, RI

50 Cent

23 - Dodge Music Center, Hartford, CT

The Iguanas

23 - Cafe 9, New Haven, CT

26 - Century Lounge, Providence, RI

Lee Ann Womack/Toby Keith

28 - Dodge Music Center, Hartford, CT

Motley Crue

20 - Dodge Music Center, Hartford, CT

The Rolling Stones

26 - Rentschler Field, Hartford, CT

Shawn Colvin

26 - Palace Theatre, Waterbury, CT

Spyro Gyra

24 - Mohegan Sun Casino, Uncasville, CT

Stanley Clarke/Bela Fleck/ Jean-Luc Ponty

13 - Fort Adams State Park, Newport, RI

Tori Amos

16 - Chevrolet Theatre, Wallingford, CT

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Saturday 13th

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Friday 19th

AMERICAN INFIDELS & Guest

Saturday 20th - **TBA**

Friday 26th

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SOUND WAVES 7



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	20 AUGUSTUS GLOOP
26 LOOSE CHANGE	27 CUZIN' EDDIE

LADIES All Male Review

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Thurs. 11th - **THIRD WISH**

Fri. 12th - **FRANK N' BEANS**

Thurs. 18th - **2 CAT ZOO**

Fri. 19th - **TIME BETWEEN US**

Thurs. 25th - **SUGAR FREE**

Fri. 26th - **DAN STEVENS**

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20th - **TBA**

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12 DJ DANCE PARTY	13 107.7 RADIO PARTY	14 MIKE CRANDALL BAND 4-8 DJ DANCE PARTY 9-1
19 GREEN TEA	20 INSIDE OUT	21 MIKE CRANDALL BAND 4-8 DJ DANCE PARTY 9-1
26 DJ DANCE PARTY	27 107.7 RADIO PARTY	28 MIKE CRANDALL BAND 4-8 DJ DANCE PARTY 9-1

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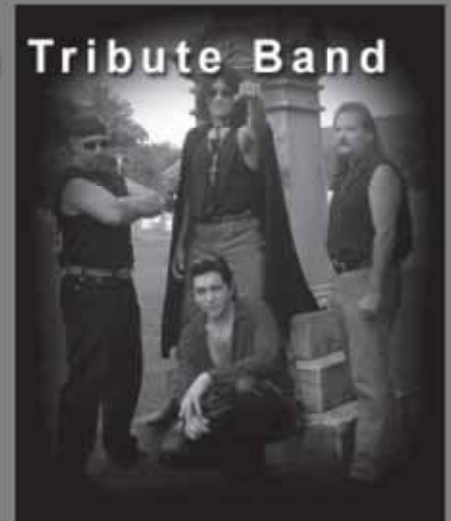
Friday 5th - Ozzy Osbourne ~ Black Sabbath Tribute Band

"Paranoid"

Friday 12th

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Crush



Friday 19th - Live Band

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BAND DATES

DAN STEVENS

1,8,15,22,29 - Jib 88, Old Lyme, CT 5-9
 2,9,16,23,30 - Hideaway, Old Lyme, CT 6-10
 4 - Brewhouse, South Norwalk, CT
 5 - Arts Center, Blue Mountain Lake, NY
 6 - Town Green, Granville, MA 7:00
 7 - Olde Mistick Village, Mystic, CT 2-4
 10 - Dolphin Striker, Portsmouth, NH
 11 - King Eider Pub, Damariscotta, ME
 12 - York Harbor Inn, York Harbor, ME
 13 - Suds Pub, Bethel, ME
 14 - Frankie's, Westbrook, CT 4-8
 17 - Sage On The Waterfall, Chester, CT 7:30
 18 - Leadbetter's, Baltimore, MD
 19 - King Street Blues, Alexandria, VA
 20 - Arts & Crafts Fair, Bellefonte, PA
 21 - Hamburg Fair, Old Lyme, CT 10-1
 24 - Red Lion, Stockbridge, MA
 25 - Stone House, Guilford, CT 8
 26 - Voodoo Grill, Mystic, CT
 27 - Glock Grill, Higganum, CT
 28 - Americus, Norwich, CT 12-3

DEGENERATES

5 - Crossroads, Palmer, MA
 12 - All-Stars, Manchester, CT
 14 - Harbor Park, Middletown, CT
 19 - Geraldine's, W. Springfield, MA
 26 - Murphy & Scarlett's, Farmington, CT
 28 - The Pavilion, Old Lyme, CT

EIGHT TO THE BAR

5 - Bella Vista, Providence, RI
 7 - Ninigret Park, Charlestown, RI 12:30-3
 11 - Cheshire Park, Cheshire, CT 7-8:30
 12 - Chan's, Woonsocket, RI
 13 - Country Fair, Lebanon, CT 4:30-6:30
 17 - Parade Grounds, Wallingford, CT 7-9
 18 - Hubbard Park, Meriden, CT 7-8:30
 24 - Baldwin Park, Plymouth, CT 6-8
 25 - Point Breeze, Webster, MA
 26 - Connelly's, New York, NY
 27 - Fair, Chester, CT 12-3
 27 - Green, Westport, CT 6:30-10:30
 28 - Beach Park, Waterford, CT 6-8

FACE FIRST

3 - Stash's Cafe, New London, CT
12 SOUND WAVES

20 - Brown Derby, Montville, CT
 26 - The Brookside Cafe, Preston, CT

FAT BETTY

5 - Iron Chef, Essex, CT
 6 - Mustang Marys, Norwich, CT
 13 - Christophers, Groton, CT
 18 - Stash's Cafe, New London, CT
 27 - Bank St. Cafe, New London, CT

