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Sound Waves

Volume 15
Issue 12
September 2005

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

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Interview
With**

**DAVE
MATTHEWS**

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6 T-RAY	7 BASEMENT TAPES	8 NFL Opening Day Party	9 5 AFTER 5	10 HARD KNOXX
13 TIME BETWEEN US	14 BASEMENT TAPES	15 FAT BETTY	16 THE ZOO	17 33Hz
20 LOVE HANDLES	21 BASEMENT TAPES	22 TBA	23 PANDEMONIUM	24 ROCK & SOUL REVUE
27 JENNIFER TAYLOR	28 BASEMENT TAPES	29 MIGGS	30 WICKED PEACH	1 MUNSELL BROTHERS

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Cover & Story Photo by
Danny Clinch

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If you plan to include
alcohol in your
Celebrations, please
make sure to design-
ate a Driver before
the party starts. Let's
work together to keep
our roads safe.

MAILBAG



Dear Readers,

As this goes to print, New Orleans was hit by a devastating hurricane. So this month I am giving you information on how to help our friends in the Big Easy. Below is a list of web sites where you can donate money. Do what you can.

A partial list of disaster relief organizations available on the Web:

Red Cross: 1-800-HELP-NOW or <https://http://www.redcross.org/>

Episcopal Relief & Development: 1-800-334-7626 or
<http://www.er-d.org/>

United Methodist Committee on Relief: 1-800-554-8583 or
<http://gbgm-umc.org/umcor/emergency/hurricanes/2005/>

Salvation Army: 1-800-SAL-ARMY or
<http://www.salvationarmyusa.org/>

Catholic Charities: 1-800-919-9338 or
<http://www.catholiccharitiesusa.org/>

FEMA Charity tips: <http://www.fema.gov/rrr/help2.shtm>

National Voluntary Organizations Active in Disaster:
<http://www.nvoad.org/>

Louisiana Society for the Prevention of Cruelty to Animals:
<http://www.la-sPCA.org/>

For more info:

Federal Emergency Management Agency: <http://www.fema.gov/>

Louisiana Homeland Security: <http://www.ohsep.louisiana.gov/>

City of New Orleans: <http://www.cityofno.com/portal.aspx>

Louisiana Governor's Office: <http://www.gov.state.la.us/>

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Sat. 17th - **GARY SEGAL**

Fri. 23rd - **PETER SCHEIP**

Sat. 24th - **BRIAN MacDONALD**

Fri. 30th - **T-RAY**

Sat. Oct. 1st - **MEG HACKETT**

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Fri. 16th - **T-RAY**

Fri. 12th - **KURT VOLAND BAND**

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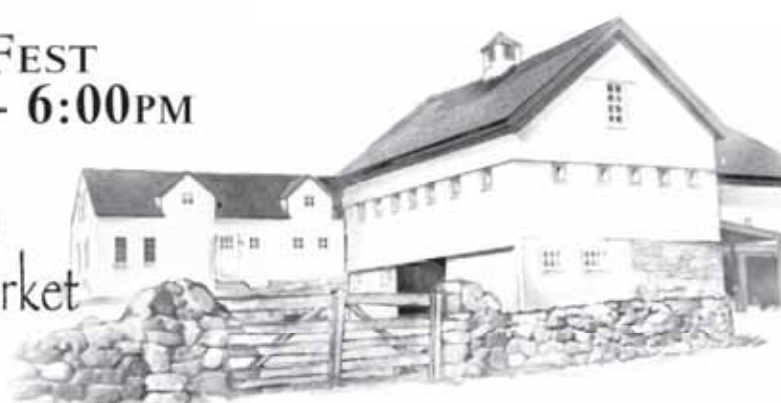
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Kevin Crandall Band
Thursday, September 15
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Karaoke
Thursday, September 22
7:00-10:00 PM

Common Ground
Thursday, September 29
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IN CONCERT

ROLLING STONES

August 26th, 2005
Rentschler Field
Hartford, CT

Maroon Five opened with some of their hits to get the crowd loose. As if the 8\$ beers and 4\$ waters might not be enough to start the twinkling blue & red tongues rocking.

The stage was a huge corporate logo with some classic Stones touches - an inflatable flowered tongue, a hi-tech raft (which the 'old boys' rode to the other end zone to serenade the party) and a Union Jack.

The song selection was a journey through 43 years of Rock N' Roll history. Beginning with 'Start me up', 'You Got Me Rockin'. Then Mick booming out 'ELLO 'ARTFORD!!!!!!HOWYERALLDOIN?' Followed by... 'She's So Cold', 'Backdrop of Asteroids' and 'Lava', 'Tumblin' Dice', and the new tune 'Rough Justice' with 'Ruby Tuesday' as a chaser.

Then it was Keith Richards set. We surprisingly were able to understand most of his vocals. He greets us with 'Us Locals Gotta Stick Together' a few new ones and a Bob Marley tribute 'Get Up Stand Up'.

Next was 'In For Me' a catchy tune. 'The Worst' followed, with the crowd joining in. Then 'Miss You' with Mick's swivel hips gyrating on every side from the custom stage (not bad for a 62 year old rocker), along with 'Satisfaction' and 'Oh No Not You Again', 'Honky Tonk Woman' and 'Out of Control'. Finishing with the classic 'Sympathy for the Devil' with red snakeskin graphics.

Balls of fire kick off 'Jumping Jack Flash' and ending the set was 'Brown Sugar'. For an encore we were treated to 'You Can't Always Get What You Want' and the last song was 'It's Only Rock and Roll' with Mick thanking the fans from the center catwalk extending into the field.

A staccato of fireworks signaled the start of the long trek back to the car and surprisingly fast get away to I-84 and homeward bound. It was a nice way to send off the summer.

The Rolling Stones are Ron Wood (lead & rhythm guitar), Keith Richards (guitar), Charlie Watts (drums) and Mick Jagger (lead vocals). Their support for this tour consist of Chuck Levell (keyboards), Tim Reese (sax), Kent Smith (trumpet), Mike Dave (trombone), Bob Key (sax), Blondie Chaplain/Bernard Fello/Lisa Fisher (vocals), and Darrell Jones (bass).

The Rolling Stones are the definition of Rock N' Roll. They have been together longer than any other band in history. So much so that they are truly the 'Grandfathers' of Rock that so many other bands have tried to emulate. It was great to see the young crowd at the show, rocking to a group of 60 year old musicians. But no matter what age, It's only Rock and Roll!

