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Sound Waves

Volume 16
Issue 1
October 2005

CLUB LISTINGS
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CONCERT INFO
BAND LISTINGS
REVIEWS & MORE

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With
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11 T-RAY	12 BASEMENT TAPES	13 PICKIT FLINTS	14 THE SAVAGE BROTHERS	15 33Hz
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Sound Waves

**October 2005
VOLUME 16, NUMBER 1**

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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20 Poker Nite	21 NEW ARRIVAL	22 KARAOKE w/Party Time
27 Poker Nite	28 BLOOMER	29 KARAOKE & ULTRA RADIO'S HALLOWEEN PARTY
3 Poker Nite	4 WICKED PEACH	5 KARAOKE w/Party Time

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28 - Chan's, Woonsocket, RI

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17 - Mohegan Sun, Uncasville, CT

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26 - Univ. Of Rhode Island, Kingston, RI

31 - Mullins Center, Amherst, MA

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7 - Foxwoods, Mashantucket, CT

KANYE WEST

26 - Univ. Of Rhode Island, Kingston, RI

31 - Mullins Center, Amherst, MA

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16 - Mohegan Sun, Uncasville, CT

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30 - Mohegan Sun, Uncasville, CT

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26 - Toad's Place, New Haven, CT

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11 - Living Room, Providence, RI

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25 - Lincoln Theatre, West Hartford, CT

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7 - Perf. Arts Ctr., Providence, RI

14 - Chevrolet Theatre, Wallingford, CT

15 - Mohegan Sun, Uncasville, CT

SONNY RHODES

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

STEVE WINWOOD

12 - Palace Theatre, Waterbury, CT

SUSAN TEDESCHI

18 - Toad's Place, New Haven, CT

19 - Lupo's, Providence, RI

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30 - Lupo's, Providence, RI

31 - Hippodrome, Springfield, MA

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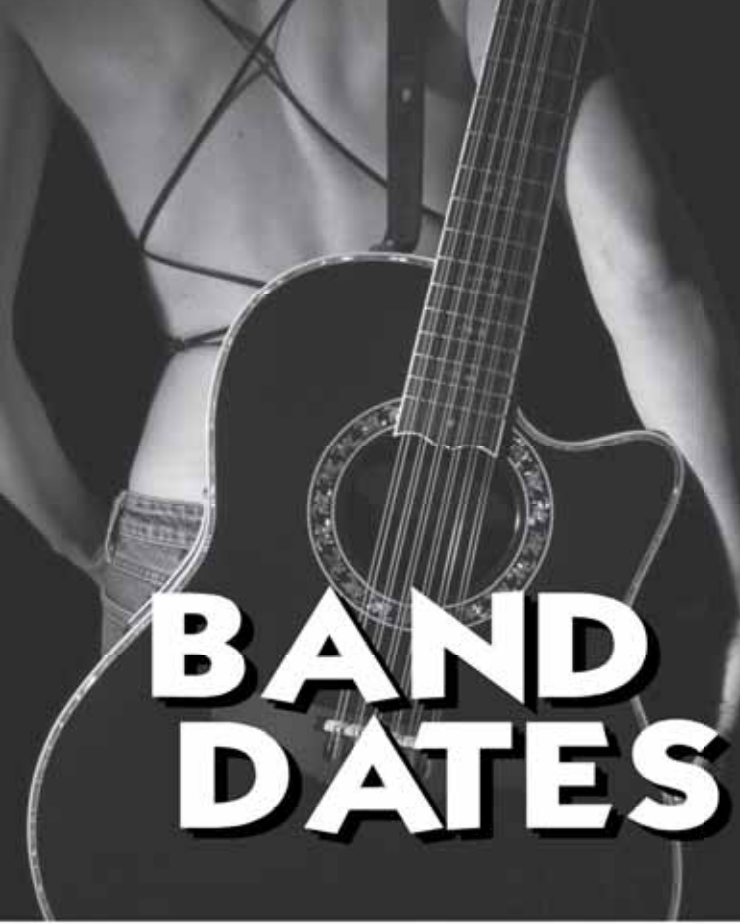
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BAND DATES

ALTER EGO

22 - Christopher's, Groton, CT
27 - Stash's Cafe, New London, CT

THE CAVITIES

21 - Bank Street Cafe, New London, CT

DAN STEVENS

4,11,18,25 - Hideaway, Old Lyme, CT
5 - Red Lion, Stockbridge, MA
6 - Brewhouse, S. Norwalk, CT
7 - George's II, Wallingford, CT
8 - CJ Sparrow Pub, Cheshire, CT
9 - Apple Harvest Festival, Southington, CT
13 - Dolphin Striker, Portsmouth, NH
14 - York Harbor Inn, York Harbor, ME
19 - Sage On The Waterfall, Chester, CT
20 - Historical Society Gala, Hartford, CT
21 - Penny Lane, Old Saybrook, CT
22 - Maritime Grille, Guilford, CT
28 - G. W. Tavern, Washington Depot, CT
29 - Guitar Seminar, New Milford, CT