GOPHERBROKE

1 - Town Green, Weston, MA
 5 - School Street Bistro, Westfield, MA
 6 - Meeting House Pub, Tolland, CT
 11,25 - RiverWalk, Mystic, CT
 12 - Bidwell Tavern, Coventry, CT
 13 - GW Tavern, Washington, CT
 15 - Training School, Southbury, CT 6:30-8:30
 17 - The Hollow, Woodbury, CT 6-8
 18 - Strawberry Park, Preston, CT
 19 - Mug Shotz, Hamden, CT
 20,27 - Frankie's, Westbrook, CT
 26 - Doody's, N. Branford, CT
 31 - Walnut Hill Park, New Britain, CT 7-9

GUITAR GARY & THE GRINDERS

4,18,25 - The Mill, Southbridge, MA
 5 - Oak Hill Tavern, N. Kingstown, RI 8:30
 6 - Daniel B's, Wakefield, RI
 7 - The Ocean Mist, Matunuck, RI 3-6
 13 - CC O'Brien's, Pawcatuck, CT
 21 - The Narragansett Inn, Block Island, RI

JAMES HARRIS

2,16,30 - Harp & Hound, Mystic, CT
 3,10,17,24,31 - Daniel Packer, Mystic, CT
 4,25 - Lighthouse Inne, New London, CT
 5 - Voodoo Grille, Mystic, CT
 19 - Riverwalk, Mystic, CT
 23 - Stash's Cafe, New London, CT

JOHNNY & THE EASTCOAST ROCKERS

5,13,19 - Light House Inn, New London, CT
 7,14,21,28 - Griswold Inn, Essex, CT
 26 - Yacht Club, Westerly, RI

KICK

4,5 - Rookies, Cromwell, CT
 7 - Atlantic Beach Club, Middletown, RI
 12 - Paddy's, Misquamicut, RI
 26 - 125 Riverside DR., E. Hartford, CT
 28 - Ballard's, Block Island, RI

KURT VOLAND

13 - Mustang Mary's, Norwich, CT
 27 - Billy Wilson's, Norwich, CT

LIVINTRUST

6 - COM FEST, E. Hartford, CT
 18 - Zen Bar, Farmington, CT
 27 - Cabot St, Chicopee, MA

MEGAHERTZ

26 - Six Flags, Agawam, MA
 27 - Cook's Cafe, Naugatuck, CT

MIKE SAVINO/THE SONS

4 - Little Stone House, Guilford, CT 6pm
 5 - Oliver's Taverne, Essex, CT 8pm
 6 - Holy Ghost Park, Shelton, CT 2pm
 6 - JRoo's, N. Branford, CT
 7,28 - Little Stone House, Guilford, CT 1pm
 11,20,25 - Ivoryton Tavern, Ivoryton, CT
 12 - St. Bernadette's Fest, New Haven, CT 7pm
 13 - Yacht Club, Branford, CT 7pm
 14,28 - Driftwood Cafe, Clinton, CT 7pm
 19 - Corner Cafe, Naugatuck, CT 8:30pm
 26 - Farmington Ave, Kensington, CT
 27 - Sullivan's, Naugatuck, CT

Ms. MARCI & THE LOVESICK HOUNDS

5 - Buckley House, New London, CT
 6 - Victory Sports Pub, Dayville, CT
 13 - My Mary's, Westerly, RI 8:30-12:30
 27 - VFW Hannon Post, W. Hartford, CT

PLANET GROOVE

5,6 - MusikFest, Bethlehem, PA
 11 - The Ocean Mist, Matunuck, RI

SMAK DAB

26 - Brookside, Preston, CT

2 CAT ZOO

4 - Tongue & Groove, Stonington, CT
 18 - VooDoo Grille, Mystic, CT

33Hz

20 - Victory Sports Cafe, Dayville, CT
 27 - Stash's Cafe, New London, CT

WICKED PEACH

5 - Paddy's, Westerly, RI
 12 - Stash's Cafe, New London, CT
 19 - Hard Rock Cafe, Ledyard, CT
 26 - The Wheel House, Point Judith, RI
 28 - Washington Park, Groton, CT

WORLD'S SMALLEST QUARTET

5 - Adams Mill, Manchester, CT 8-12
 6 - Zaushfest 2005, E. Stafford, CT 3-9
 13,26 - Oliver's Taverne, Essex, CT 7:30-11:30
 15,29 - Glock Grill, Higganum, CT 6-9
 19 - Schooners, New London, CT
 20 - Billy Wilson's, Norwich, CT
 21 - Glock Grill, Higganum, CT 3-7
 27 - Campground, E Killingly, CT 7-11
 28 - Cady's Tavern, Chepachet, RI 2-6

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SOUND WAVES 13

MUSIC NOTES

By Mark T. Gould

Around The Concert World In 10 Days

For even a seasoned concertgoer like me, a single show is a special event. But, try four of them in 10 days, like I did in mid-July, and you got a mind-boggling Magical Mystery Tour.

It wasn't my fault, although my pocketbook is telling me otherwise. My wife's even on the good side, because she went to all of them with me. So if I've gotta blame somebody, I guess it would be the artists and the concert promoters who have turned this summer, and fall, into a great touring season.

And, it's far from over. I've got Huey Lewis in Waterbury, Brian Wilson in Wallingford, followed by the Rolling Stones at Rentschler, all in August, and then U2 at the Civic Center in December.

Saddle up the palomino, baby, here we go.... Reports are from both before and after each show....