By Mark Sperry

www.Swaves.com

CONCERT DATES

AMERICAN IDOLS LIVE

8 - Civic Center, Providence, RI

THE BEACH BOYS

5 - Woodstock Fair, S. Woodstock, CT

DAR WILLIAMS

26 - Toad's Place, New Haven, CT

27 - Lupo's, Providence, RI

DONNA THE BUFFALO

3 - Ninigret Park, Charlestown, RI

THE DUKE ROBILLARD BAND

16 - Chan's, Woonsocket, RI

23 - Blackstone River Theatre, Cumberland, RI

GREEN DAY

3,8 - Gillette Stadium, Foxboro, MA

9 - Civic Center, Hartford, CT

KEB' MO'

3 - Ninigret Park, Charlestown, RI

KEIKO MATSUI

10 - Greenwich Odeum, East Greenwich, RI

LITTLE FEAT

4 - Ninigret Park, Charlestown, RI

MELISSA FERRICK

9 - Black Rep, Providence, RI

LOS LONELY BOYS

25 - Amphitheatre, Providence, RI

PINETOP PERKINS

8 - Chan's, Woonsocket, RI

PORCUPINE TREE

28 - Lupo's, Providence, RI

RENEE AUSTIN

16 - Hungry Tiger, Manchester, CT

17 - Chan's, Woonsocket, RI

RONNIE EARL

10 - Tech College, Manchester, CT

SANTANA

8 - Gillette Stadium, Foxboro, MA

TINSLEY ELLIS

22 - Hungry Tiger, Manchester, CT

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16 - Lupo's, Providence, RI

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Saturday Oct. 1st - **ALTER EGO** w/5lb SLEDGE

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16 NO SHAME	
23 FAT BETTY	24 CUZIN' EDDIE
30 LOOSE CHANGE	1 33Hz

LADIES

All Male Review

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9 GREEN TEA	10 107.7 RADIO PARTY	11 DJ DANCE PARTY
16 DJ DANCE PARTY	17 CRUSH	18 DJ DANCE PARTY
23 INSIDE OUT	24 107.7 RADIO PARTY	25 DJ DANCE PARTY
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MUSIC NOTES

By Mark T. Gould

Hey! Hey! It's The Ultimate Monkees Book!

Admit it. Come clean. If you're a music fan, and you're over the age of 45 (heck, even if you are under 45), chances are that you've got a soft spot for the Monkees.

Yes, the Monkees. That manufactured for TV, faux Beatles (think "Hard Day's Night"), pop packaged quartet. Davy, Micky, Mike and Peter. No, it's not as magical as John, Paul, George and Ringo, but they made us laugh, and they played some very good, and quite underrated, music, to boot.

And, now, thanks to the exquisite research and writing skills of longtime Monkees authority Andrew Sandoval, we've got it all, and I mean all, of their history, jam-packed in exquisite detail, recording session by recording session, episode by episode, and, yes, to a thankfully much lesser degree, dispute by dispute, in "The Monkees: The Day-by-Day Story of the 60s TV Pop Sensation," recently released by Advantage Publishers Group.

And to think this, most clearly the ultimate Monkees book, is the brainchild of a guy who wasn't even alive when they first hit the scene in 1966.

"I got interested in the Monkees around 1977 when the show was in syndication on my local (television) channel," recalled the 33-year-old Sandoval in a recent interview. "Later, when the Monkees resurgence occurred in 1986, I started picking up on all the music I had never heard, via Rhino's reissues. Around that time, I had also started my own music magazine, and, by 1989, had befriended Bill Inglot, who was responsible for Rhino's Monkees reissues. He allowed me to co-produce and write liner notes for "Missing Links 2" project, which featured outtakes and rarities by the band."

And, judging by the finished product, all of us Monkees' fans (now, you admit it, I just did...) are lucky that Sandoval, clearly a fan with an expert's eye for details, got involved. Yet, as he says, this was certainly no overnight sensation, with the work that went into this project painstakingly accomplished over many, many years.

"In 1990, I began toying with the idea of writing a book on the band's recording sessions," he said. "My first step was getting the contracts for their various (recording) sessions and starting to interview people. Most of this early work was featured in the 1991 box set, 'Listen To The Band.' I continued my research for the next 15 years, listening to the original sessions tapes when I could, and hitting the library whenever I had a day off. In 2003, I approached Backbeat books in the UK and showed them the book and we discussed the project through early 2004 when they put together a deal for publication."

www.Swaves.com

And, as with his other music projects, Sandoval didn't just rely on what others had done. Instead, he rolled up his sleeves and dived in, and every Monkees fan is the better for his approach.

"As for sources, I was uniquely placed with my work for Rhino to have reviewed many tapes and done loads of interviews as a part of their various reissues," he said. "However, instead of just recycling my liner notes from those reissues, I decided to go through all of the contemporary publications I could get my hands on to develop a really strong chronology. That involved reading every (and I mean every) issue on the NME, 16, Billboard, and Tiger Beat from 1965 to 1970. I also was able to read portions of other relevant magazines and newspapers like Variety, Amusement Business, LA Free Press, Monkees Monthly, and Monkee Spectacular.

"My main objective was to dig into the Monkees final original years, 1969 and 1970. I found tons of information about those years that has never been researched previously. Each tidbit from that era was like a holy grail for me, because I knew that is what the hardcore fans really wanted to know about," he said. "But honestly, the information was all out there."

And, because of all that blood, sweat and tears, he holds a unique perspective of the band, having researched their work, and having interviewed them many times over the years. And, that personal approach yields a better historical read.

"I have interviewed all four of the Monkees, multiple times, over the last 15 years. In completing the book, Michael offered me help via email, Davy answered a few specific questions and Peter and I spoke on the phone about a few issues," Sandoval recalled. "What I didn't want to do was cloud the subject too much with their more recent remembrances. The reason being that I had them talking on the original session tapes and all of those original press interviews from '65 to '70. I think those are more interesting because, no one has ever heard the session comments and many would never see all the press interviews in one place. But none of them reviewed or approved the book."