DON CAVEN

5,18 - Main & Hopewell, S. Glastonbury, CT 6:30

EIGHT TO THE BAR

7 - Maple Tree Café, Simsbury, CT
9 - Union Station, Worcester, MA
14 - Bill Miller's, Branford, CT 8-12
18 - Mystic Aquarium, Mystic, CT 7-10
28 - Pelican Seaside, S. Norwalk, CT

1800

7 - Hungry Tiger, Manchester, CT
21 - Cioppino's, Ellington, CT
22 - Up Or On The Rocks, Hartford, CT
23 - Jesstir's, Chicopee, MA
28 - Grumpy's, Plainville, CT
29 - Tibby's Harley, Springfield, MA (day)
29 - Anchor Inn, Southwick, MA

12 SOUND WAVES

GOPHERBROKE

7 - School St. bistro, Westfield, MA 7-11
13,27 - Riverwalk Rest., Mystic, CT 8-11
14 - Main Street Tavern, Old Saybrook, CT
16 - Hope Gazebo, Hope, RI 2-4pm
21 - Ivory Pub, Deep River, CT
22 - Nora's, Southwick, MA
28 - Bidwell Tavern, Coventry, CT

HOWELL N' HOPKINS

15 - C.C. Obrien's, Pawcatuck, CT

JAMES HARRIS

4,18 - Harp & Hound, Mystic, CT 8-11
5,12,19,26 - Daniel Packer, Mystic, CT 10pm
7 - Voodoo Grille, Mystic, CT
13 - Lighthouse Inne, New London, CT 7-10
25 - Stash's Cafe, New London, CT
28 - Riverwalk, Mystic, CT 8pm

KICK

2 - Fair, Berlin, CT
14 - Thirtsy Turtle, Stamford, CT
15 - J.R.'s, Cranston, RI
22 - Rentschler Stadium, E. Hartford, CT
22 - Rookies, Cromwell, CT
28 - The Funway, Foxboro, MA
29 - Bourbon St. North, Hartford, CT

MHz

1 - Cook's Cafe, Naugatuck, CT
8 - Snookers, Ansonia, CT
14 - Mario's, Derby, CT
29 - Corner Pocket, Orange, CT

MIKE SAVINO/THE SONS

1 - Cugino's, Cheshire, CT 8pm
2,23 - Driftwood, Clinton, CT 7pm
6,15,20 - Ivoryton Tavern, Ivoryton, CT
8 - JRoo's, North Haven, CT
9 - Fall Festival, Southington, CT 2pm
13 - Cafe Manhattan, Springfield, CT
14 - Old Corner Cafe, Naugatuck, CT 8:30pm
16 - Donovan's Reef, Branford, CT
21 - Oliver's Taverne, Essex, CT 8pm
28 - Hero's, East Haven, CT 10pm
29 - The Black Seal, Essex, CT 10pm

THE PATTY TUTE BAND

7,21 - Lighthouse Inn, New London, CT 8

PLANET GROOVE

7 - Nirvana Lounge, Warren, RI

SMAX DAB

29 - Casey's Pub, Holiday Bowl, Groton, CT

THE SUGAR DADDY BAND

8 - Newport Blues Cafe, Newport, RI
9 - Jonathan Edwards Winery, N. Stonington, CT 3-6pm
15 - Calabrese Club, Westerly, RI
21 - Burke's Tavern, Niantic, CT

22 - Wolf Den, Uncasville, CT
28 - Stash's Cafe, New London, CT
29 - Tongue & Groove, Mystic, CT

33Hz

7 - Hard Rock Cafe, Mashentucket, CT
22 - Stash's Cafe, New London, CT

TONECATS

8 - Cady's, Glocester, RI

TWO CAT ZOO

13 - Nicola's Uptown Cafe, Westerly, RI
20 - Voodoo Grille, Mystic, CT

WICKED PEACH

7 - Reggatta, Fall River, MA
15 - Music Lady, Plainfield, CT
21 - Hard Rock Cafe, Foxwoods
22 - One Pelham East, Newport, RI
29 - Burke's Tavern, Niantic, CT