Sunday, July 10: John Mellencamp & John Fogerty-Meadows, er Dodge, Music Theatre, Hartford:

Never mind the name change from the "Meadows" to "Dodge" Music Theatre. We got an e-mail four days before the show, telling us the do's, "non-pointed umbrellas," and the don'ts, "animals, with the exception (thankfully) of seeing eye dogs," for bringing items into the theatre. All items, being do's, being henceforth "subject to a security search." Natch. Dump out that beer, and while you're at it, take off your shoes. But, ah, the music. Two of the best, going at it together. Who cares that it may be over 100 degrees under the roof that baked all day in the hot summer sun....

Turned out that it was hot, very hot. As in 90 degrees hot. But, surprisingly, no humidity. The wind, courtesy of that noted music fan Mother Nature, moved to the northwest today. There's a nice breeze....

.....My God, these guys wrote some incredible songs, and thankfully, they performed most of them. All night long it was song, standing ovation, song, standing ovation. The best part, clearly, was the two of them, seated at the front of the stage, dueting on Fogerty's "Green River," and Mellencamp's "Rain on the Scarecrow." Wow.

And, I don't think I've ever seen a more energetic, happy to be there performer than John Fogerty. It's good that his legal troubles with the Creedence playbook are behind him now.

The Meadows, er, Dodge, is a much more fan friendly place than it was the last time I was there, back in '99. You can actually walk directly to your seats, rather than going up and around through the back of the amphitheatre, and then walking back down. And, the promenade outside is remarkable.

And, get this, the ticket takers gave us a schedule for the night's show. "Opening act at 7. Fogerty at 7:20 (he came on at 7:40). Break at 8:50. Mellencamp on at 9:10, off at 11:00."

I guess the days of waiting three hours for a headliner are over.

Wednesday, July 13: Chicago & Earth, Wind & Fire-Oakdale, er, Chevrolet Theatre, Wallingford:

Ugh. Another corporate theatre name change. But, not to worry. This place is great, no matter what they call it. Chicago remains a guilty pleasure (hey, they did our wedding song. And, no, I'm not telling which song), and my wife loves Philip Bailey. Still, we got stuck with lousy seats, way up in the nosebleed rear of the orchestra. We normally, sniff sniff, sit in the first 10 rows or so. We shall see. Or, then again, maybe not.....

.....Well, I thought this might be the dud of the group, and I was right, although my wife loved it. Much as I try, I just don't get into EW&F. Their sound was okay for the doldrums of the mid-70s, but, now, I dunno. But, no matter, they do get folks up and dancing, if you can call it that. I mean, does any out there have any sense of rhythm? Oi.

And Chicago. They opened with the "Ballad for a Girl in Buchanan" suite, which I love. It was lackluster, out of tune, and off key. And it didn't get much better from there.

But, at least nobody tried to dance during their set. And, the seats weren't as bad as we thought they'd be.

Thursday, July 14: Tom Jones & Tower of Power-Mohegan Sun Arena, Uncasville

No corporate name change, thank goodness, from the Indians. But, we have to deal with another of those weird casino crowds. You know, late arriving, early leaving, and sitting on their hands, bored out of their "comped tickets" minds all night. I'd much rather see this one at the Oakdale, because I've never seen Tom Jones and I think he's be better in a small place. But, you can bet that Emilio, Doc, and the boys will get even the "one-armed bandit" crowd up and dancing.

We had heard that the remnants of the aforementioned Hurricane Dennis would raise havoc with us today, but the casino is so isolated, in so many positive ways, that it really doesn't matter. We had some fog early, but then the sun poked through.

So, Tom Jones. Gotta get the underwear ready and my arm warmed up, honey.....

.....Underwear littering the stage notwithstanding, Tom Jones put on one of the best performances have I seen in over 35 years of going to concerts. My God, no way that guy is, gulp, 65 years old. Rock. Soul. Blues. Gospel. Pop. Show Tunes. Even a bit of folk with an acoustic guitar backing. The man did everything, for almost two hours (not to mention "Down to the Nightclub," with Tower of Power's horn section backing him). T of P was absolutely great, too. What a difference between this and the Chicago/EPF show. That night, style and flash. This night, style and substance.

Wednesday, July 20: Loggins & Messina-Oakdale (sorry, Chevrolet) Theatre, Wallingford:

The first half of the summer concert series, Music Notes-style, ends tonight. I am shocked that, as of this pre-concert writing, this show is not sold out. Early word on the tour is that it's incredible, close to three hours. These guys may not look much like their publicity photos and album

covers anymore, but with these songs, who cares?

Actually, this one was a tough call, because some guy named Springsteen is playing tonight as well, at the Arena at Harbor Yard in Bridgeport. It'll be the first concert by the Boss in Connecticut that I have missed in several years. C'mon, promoters, there's 365 days in the year, can't you schedule these on different nights? Actually, the same thing happened back in June, when the Strange Days Festival was at the Oakdale-it was still called the Oakdale then-and Bob Dylan & Willie Nelson were at Dodd Stadium in Norwich.

I've heard that Jimmy does two Poco songs and talks about the band, so, if you know me, it's gonna be a great night, just based on that alone...

.....Well, it was well worth the 30 years wait. This concert really reminded me of those from the day, with a relatively short, tight first set and more relaxed, longer, jam-filled second one. Kenny and Jimmy both sounded and looked great, and the new band is terrific.

Whew. OK. The final score? Best by far was, surprisingly, Tom Jones, closely followed by John Fogerty and Loggins & Messina.