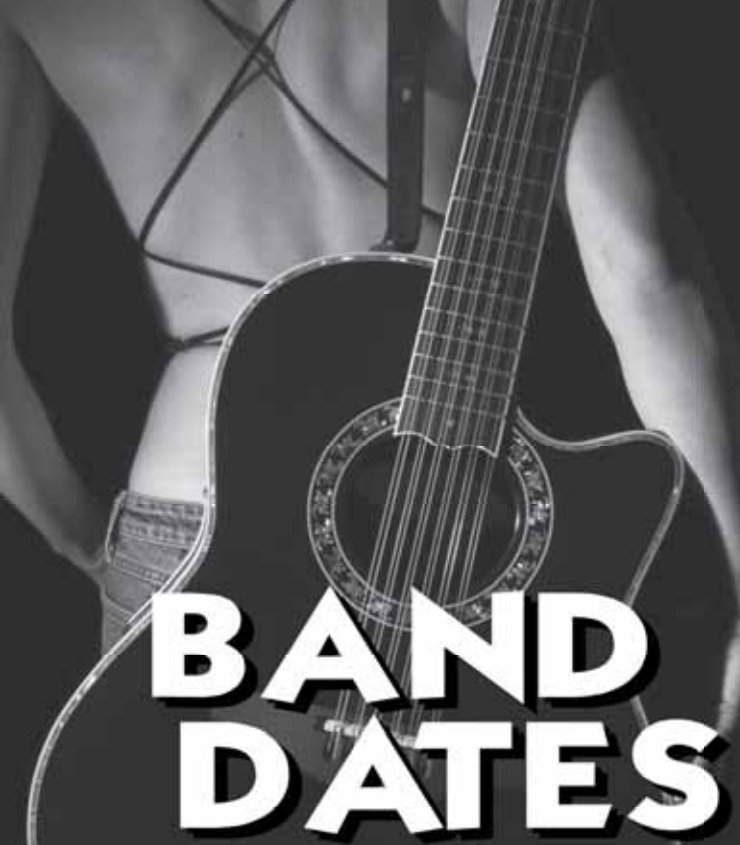
And, after so much time, work and energy, did the 15 years of research change his perspective on the Monkees?

"My initial impression of them was just that I loved their music and approach - it wasn't till years later that I deconstructed how they did what they did. As I grew older and more knowledgeable about their history, my appreciation continued and deepened. I am a huge '60s music fan and I think that helped immensely in doing this book," he said.

"I have studied the '60s as a whole, so I think my scope is much wider than most other fan/authors, he added. "In doing the book, it renewed my respect for the Monkees as being honest and incredibly hard working people. They were also far more talented than they were ever given credit for at the time.

"They were all basically interested in music (before becoming the Monkees). Davy was singing onstage in Oliver. Micky (was) touring with the Missing Links, working at

CONTINUED PAGE 14
SOUND WAVES 11



BAND DATES

CRUSH

- 3 - Fairgrounds, Brooklyn, CT 8pm-12
- 10 - JC Hooks, Waterbury, CT
- 16 - New England Sports Bar, Terryville, CT
- 17 - Sandy's Lighthouse, Westerly, RI
- 23 - Downtown Cafe, Bristol, CT
- 24 - Memories on Main, Torrington, CT

DAN STEVENS

- 1 - Brewhouse, S. Norwalk, CT 8:00
- 2 - George's II, Wallingford, CT 5-9
- 3,30 - Maritime Grill, Guilford, CT 7-11
- 6,13,20 - Hideaway, Old Lyme, CT 6-10
- 8 - King Eider Pub, Damariscotta, ME
- 9 - York Harbor Inn, York Harbor, ME
- 10 - Wildcat Tavern, Jackson, NH
- 11 - Taste of Mystic, Mystic, CT 11-1
- 11 - Olde Mistick Village, Mystic, CT 2-4
- 14 - Sage On The Waterfall, Chester, CT 7:30
- 16 - G. W. Tavern, Washington Depot, CT
- 17 - Crown & Hammer, Collinsville, CT
- 21 - Red Lion, Stockbridge, MA
- 22 - Mermaid Inn, Chestnut Hill, PA
- 23 - King Street Blues, Alexandria, VA
- 24 - Leadbetter's, Baltimore, MD

DEJA VU

- 11 - Oyster Festival, Norwalk, CT 4-5

1800

- 3 - 125 Riverside Drive, East Hartford, CT
- 4 - Ultimate Billiards, Berlin, CT
- 16 - Allstar's Cafe, Manchester, CT
- 23 - Jesstir's, Chicopee, MA
- 24 - Anchor Inn, Southwick, MA
- 30 - Ernie's Cafe, East Hampton, CT

EIGHT TO THE BAR

- 1 - The Grove, W. Haven, CT 7-9
- 2 - Town Hall, W. Htfd, CT 8:30-11:30
- 3 - Oceanmist, Matunuck, RI
- 5 - Captain's Cove, Bridgeport, CT 3:30-7
- 9 - Taste of Mystic, Mystic, CT 6-9

12 SOUND WAVES

- 11 - Taste of Danbury, Danbury, CT 2-4
- 16 - Commonwealth, Upper Montclair, NJ
- 18 - Shangri-Lee Rest., Cheshire, CT 7-9
- 21 - Black-Eyed Sally's, Hartford, CT
- 25 - German Club, Pawtucket, RI 6:30-10
- 27,28 - Log Cabin, Holyoke, MA 1:30-2:45
- 29 - Daniels Café, Milford, CT

FACE FIRST

- 10 - Bank Street Cafe, New London, CT

GOPHERBROKE

- 2 - School Street Bistro, Westfield, MA 7-11
- 6 - Red Lion Inn, Stockbridge, MA 8-11
- 8,29 - Riverwalk Rest., Mystic, CT 8-11
- 9 - Trio's, Occum, CT
- 13,21,27 - Main & Hopewell, Glastonbury, CT 6-9
- 16 - Bidwell Tavern, Coventry, CT
- 17 - Nora's, Southwick, MA 8-12
- 23 - Tuscany Grille, Middletown, CT 8:30
- 24 - Ivory Pub, Deep River, CT
- 30 - Doody's, N. Branford, CT

JAMES HARRIS

- 2,16,30 - Riverwalk, Mystic, CT 8-12
- 7,14,21,28 - Daniel Packer Inne, Mystic, CT
- 13,26 - Harp & Hound, Mystic, CT
- 20 - Stash's Cafe, New London, CT
- 29 - Lighthouse, New London, CT 7-10