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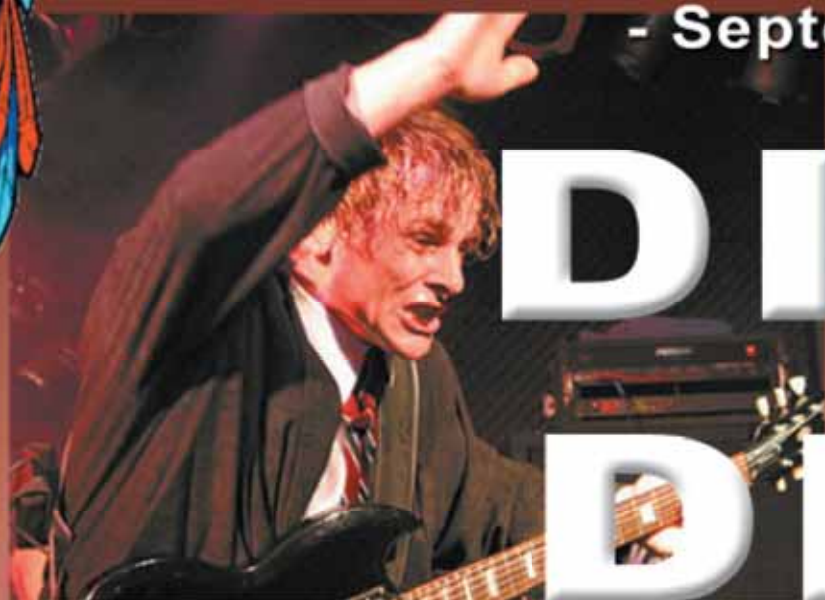


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**DIRTY
DEEDS**





Nick Gravenites: Still “Buried Alive in The Blues”

By Mark T. Gould

Some people play the blues. Some people have the blues. But, legendary singer Nick Gravenites is different. He's a bluesman.

“Being a ‘bluesman’ is the total blues life. It has to do with philosophy,” the 67-year-old Gravenites said in a recent interview with Sound Waves. “The life, in general, doesn't ask much from you in terms of personality. It doesn't ask that you be a genius, or a saint. You could be a thief, you could be a pervert, you could be an alcoholic, all of that stuff, and, many (bluesmen) are, but they just ask that you be able to pay the stuff. That's all.”

“It's not a demanding career,” he continued. “Just be a good player, have a knack for the playing. It's an easy, slothful kind of life. But, to be successful, you have to have a combination of smarts and luck.”

For Gravenites, it has clearly been a more than four decades career of smarts, luck, and incredible talent. Now, after a short sabbatical away from the music business, he's returned, as one of the featured performers in the “Chicago Blues Reunion.” Along with vocalist Tracy Nelson, keyboardist and longtime friend Barry Goldberg, guitarist Harvey Mandel and original Butterfield Blues Band drummer Sam Lay, among others, the band has released a combination CD/DVD on July 12, and hits the road this summer for several shows, including an appearance at B.B.King's Club in New York City, which will be Gravenites' first show in the Northeast in several years. The “Blues Reunion,” he explains, started out as a one-off benefit and grew from there.

“It was a little after 9/11, and the San Francisco Blues Festival had a show scheduled, and, of course, very few people showed up, and the Festival was in dire financial straits, so Steve Miller and some of his rich friends decided to do something to try to help them out,” Gravenites said, chuckling. “Steve said he would play there under the name ‘Chicago Blues Reunion.’ And there was me, Charlie Musselwhite,

Barry (Goldberg), and who ever else was around from the mid Sixties. It was a giant success, the show went very well, and the Festival was back in the black.

“Then, we went to Chicago, without Miller but with Charlie and Tracy Nelson and Sammy Lay, and did a similar thing at the Chicago Blues Festival,” he said. “We just kept it going, minus Miller and Charlie, who had their own careers going. We decided to keep the group together, we all get along, which is pretty unusual in this business, we all had 40 years of this under our belts. We're all survivors and managed to make a life for ourselves.”

On the CD and DVD, Gravenites sounds as strong as ever, belting out, among others, his signature song, the self-penned “Born in Chicago,” along with the classic “Drinking Wine,” which he did with the criminally underrated, yet massively influential, Electric Flag in 1967. And, Chicago, of course, is where it all began for Gravenites, who along with friends including harmonica wizard Paul Butterfield and guitarist extraordinaire Michael Bloomfield, were pretty much single-handedly responsible for joining urban black electric blues players with the white culture who wanted to soak up both the lifestyle and the music in the city at that time. It was an Experience, Gravenites remembers, that was both romantic and true.

“It is a romantic notion and it was how it happened. We were having a ball,” he said. “We weren't being assaulted, we weren't being threatened. Those were the dream times, not only for the white guys learning the blues, but also for the players who were getting out of the ghetto and into the white society.

“They (the black bluesmen) were curious about us, too. It was that interaction, that two-way street,” Gravenites added. “It wasn't just listening to the records and learning how to play. It was getting to meet these people and dealing with them as humans. That was the difference between, say, Mike Bloomfield and Eric Clapton. Eric learned his stuff from records and playing a little with some blues people who came over from Chicago, but we dealt with them as people, shared a bottle of wine with them.

“Chicago was pretty much sealed up, racially, there was very little race mixing, but I wasn't scared, he said. “The culture was different then, there wasn't all this shooting, bombs and machine guns, in the black neighborhoods or the white neighborhoods. There was fighting, sure, people would duke it out, but there wasn't the murder all the time.