KICK

- 1,10 - Rentschler Stad., E. Hartford, CT day
- 2,17 - King Neptune's, Lake George, NY
- 9 - Black Bear Saloon, S. Norwalk, CT
- 10 - J.R.'s, Cranston, RI
- 16 - Geraldine's, W. Springfield, MA
- 23 - Red Door, Watertown, CT
- 24 - Rookies, Cromwell, CT
- 30 - Murphy & Scarletti's, Farmington, CT

THE LIMIT

- 2 - Festival, Charleston, WV 7pm
- 8 - Wheaton College Norton, MA
- 9 - Sad Cafe Theater, Plaistow, NH 7pm
- 16 - The Puppet House, Stony Creek, CT

LIVINTRUST

- 8 - Daniel St, Milford, CT
- 10 - Fairfield University, Fairfield, CT 6pm
- 15 - Lucky Dog, Worcester, MA
- 17 - Cabot St, Chicopee, MA
- 28 - La Boca, Middletown, CT
- 30 - Up or On the Rocks, Hartford, CT

MIDLIFECRISIS

- 14,28 - Downtown Cafe, Bristol, CT
- 16 - Cioppino's, Ellington, CT

MIKE SAVINO/THE SONS

- 2 - Cafe Manhattan, Springfield, MA
- 8,17,22 - Ivoryton Tavern, Ivoryton, CT
- 9 - The Black Seal, Essex, CT
- 10 - JRoo's, North Haven, CT

- 16 - Maritime Grille, Guilford, CT 7pm
- 18 - The Driftwood, Clinton, CT 7pm
- 23 - Old Corner Cafe, Naugatuck, CT 8:30pm
- 24 - Italian Festival, West Haven, CT 5:30pm
- 24 - Oliver's Taverne, Essex CT 8pm
- 30 - Hero's Grille, East Haven, CT

MEGAHERTZ

- 3 - Snookers, Ansonia, CT
- 9 - Burke's Tavern, Niantic, CT
- 10 - Mario's, Derby, CT
- 16 - Corner Pocket, Orange, CT
- 24 - Frog Pond, Stratford, CT

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- 18 - Missing Bones, Ellington, CT 3-7
- 23 - Main Street Tavern, Old Saybrook, CT
- 29 - Bidwell Tavern, Coventry, CT

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Music Notes Continued

Wallich's Music City and DJ'ing at his local youth club. And of course, Peter and Michael working as a folk musicians," he said. "My impressions of the individuals didn't change at all. However, in reading their original interviews, I was struck by how painfully honest they were with the press."

And, now, some four decades after their emergence, the Monkees remain incredibly popular, a fact that is not lost on Sandoval.

"It's a magic combination of these four guys and their strange, but winning chemistry. The credit of their selection goes to (project creators) Bert Schneider and Bob Rafelson," he said. "Secondly, it is their music, to which credit is due to about a hundred different people: songwriters, engineers, producers, musicians, arrangers and music coordinators like Don Kirshner and Lester Sill.

"The Monkees influence will deepen and endure as their story becomes better known," Sandoval added. "It's similar in some ways to how people now only think of the Beach Boys as being Brian Wilson's creation. That took years and years of critical reappraisal and reprogramming. I think that years from now respect for the Monkees' music will widen."

Enough to get them into the Rock and Roll Hall of Fame?

"The Monkees should be in the Hall Of Fame, but so should about two dozen others, the Hollies, Zombies, Dave Clark 5, Paul Revere and The Raiders, Turtles, Love, Pretty Things, Left Banke, Big Star, Herman's Hermits, the list is endless," he said.

"Are you going to tell me that the Supremes, who never played a thing on their records, are more of a rock group than the Monkees?" Sandoval added. "Come on, they didn't even write or produce their own tracks. The Monkees did all that and more. They also probably influenced more people to start in rock music than the Supremes ever will, and I like the Supremes."

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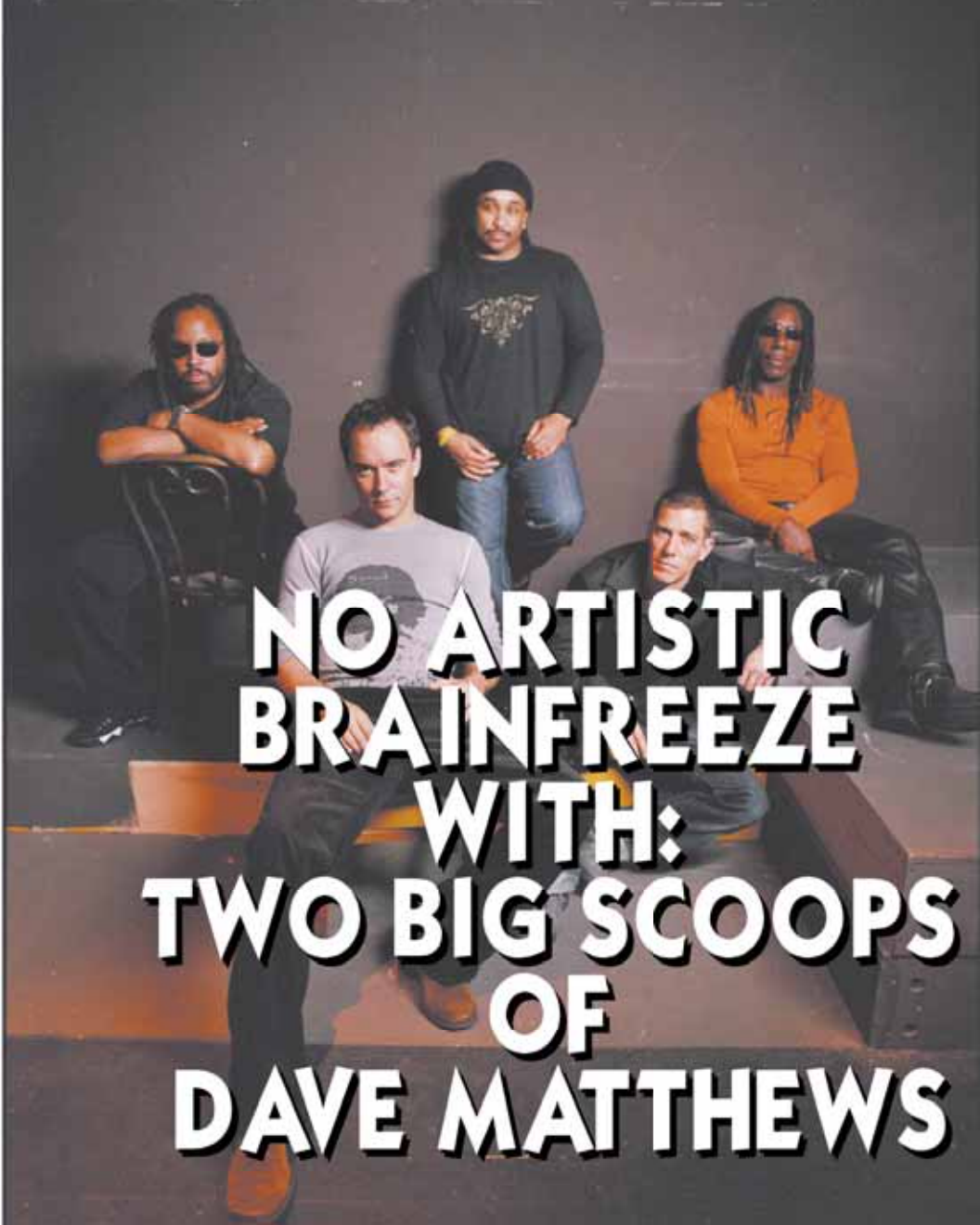


- September 24th -

DIAMOND BACK

HAPPY BIRTHDAY STEVE!!!





NO ARTISTIC BRAINFREEZE WITH: TWO BIG SCOOPS OF DAVE MATTHEWS

By Rex Rutkoski

For a man who loves ice cream, Dave Matthews is being mighty patient.

Not so, understandably, his young daughters on this afternoon outing with their world famous dad.

Grace and Stella are already in line at the store for their cones.

Dad, no stranger to mixing business with pleasure, has agreed to delay immediate gratification of the Ben and Jerry kind to talk music – his, others' and what is unfolding this summer and beyond.

Matthews, dubbed the biggest rock star in America by Rolling Stone, is excited to be working within the context of the Dave Matthews Band again.

It is almost an understatement to say that, through the years, that has been a very powerful creative force, selling 30 million-plus albums and 10 million concert tickets.

"We're not really good at long-term plans, so it's amazing we've gotten this far," he quips.

Their new album, "Stand Up," is their first studio recording together in three years.

Matthews had a solo CD, "Some Devil," in 2003. "I think that I speak for the whole band when I say we're looking more forward to this summer than we have in just a really long time," he says.

"We all seem to be in a very good head space right now about the new music and about the direction that it's gone. We've been having a lot of fun playing this stuff, (at) the few

chances we've had to play it so far."

Matthews theorizes that will continue to translate into live performances that are not predictable.

"I guess the new album is going to have it's impact, because there's going to be a handful of new songs in the show. But I'm not really 100 per cent sure exactly what's going to happen.

"We just go out and play. We're not planning on dropping off 100,000 balloons. Hopefully we play with as much joy as we can and that'll come across and hopefully people will be convinced of how much of a good time we're having."

Longtime keyboardist Butch Taylor is supplementing the band's live performances this summer.

"As the years pass by, Butch is sort of more and more a member. He's just becoming so much a part of it. It's hard to imagine it without him."

The DMB line-up remains bassist Stefan Lessard, drummer Carter Beauford, violinist Boyd Tinsley and saxophonist LeRoi Moore. Matthews says that everyone is an equal contributor to a great band.

He believes audiences will enjoy the guests they have invited to their touring party.

"I think we've chosen a pretty interesting group of bands to take out on the road this summer, and so we're going to hopefully get a chance to at least dabble at some cross pollination there on the stage," Matthews says.

There is not much advance planning.

"Again, you know, I never know what's going to happen. It's usually that afternoon, before the show, that we make the plans, and certainly nothing is set in stone."

He references the example of Trey Anastasio, whose philosophy, he says, seems to be: "You can pretty much guarantee that there's going to be something new every night that's never been seen before. We just don't know what it is until we come up with it."

Matthews: "I expect something, but I can't predict what it is yet. We'll play some of the new songs, and some of the old songs, and we will play them with the closest to a band (feel) that we can manage.

"I don't know what else to say. I wish I could say something like there will be transformers and I will give birth to an alien monster through my chest and put myself into the Rock-and-Roll Hall of Fame somehow, even if it's not through music."

The artist laughs.

Whether it is playing to a festival audience, such as the June 10 weekend Bonnaroo Fest in Tennessee at which the DMB headlined, or in an indoor or outdoor DMB gig, there is a similar approach, Matthews suggests.

"I think we always come to play, and figure that in order to keep the audience we have to blow them away every time," he explains.

"When we walk off the stage we might think more about the effect and some nights are easier than other nights, and some nights it's effortless and some nights it's, you know, like trying to dig a grave with a teaspoon. But all the time it's knowing that you have to really come play like it's the last time you're ever going to play. And I don't know if that

comes from just the guys in the band, but I think it's probably not an uncommon way to feel about it."

He does not take the audience's support for granted.

"I've become sort of preoccupied while I'm playing for an audience with making sure when they leave that they're even more excited than when they came. Whether or not I managed to do that or not, or we managed to do that or not, is another thing. But at least, you know, it's a reasonable thing to attempt and also not to be too scared shitless to get over that fear, because I still have -- I think everybody does -- a bit of that fear of being trampled. Not literally, but just by the size of things. You've got to keep a perspective."

Keeping it fresh for themselves and the audience, while still fulfilling fan expectations, is not a perfect balancing act, he implies.

Matthews insists he has no idea how that is accomplished.

"We love to play and that's what we do. We don't say, 'This is the right way to do it,' or 'This is the wrong way to do it.'"

"I think you sort of know when things are going nowhere, but also you sort of you know, you hope you know, if things are going somewhere. Aside from that I don't think I could honestly say that I know how we keep it (that balance) that way... You know, we just show up."

Spontaneity can't be overstated, he implies.

"You can't really improve on spontaneity, Creativity, when it's not shined, when you can see the construction lines on a drawing, makes you feel far more connected, and I mean truly connected."

Encouraged to speculate on the future of creativity in general, Matthews responds, "I wish I could say there's going to be some fantastic revolution and all the cans will be blown to pieces. But, you know, I think that it's safe to say that people will always want to make, at least attempt to make, creative things, you know, whether it's music or art or film, and they'll be people who will attempt to package it in a more profitable way, and try to succeed in one way or another. And then in that way we'll sort of bounce back and forth in bigger and in less impressive manners."