“Hey, I was like a hoodlum then, I was armed most of the time. I was the original ‘Blues Brother,’ stoned, drunk, crazy, hanging around the ghetto. People left me alone. I enjoyed it. My life wasn't in danger. It all changed after people were assassinated, particularly Martin Luther King. It'll never happen again, it was a dream time, an absolute explosion of creativity.”

And, Gravenites said, the dues that were owed to the originators, like Muddy Waters, Howlin' Wolf, and a host of others, were paid back.

“Most of us spent many hours paying back those people for what they taught us. We had a responsibility to try to help if we could,” he said. “We did the ‘Fathers & Sons’ album. I produced a couple of albums for Otis Rush. Mike

Bloomfield was essentially responsible for getting B.B. King out of the chitlin' circuit and into the Fillmore, playing for the white audiences. He did that single-handedly. Michael was responsible for the white blues scene in Chicago, getting those players to come to the North Side."

It was a time, and a situation, Gravenites said, that would never happen again. And, it gave him a perspective on the blues as a career, for a bluesman. Yet, he hesitates, given the lifestyle, to recommend it to others.

"I don't know...I'm not really a careerist kind of guy. Making a living playing blues is not my favorite topic," he said, laughing. "How to make a living playing blues is 'play country and western.' Everybody loves the blues, but you can go broke trying to play it. Blues is your passion, your inspiration, I've heard that from many people, but jeez, it's hard to make money off of it."

And, those formative, early days gave Gravenites a personal perspective on the late Butterfield and Bloomfield, his two running buddies at the time, musicians he played and jammed with on many nights, but, for whom, careers would be cut short by the temptations of the night and the road.

"'Butter' was a very tragic person. You can always find some kind of justified craziness for some people, you know, Janis Joplin, Michael (Bloomfield), various other people in the business, but for Paul it seemed particularly tragic," he said. "You know, Janis and Michael, they were both crazy people, and that's the lifestyle they chose. But, for Paul, it was more pitiful than anything. I didn't feel any pity for Janis or Michael. Paul just made a lot of bad moves and none of them worked out for him."

"Paul and I started playing together when he was 15, 16 years old, in the late Fifties. I first heard him at the Folklore Society at the University of Chicago. He was playing some harmonica, doing folk songs. I wasn't particularly impressed with his playing in the early days because nobody was really any good, other than Mike Bloomfield. We were just learning out stuff, learning our craft. He (Butterfield) wanted to be a professional musician, but he didn't get really good at his instrument until about 1963. He got really good by then."

"Bloomfield had the passion for playing. The guy just had talent, and he also had some training. He took some guitar lessons. I don't think Paul (Butterfield) ever took a harmonica lesson," Gravenites continued. "Mike had a knack for sounding exactly like someone. Like Brownie McGhee, for instance. Same authenticity, same finger style, same chording. That was really hard to do."

"Most people could get close, but Mike could play it the way it was supposed to be played. He had a real passion for accuracy and authenticity that was lacking in most other people. He was like a student of music," he said. "He ran a small coffee house in Chicago and he'd hire the players that he wanted to learn from, like Little Brother Montgomery and Big Joe Williams. He'd hire them just so he could see how their fingers moved. He learned from the people who invented it."

Gravenites' friendship with Butterfield and Bloomfield,

CONTINUED PAGE 22



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EVERGREEN TERRACE

"Sincerity Is An Easy Disguise In This Business"

Eulogy Recordings

Three years since their last album of new and original material, Evergreen Terrace is back with "Sincerity Is An Easy Disguise In This Business." Their last album, "Buried Alive By Time" has been a favorite of mine from the first time it made rotation in my CD player, and became the soundtrack for an entire summer. Needless to say I was skeptical as to whether this album could top or even touch their last, and although there are some definite noticeable differences on this album, Evergreen Terrace's signature sound hasn't really changed much. Their hearts still beat in breakdowns.

The biggest, and almost only difference on this album is that it just doesn't grind in the same way as "Buried Alive By Time." There's definitely still the fast-paced guitar picking and bass drum rolls, but don't expect anything like "No Donnie, These Men Are Nihilist." Instead everything is thrashier with a lot of metal licks. The guitar harmonies that were so amazing on "Buried Alive By Time" are still a present part of the band's sound, however they are more influenced by traditional metal. Although I don't enjoy the new, more metal influenced melodies as much as those on the last album, the band has advanced quite a bit rhythmically. Usually breakdowns are so simple that even a trained monkey could play them. However, the breakdowns on this album are pretty complex and interesting to listen to. There's still the mix of screaming over melodically sung vocal harmonies that has become the band's trademark, so even during parts of this album that would otherwise be indistinguishable, you know you're listening to Evergreen Terrace. All these differences aside, there is something else about this album that stands out and is completely omnipresent. I had trouble pinpointing it at first, and then upon a closer listen I realized what it was. There's simply a different tone on this album from the last. I don't mean this in an emotional sense or even musically, it's just mixed differently. The guitars sound as though

the strings are loose and wobbly, almost nu metal-ish. I really liked the way they sounded on earlier recordings or even live compared to this. The quality of the vocals however is much less muffled and the lyrics are easier to understand. Although there's something I liked about their tone before, I must admit that this is an interesting change that breathes new life to every word, and these words are amazing.