Someone has one original idea, and then there are 100 imitations, he says. "And of those 101 things, you know, for me personally, I just always hope that at least I have a good idea and a little less an imitation. Of course, I certainly find inspiration places."

He believes live music will always find a way to survive, and people will always be drawn to it.

"I think people do get tired of things being packaged for them. I think people do grow tired of being spoon-fed, and if it's not every generation, it's sort of every couple or every half-generation."

He believes people don't want to be told what is cool, that they want to make discoveries for themselves.

"I think in those moments, whether small or in more cross culture situations, you find people looking," he says.

Festivals like Bonnaroo have assisted that search, he adds.

Matthews: "If you're lucky enough to start a festival like Bonnaroo, people are going, 'I wish I could go out into a big field and do a bunch of music and not have to worry



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HEARING AID

THE BACON BROTHERS

"White Knuckles"

Forosoco Records

Like all good working bands, The Bacon Brothers seem to have fallen into a pattern of putting out a new CD every other year. "White Knuckles" is their fourth studio release and the follow-up to their 2003 live recording. There are thirteen songs on this record, twelve originals and a Beatles cover. Their previous studio CD called "Can't Complain" was different because it featured a string section on several of the tracks. Here the difference is the addition of a keyboardist named Charlie Giordano. Of course he is joined by the usual suspects – Frank Vilardi on drums and percussion, Ira Siegel on electric guitar and other assorted stringed instruments, Paul Guzzone on bass, guitar, and back up vocals, Kevin Bacon on acoustic guitars, percussion, harmonica and vocals, and Michael Bacon on acoustic guitars, cello, and vocals.

The Bacon Brothers are a band that I've really come to know and enjoy over these past several years. They play in a variety of smaller venues throughout the northeast and it's been a pleasure seeing them with the different women in my life. Obviously I'm referring to either my wife, one of my sisters, or one of my daughters. Here's a tip for all you guys out there – women love the Bacon Brothers! I wonder why?

I was already familiar with some of the songs because the band has been playing them live for a couple of years now. Kevin's song "Unhappy Birthday" was written on September 11th 2002. I once heard Kevin talk about how he had to pick up his kids from their school in Manhattan on the morning of 9/11/01 and he was thinking about how his father once picked him up from his kindergarten class on 11/22/63. Another song called "Hasn't Got A Heart" is a tune Michael wrote about a friend of his who left his wife and children for a younger woman only to be dumped by her a short time later. When Michael tells this story, there is always a noticeable lack of sympathy from the audience even though the person at the center of the song comes across as a tragic figure.

Then there's the song "Good News." I think there's a bit of an inside joke here on this new Kevin tune. The chorus fea-

tures the line "when we gonna get the good news." Well we get it with the Michael song called "Coffins and Cradles." Good News was the name of Michael's band before his days with the Bacon Brothers and "Coffins and Cradles" is a song that comes from that time of his life. Then again, I could be reading too much into this!

Two other songs, the best two songs on the record in my opinion, were first introduced on the 2003 Bacon Brothers Live DVD as bonus songs. The songs are "Peace Dance" and "John's Song" and the DVD footage shows the brothers alone and acoustic in a small room singing these songs. On the "White Knuckles" album "Peace Dance" is a very electric and very exciting song. It may very well be the best song Kevin has ever done and I'm surprised that it isn't the title track. The sound of the song, the mood, and the lyrics will remind fans of "Footloose." I don't think that's a coincidence. Michael's tune "John's Song" is an acoustic masterpiece. It is a richly detailed song and Michael sings it beautifully. It's amazing just how different these two songs are from each other yet they are both quintessential Bacon Brother songs.

***** 1/2 - Bill Harriman

BONNIE RAITT

"Souls Alike"

Capitol Records

One of the most accomplished singer/songwriters and master slide guitarists of our time, Bonnie Raitt continues expanding upon a legacy of timeless recordings with her 18th studio album and latest release, *Souls Alike* (Capitol 2005). The album title represents the meaningful connection Raitt feels for the inspiring material coming from a new group of lesser known songwriters and the creative connection shared with her touring band, performing and recording together for nearly a decade. Raitt explains it best, "For me, one of the most exciting aspects of what I do is hearing some hidden part of myself reflected back in the songs of someone else. It's why that connection to artists we love is so deep. And then the alchemy of the band and I finding a way to make these songs our own... that's what keeps me coming back. Like prisms reflecting back on each other, we're souls alike" Raitt's winning formula for combining new songwriting talent together with the immeasurable experience of her touring band has once again resulted in an amazing collaborative recording of distinctive imagery and

memorable classics.

Souls Alike is a bold, ambitious adventure, an exhilarating roller coaster ride through the many twists and turns found along the album's eleven tracks. Raitt's desire to stretch herself artistically has taken on a new direction, exploring unknown musical territory. She mentions this on the album press release by saying, "You gotta do stuff that stretches you, I would hang up my spurs if I didn't have something new to play." *Souls Alike* features material that's multi-layered, innovative and intelligent, the music sounds fresh and exciting with Raitt adding her signature style of heartfelt emotion and gutsy slide solos into the mix. Several tracks delve into some edgy, sophisticated themes with complex, progressive arrangements, others cover something a little more familiar.

Souls Alike opens with, "I Will Not Be Broken", a Memphis style R&B tune with deep, rich tones and warm glowing harmonies. Raitt's vocal performance is impeccable, you can feel the depth of emotion pouring into every verse. The lyrics are powerful and offer the kind of inspiration most will find personally relevant. The overall feeling here is uplifting and hopeful, destined to find a home across the airwaves. Raitt felt a profound affinity to this song, reflecting her mindset as a woman of strength and determination. This past year brought some very painful times of family crises, with the passing of both parents while at her brother's side supporting his fight with brain cancer. Thankfully, her brother won his fight and is now in remission. The opening track was the first song chosen for the album, as Raitt explains, "The song was like an anthem for me, and for everybody that wants to feel like they can stand up to getting pushed around." The following track, "God Was In The Water", changes gears with its slow rhythmic structure, gradually feeling like a hypnotic cadence. It's the kind of song that keeps playing in your head, long after listening. This edgy composition conjures up a gospel feel to its progressive style. The sound is haunting and eerie at times, remaining quite mysterious and dreamlike. The symbolism to these lyrics are quite thought provoking about the struggle with one's own spirituality, leaving much to personal interpretation, as it should be. Raitt's stinging slide accents, greatly illuminates the theme. "Love On One Condition", is the first of two songs by the dynamic duo of Raitt and Cleary on this Louisiana R&B style, swamp pop tune. Reminiscent of their work on *Silver Lining*, here's another infectious, "feel good" tune with lots of groove and plenty of punch. It's also high-

lights their expert musicianship and the bond they share for this style of music. Cleary starts tickling the ivories and Raitt following right behind with some tasty slide licks. James "Hutch" Hutchinson makes a solid contribution with incredible bass runs pulsing throughout. Raitt's vocals are vibrant and effective, sounding soulful and gritty, sexy and flirtatious. Raitt and Cleary finish in grand finale style by suddenly dueling it out and bouncing solos off each other, both tearing up the keyboard and the fretboard. Their second song, "Unnecessarily Mercenary", keeps that fire burning on this southern fried, R&B tune. Raitt and her band deliver a high energy, combustible performance, featuring Cleary's "red hot" keyboard solos. A solid team effort on this full-court press, sounding similar to a live recording. Raitt and Cleary are quite an effective tag team, knowing just how to get you up and movin' on both songs.

The first of two ballads, "So Close", is a tender, gentle tune about that first initial feeling when finding real love. A beautiful arrangement by George Marinelli, also giving a splendid acoustic performance. An intimate, expressive track centered on Raitt's vocal delivery touching upon feelings of joy and happiness, with a warm, mellow sound. This song highlights Raitt's softer side and skillful slide technique, with a slide solo sounding like another background vocalist was singing harmony. The second ballad, "I Don't Want Anything To Change", is another beautiful arrangement of heartfelt emotion, except the feelings expressed are heartache rather than joy. Instead of new beginnings with love, this song reflects the ending of love and letting go, moving forward. There's a quiet, fragile sadness to Raitt's vocal performance, very poignant and sincere. The vocal harmonies only add to the melancholy, on this contemporary folk style acoustic tune. "Trinkets" has a storytelling format and a mixture of progressive jazz groove and bayou boogie. Starting slow, Raitt begins telling her story and the lesson learned as the rhythm gains speed. Picking up the pace seems to transform this into a full-blown swamp rock, R&B tune. Raitt delivers some blazing slide work on this innovative, enjoyable track. "Two Lights In The Nighttime" is an excellent shuffle style tune, featuring a blend of swamp funk, New Orleans R&B and a dash of Dixieland tossed into the mix. Another infectious tune with some gritty, spirited performances, sounding rambunctious at times. It's playful and robust with a potent rhythmic beat one could easily hear walking

down Bourbon Street.

Two of the most thorny, progressive and eclectic tracks on the album are "Crooked Crown" and "Deep Water". Both are unconventional, avant-garde tunes, with lyrical complexities and syncopated rhythms. These unique, mosaic arrangements, require an open mind and several plays to fully appreciate all the nuances. The closing track, "The Bed I Made" brings a Billie Holiday element to this lounge singer, piano bar styled, contemporary, light jazz tune. Raitt's vocals here are smooth and silky, she articulates this new style with great ease. The accompaniment is crisp and refreshing, unlike any of the previous tracks, an excellent closing number.

Souls Alike picks right up from where Silver Lining left off, highlighting Raitt's continued artistic growth and newly found energetic enthusiasm. Every artist with a career in its fourth decade feels the need to stretch themselves and exercise they're creative muscle. Much of the album's new material fits comfortably into Raitt's repertoire without forgetting those familiar styles so many have grown to love. In addition to the new material, this is the first album giving full credit, "Produced by Bonnie Raitt". Music connoisseur's will find many selections here to please the palate. Even though

you won't find any of the standard fare on this menu, Raitt still offers plenty of delicious entrees well worth savoring. Souls Alike is a smart and imaginative, diverse and visionary, while remaining true to those musical roots. It's an outstanding addition to a remarkable body of work and could easily be one of the most extraordinary recordings of Raitt's career.

www.bonnieraitt.com

***** - Pamela L. Dow

JACK SUNDRUD

"By My Own Hand"

Dogpile Records

In Nashville, where you can't swing your arm without hitting a self-proclaimed "songwriter," the magnificently talented Jack Sundrud has released a solo album that virtually stands head and shoulders, and, yes, hands, above just about everything anyone is writing and recording in Music City these days.

Currently working as the bassist in the long-running Poco, Sundrud has a storied history of writing terrific songs that have turned into hits for many other artists. One of the founders of the highly underrated band Great Plains, Sundrud,