The first song, "Dogfight," opens with "Bring your words to the river, throw yourself in," and they only get better from there. Andrew Carey's lyrics are personal on some songs as well as socially aware. They are not however, socially aware in a political sense, but are simply conscious of the world that Carey lives in. For instance, "I Say You He Dead" tells the story of a domestically abused woman who, in order to escape her situation, murders her spouse and drives to Mexico. However, songs like "Gerald Did What" are completely personal and autobiographical with lines like "I'm still standing, screaming in this room." I said it about Walls of Jericho's latest, and it's definitely true for this album as well, it's quite refreshing to hear hardcore lyrics that are still personal, but not obsessed with strength. This is best illustrated on the last song, a soft, personal, and moving piece of music composed of simply acoustic guitar and vocals. This is a great close to the album, and gives an almost "calm after the storm" feel.

Overall this is a great album by a great band. If you're a fan of Evergreen Terrace, or any hardcore or metalcore bands, this album is a great addition to your collection. In a time when a lot of hardcore bands are either mellowing out or slowing down to land a spot on Ozzfest or MTV2, Evergreen Terrace is staying true to their sound and label.

***** - Wyatt Shibley

COURTNEY JAYE

"Traveling Light"

Island Records

Courtney Jaye is a bright young spirit, with music that is full of intense energy but with a sweet soul. Her debut album, "Traveling Light," signals a bit of Jaye herself—she was born in Pittsburgh, went to high school in Atlanta, then moved to Flagstaff, Arizona and shortly after bought a one-way ticket to Kauai. A year later, she moved to Athens, Georgia, and then it was on to Austin, Texas. With all these miles traveled, she also accumulated many life experiences, and each of

those contributes to her writing. Her songs are unique, but with a universal meaning, sending a common message to everyone but then leaving it up to their own interpretation.

The album opens with "Lose My Head," a song of innocence and yearning. In the music, we hear a simple crisp and clear sound, and from it emerges a sweet and comforting voice. She immediately switches gears with "Can't Behave," a song that is full of clever and witty wordplay. "Permanent" is candid, a song about change and personal evolution and exploration. It showcases her angelic voice and range, while maintaining inspired lyrics and an intense musicality.

"Hanalei Road (Lorelei's Song)," with additional vocals by Taj Mahal, has a bit more pep with a strong voice behind the lyrics. Jaye is a captivating storyteller, and can capture the listener's attention in a matter of seconds. "Love Song for Everyone" has a nice addition of flutes, which displays the musicality that Jaye's songs possess. She is not merely a singer-songwriter, she is an artist who is capable of creating and performing intrinsic music full of gorgeous melodies, sweeping instrumentation and stunning vocals.

"This is the Day" is another highlight of the album and is an adorable exhibition of Jaye's songwriting ability, with lyrics like "there's still a little sand inside of my shoes/ I leave it there to keep me close to you," and "I can see the sun without the sky/but I can't see myself without your eyes." Jaye has a sweet subtlety to her lyrics, and she can charm you without you even knowing it. You are completely drawn in, and at the end of the song, she has completely mesmerized you.

"Traveling Light" is an extraordinary debut from an extraordinary artist. In the habit of the songwriter herself, her music is sure to reach many places, and wherever it goes, it should be welcomed.

***** - Nicole Roberge

WALTER TROUT

"Deep Trout"

Ruf Records

Mention the name Walter Trout to fans of blues music and the first thing that comes to mind is blazing guitar solos. And while any new listener will quickly hear that Trout had mastered the six string instrument, it is also evident that his songwriting continues to

prosper. And it's that very same songwriting skill that makes Walter Trout's most recent release, "Deep Trout", so interesting. "Deep Trout" is a compilation of Walter's earliest efforts from 1989-1997, a period where he and the band were busy making a name for themselves overseas. It was during these years that Walter Trout would define his unique sound.

For those who like their blues hard and heavy, Walter Trout is your man. The New Jersey native has played guitar for such legends as John Lee Hooker, Canned Heat, and John Mayall's Bluesbreakers before joining efforts with bassist Jimmy Trapp on a solo career that began in 1989. And while Walter Trout and his band The Radicals have continued to forge ahead today to make a name for themselves in the states, the band is already a well established act in Europe. In fact, in a BBC poll conducted a few years back, Trout was voted the fifth greatest guitarist of all time (I believe gentlemen by the names of Hendrix, Clapton, Allman, and Page secured the spots ahead of Trout, not shabby company at all).

"Deep Trout" still offers plenty of six string mastery and over-the-top guitar flair that has become a Walter Trout trademark, but there is quite a bit more here. The gospel influenced "Under My Skin", for example, features a melodic chorus, smooth backing vocals, and a very radio friendly sound. Ditto for the ballad "Earrings on the Table"; both are tracks with a sound that you wouldn't expect from Trout, yet both demonstrate the early talents of a blossoming musician just waiting to be discovered by United States audiences. Three bonus tracks are also included with this collection; acoustic versions of "Life In The Jungle" and "Big Chain" and a track called "So Sad To Be Lonely" with Wilmont Mews, a rival band to Bruce Springsteen's Steel Mill back in the Jersey days.

"Deep Trout" is a terrific retrospect of Walter Trout's early career and provides a strong sampling of the beginning years of the fiery, intense blues playing that was to follow. Extensive liner notes detailing Walter's career add to the value of this effort. Do yourself a favor and give "Deep Trout" a listen to hear music from the early years of one of today's best blues guitarists.

***** 1/2 - Don Sikorski



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who joined forces in the original Butterfield Blues Band, enabled him to be present when that group backed Bob Dylan, in the infamous "going electric" show at the Newport Folk Festival, 40 years ago this summer.

"I was still a street guy at that time, hanging with Butter, my old friend, and I'd had a band with Bloomfield just before he went with Butter. I knew all the guys in that band, I used to sit in with them," Gravenites recalled. "I also knew their manager, Albert Grossman, so I was part of the entourage (going to Newport). I drove out from Chicago with them. Butter wanted friends and fans with him (when they played Newport), he wanted some support."

"I had no idea that Dylan was this hot bed of all this, you know, going electric. I mean, all the bands I knew had been electric for years. Albert said to me, 'you drive him (Dylan), you're the driver,'" Gravenites said. "Bob didn't say a single word to me. He obviously had a lot on his mind. He (Dylan) was always a mysterious, poetic character, I liked him for that. Bloomfield had introduced me to him at folk clubs in New York before that. He was just a normal, nice, Midwestern, Jewish guy, with manners."

It was a difficult day, Gravenites remembered, not only for Dylan, but also for the Butterfield Blues Band.

"A lot of the vested interests didn't want to see these white kids playing the blues, they wanted to see slaves with axes," he recalled. "There was a lot of controversy in the air, a lot of booing of Dylan. They wanted to hear the old folk songs. It was kinda weird, but we were used to weird."

A couple of years later, Gravenites joined another racially mixed band, the incredible Electric Flag, which, in 1967, released "A Long Time Comin,'" which remains one of the finest, strongest records of its time. The band imploded soon after that, which, looking back, seems to be no surprise to Gravenites.

"It was like an artificial group. It wasn't an organic group that had been together for a long time. A lot of the people didn't know each other," he said. "There were a lot of personality conflicts because we didn't know each other as people, never mind as musicians. It was a mess. There were too many drug problems, too many career ambitions. The band really only lasted about nine months. It was a little spark and then it was gone."

"It was good album. I remember that some of the gigs we did were spectacular. Some of the rehearsals we did, at the end when only a few people were hanging around, was some of the best music I've ever heard in my life."

For now, then, Gravenites will concentrate on the "Chicago Blues Reunion," which has thrust him back, at least to some extent, into performing and traveling again.

"I retired a couple of years ago, for about two years," he remembered. "I said, 'that's it, man, I gotta get the mud outta my soul.' I was burned out. I had nothing left. I needed a couple of years off to get the smell of death off of me. I'd playing gigs in bars and clubs, just like a lot of my heroes used to do."

"Think about how many years those black blues players played, with no one knowing who they were or what they did," he said. "What does a guy do? When you play blues,

you play it whether you are successful or not. So far, so good. I'm ready to go on the road again. This is the way I want to spend my old age."

And, if his career is any guide, he will continue to be successful, playing the music, and living the lifestyle of the bluesman, that he was taught in his sweet hometown of Chicago, those many years ago.

TISHAMINGO Continued

like to tell people that who are writing because it gets read as "Country Rock". But we like that description. It gets labeled as "jam band" and it gets labeled as "bluesy rock" and it is all that with elements of all that in there, but we're kinda making it from outside the city limits.

SW: Who are some of your musical influences and what do you listen to now?

CW: Right now I'm back on a big Meters kick. I love the Meters and a lot of those New Orleans cats. You know how you go through phases of listening.....you go through a phase of listening to the Allman Brothers, and the Grateful Dead. Maybe you go through a phase of jazz. But I'm back on the Meters kick right now for some reason. I've also got a bunch of bootlegs from this last Black Crowes Tour. I really like them a lot. I've found them to be a band that I respect and also admire and look at as an influence for our band. The music they make is right down our alley.

SW: What about "Poison Whiskey", the Skynyrd cover. I like that song and I like your version. How did that track come about on the new record?

CW: We wanted to do one cover on this album. It wasn't necessarily that we were searching for more songs, but we just thought it would be cool to do a cover. We didn't do it on the first album, so we thought the second time "let's put a cover on there". We really had no ideas what we were going to put on the CD when we got into the studio. We just kind of started running through songs and letting Dave hear them. Then we did "Poison Whiskey", and he said "I think that's the one".

SW: What I like about that choice is that it's not a mainstream song. You know, if you did "Sweet Home Alabama" it would be a little different.

CW: Exactly. One of the songs we cover is "You Got That Right". We were kinda like, "you know, that's played on the radio a lot. Let's do something a little more obscure."

SW: What are some of your favorite venues to play?

CW: We love playing a lot of places down here. Twice a year we make a trip to Colorado, and we love playing out there for those folks. I'll tell you, we're just really looking forward to getting up there in the Northeast. We've got a lot of friends up there and have just been getting just a ton of e-mails asking us when were coming up to the Northeast. It just hasn't been good timing yet. So were looking forward to it. It will be our first time getting up there.

SW: Were looking forward to having you up here. I think there are some good music audiences here.

CW: There's a reason that the Allman Brothers do their run at the Beacon Theatre.

SW: What kind of music is big in Athens?