Continued Page 25

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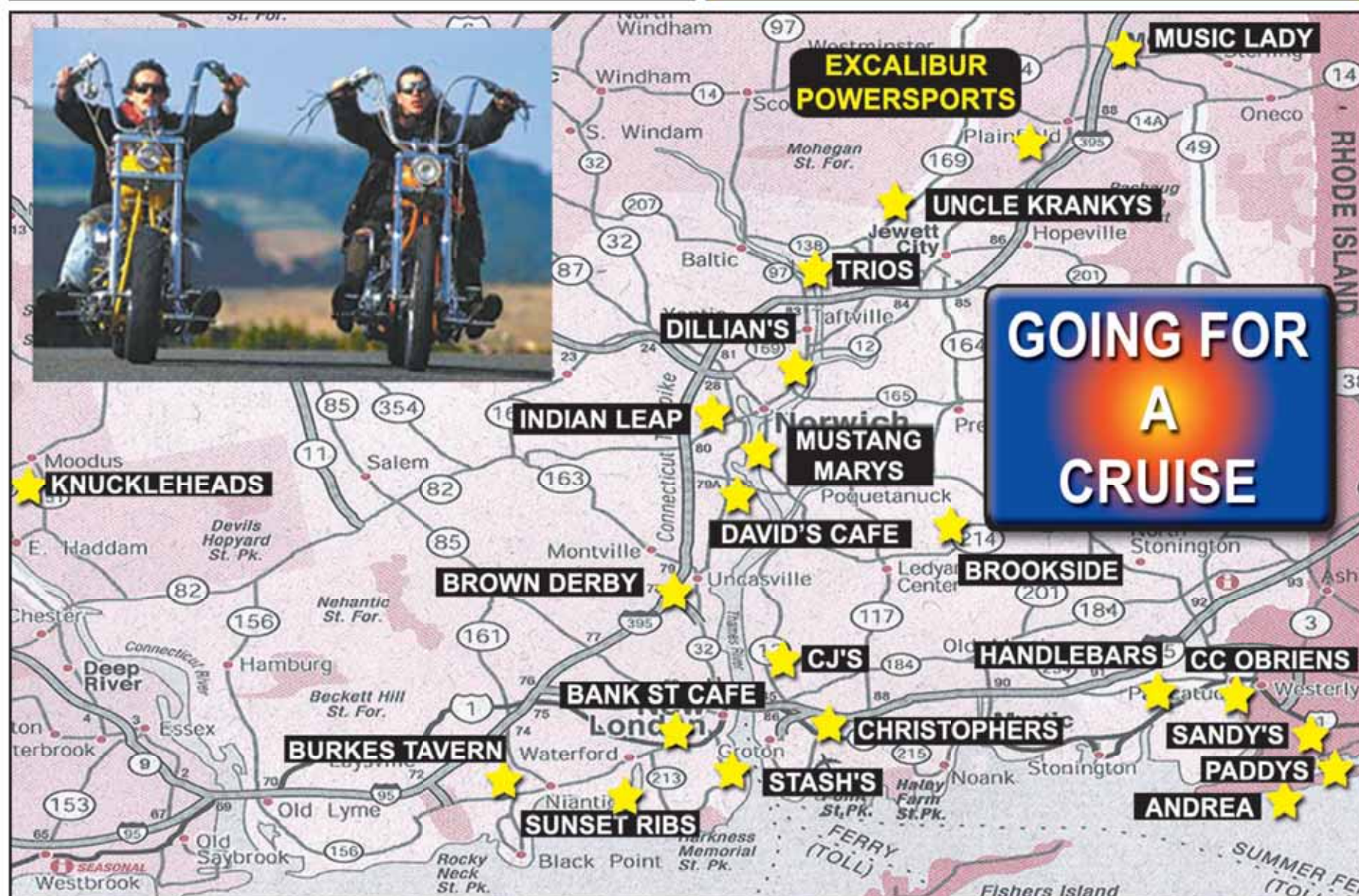
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COVER STORY CONTINUED

about whether it's hip, or whether it's got the right clothes or whether it's loud enough or what cool people are listening to it, but just go and listen and decide for myself.'

"Bonnaroo came along and it was right at one of those moments when people were willing to go sit in a traffic jam and lie in the mud and really enjoy it. Because it is a lot of fun to do that. Not that I was planning on giving up my bed in my bus for that trip. But that's only because I'm an old fart. I'd still go camping in the mud, just probably not at Bonnaroo."

(Laughter)

He believes that Bonnaroo has the potential to be an annual presence. "I think, as much for anything, because it's outside of the hype," he explains.

"I think one of the reasons that the rave scene and the festival scene in Europe is kind of big is because it's away from all the big sort of entertainment industry crap, and I think that's one of the reasons that somebody like Bonnaroo probably has a chance over here to do really well. Because so much of entertainment, at least (of) our access through the radio and through television, or through retail or anything, it's just so much of it is controlled by very specific interests. So when somebody like Bonnaroo comes along that really is outside of that, really is departed from any sort of big money interests, then I think that's probably an attraction, too, so people don't feel like they are being led like sheep."

Bonnaroo is it's own thing, he says.

"It's a wonderful festival. It's kind of young. It's kind of youthful. It's kind of exciting because nobody else is doing it."

Such fests, he believes, are reminding people of how satisfying live music can be in a way that is difficult to get from the radio, MTV or another outlet.

"You just want to go get your head blown off by something that will never happen again (in the same way). You want to see something for the first and for the last time, and I think that's a big part of it."

Music, whether live or on record, is a departure for many people from the every day, he reminds. "It's the place where we can go forget about ourselves," he adds.

Matthews is hopeful he and his band have done their part to that end in the recording studio this time.

"I think that for us this album sounds more like us, in a way, than any of our records," he says. "But I can understand how having just listened to our records that you might think it was a real departure for us. For us it feels far more familiar, in a way, and I know that all of us feel very strongly about the record."

For "Stand Up," the writing process was much quicker and much more spontaneous than it has been in the past, he says. "And so the ideas that probably would have slipped away, unless we had something with them, with sort of a grander overview, didn't."

They worked with producer Mark Batson, whose credits include Eminem, 50 Cent and India.Arie, among others. He is a Grammy winning producer, jazz pianist and multi-instrumentalist.

www.Swaves.com

"A lot of the improvisation or things that might happen on stage, or might happen in a sound check, were allowed to make it to the record, so there's a lot of credit to him," Matthews says. He also gives Batson props in helping him find a new, relaxed, "tone" in his vocals.

Matthews acknowledges there is a dark quality to some of the songs on the CD, but he also believes there's a lot of hope to be found in many of them.

"These are pretty dark times, in many ways, so if we're just singing about bubble gum, or temporary gratification, then, you know, our heads truly are up our asses, so I'm glad people think it's a little bit darker."

Some of the older material was a little dark too, but perhaps a little more tongue and cheek and a bit more ambiguous, in some ways, he suggests. "But I try to keep ambiguity as my ally, so as to not become too easily targeted for doing anything too specific. You know, I can dodge the arrows when I can."

But he no longer can avoid the cones, as in ice cream cones.

Matthews: "My daughters are in there eating ice cream. I want to get in there in time to eat some with them. I've got to pee and then I've got to eat some ice cream."

And so he does.

Hearing Aid Continued

along with the equally talented Craig Bickhardt, co-wrote "It Must Be Love," which country star Ty Herndon took to number one on the country charts. Now, he's turned his eye back toward his interpretations of his own work, and the results are incredible.

Aided by a virtual who's who of Nashville talent, including fellow Poco members Rusty Young and Paul Cotton, the magnificent singers Helen Darling and Michael Kelsh, the multi-talented writer, arranger and player Bickhardt and a host of others, Sundrud has crafted a beautiful, emotional song cycle.

And, despite his obvious talents as a songwriter and arranger, Sundrud's secret weapon is clearly his voice. He's got that unique sound and delivery that immediately brings a lump to the throat and emotion to the heart of every listener. Very, very few singers have that, and he does, in spades. If there's any question about that, just have a listen to the remarkable "Father's Day," which he occasionally plays in acoustic settings with Poco, "Modern Day Blacksmith," "Heartland Train," and "Hard Country," just a few of the great songs on this album.

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