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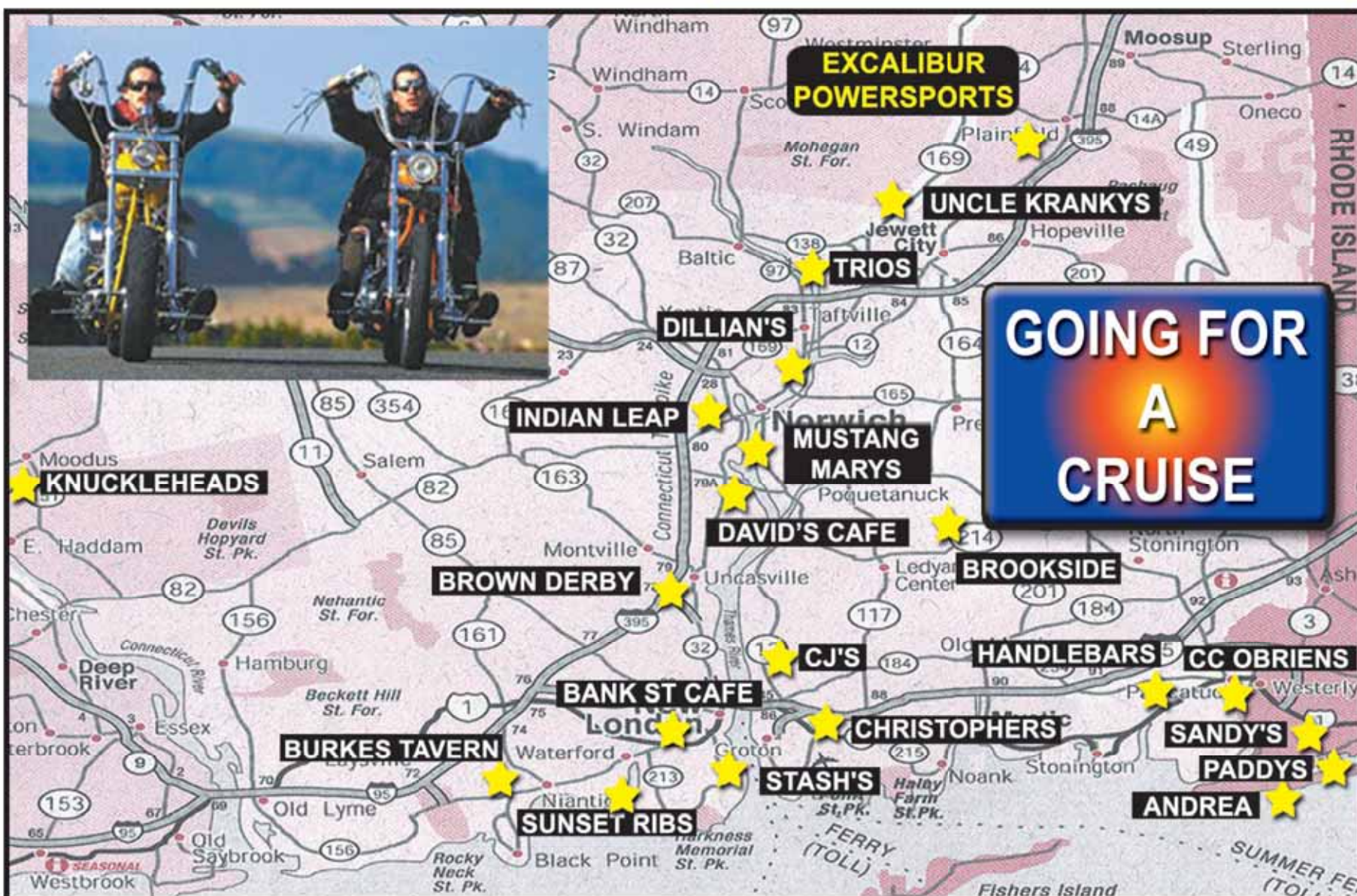
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CW: Country is the king down here. But in Athens, there is a huge Indie rock influence, and I love that. It's not the kind of music that I listen to necessarily, but I think it gives Athens a lot of heart.

SW: Where do you and the band want to be in 5-10 years? Do you look that far out?

CW: We try to look at the future and see what's happening. I think the track we're on right now is a good one, and I would say that we'd love to keep touring as much as we are, but just get to bigger venues and more people. That's pretty much our goal. We're working it from a grass roots point of view. If we had a song that got played on the radio, we'd feel like it was because people want to hear it and not necessarily because we were trying to push it to be on the radio. We have no qualms about being on the radio; it would be great. I'd love to get our music out to more people. The main important thing is to stay true to your music and keep on playing, and hopefully the people and the bigger venues will come with that.

SW: With the people in the band, do you find that you all have similar musical tastes or are there some differences?

CW: You know our differences seem to work out together really well. Jeff is real into country guitar picking, which is so hard. That's where a lot of the greatest guitar players are, in country music, believe it or not. And that's brought a really great aspect to the band. Steven Spivey, our bass player, his background is jazz, and that's helped out a ton. And then Richard, our drummer, him listening to as much Southern music and great songwriting has also really helped, because Richard writes a lot of the lyrics. I would say that a lot of influ-

ences come to the table for this band.

SW: You mentioned that you had been together for four years now. That's a lifetime for some bands.

CW: Well, it's been a long time. But it's been a labor of love. It's amazing that there are still things to find around each corner, even after four years.

SW: What's next after this tour?

CW: This album came out in February, and we'd like to have another album out by next Spring at the latest. We've got the songs for it.

SW: Great, I look forward to hearing it. Anything else coming up soon?

CW: We're looking forward to the Northeast. After that, we've got some really cool stuff coming up. Jeff and I are singing the National Anthem at the Braves/Padres game on August 19th, and were playing with the Black Crowes on September 24th in Alabama. And we're going to be doing a show with Gov't Mule on November 12th at a Festival.

SW: Looking forward to your show. Best of luck to you with everything that's going on.

Tishamingo visits Connecticut for two shows: Saturday, August 6th @ the Stone Bear Music Festival in Pomfret and Tuesday, August 9th in Niantic @ the McCooks Park Concert Series. Their latest disc, "Wear N' Tear" is available on Magnatude Records and includes a bonus audio and video feature.

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