WORLD'S SMALLEST QUARTET

7,15,21 - Angus, Old Saybrook, CT
8 - Brewing Company, Willimantic, CT
14,22 - Billy Wilson's, Norwich, CT
28 - Main St. Tavern, Old Saybrook, CT

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

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E-MAIL: Editor@swaves.com
Also send along your **E-mail & Web Site Address** so they can be used as links at **Our Web Site!**

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Thurs. 13th & 27th - **GOPHERBROKE**
** Fri. 14th - **MICHAEL PICKETT** **
Thurs. 20th - **RON DRAGO**
Fri. 28th - **JAMES HARRIS**
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SOUND WAVES 13

MUSIC NOTES

By Mark T. Gould

I Can't Quit Him

Well, it took me 37 years, but I finally made it. I got to see the incomparable Al Kooper in concert.

If you've read this far, and you're thinking, "Who the hell is Al Kooper," maybe you out to go elsewhere in this magazine, or, at the very least, read the next few paragraphs. But, if you're like me, and you've been a fan of this criminally underrated musical genius for as long as I have, you'll know just how I feel.

Those of us who have been music fans for many, many years have those special feelings for the artists whom we came across as we were starting out. Not Elvis or the Beatles on Ed Sullivan, perhaps, on the scale of impact, but those special artists that we discovered at a very young age, and who have, for so many, many years, continued to just knock us out, sometimes before we knew enough to be knocked out, and to whom we compare just about everyone we've seen and heard since that time.

Al Kooper was, and is, that way for me. I remember picking up the original "Super Session" album at Oliver's in Mystic, back in '68. A year or so later, it was "The Live Adventures of Mike Bloomfield and Al Kooper," recorded at the Fillmore West, and grabbed by me, with my then meager allowance money, from a department store in Pawcatuck. Thank God for CD reissues, because I've worn out a couple of copies of each record over the years.

That led me to Kooper's other work, but, more importantly, his artistry, and his history, made me go back and listen to soul, gospel and pop that I might not have otherwise heard. That, to me, is the mark of a true artist. He's brilliantly original, yet incorporates just about every influence he's seen and heard, himself, over what is rapidly approaching a half-century career.

The show I got to see was the finale of the 2005 concert series at Stearns Square in Springfield, Massachusetts. It's a great series of free Thursday night summer shows, well attended, with great sound (thank you, Tony and the guys from ATC Audio!) and a great vibe.

I arrived very early, hoping to get a private performance, for a bit, at the sound check. As I walked around the corner near the stage, there was Al, behind his customary Hammond B3 organ, taking the Funky Faculty, his excellent backing musicians, through "Green Onions," the old Booker T and the MGs chestnut that has been a Kooper cover classic going back to his days with Bloomfield.

I was, literally, all alone on the square for that mini-performance. I could then conceivably had gotten back in my car and driven home, satisfied, even though the real show was still a couple of hours away. But, then, a guy walked over, interrupting my bliss, and asked me, "Who's playing tonight?" "Al Kooper," I told him. "Alice Cooper?" he asked

innocently.

I chuckled, and corrected him, but therein lies a problem. For some inexplicable reason, Al Kooper doesn't quite have the same name recognition as, well, er, Alice Cooper, and a host of others. He's been described as the "Forrest Gump" of rock and roll, but, from my point of view, that's a bit of a misnomer. Whereas the Gump character just happened to be there when a number of major events occurred, Al Kooper was not only there, but actually created many of them himself.

Now 61, the much over used, hackneyed phrase "done it all" is almost not enough to describe his career. Co-writer of the Sixties classic "This Diamond Ring," (originally conceived as a R&B number that inexplicably ended up differently, and perhaps diffidently, in the hands of popmeisters Gary Lewis & the Playboys); originator of perhaps the most famous riff in rock and roll, the classic organ behind Bob Dylan's "Like a Rolling Stone;" master innovator, who, along with Miles Davis, single-handedly merged rock with jazz in the original Blood, Sweat & Tears, culminating in the classic album "Child is Father to The Man;" creator of the "super group" concept with his work with Stephen Stills and Bloomfield on "Super Session" and its progeny; session musician nonpareil, with the likes of the Rolling Stones, the Who, Jimi Hendrix, Tom Petty, and a host of others; discoverer and producer of the likes of Shuggie Otis, Lynyrd Skynyrd and others; and writer of "Backstage Passes and Backstabbing Bastards," easily the best rock memoir, with certainly the best title, of all time.

And on and on.

Yet, until recently, he inexplicably had trouble getting both gigs and a recording contract. Now, armed with new booking agents, new publicity agents, and, yes, a splendid new record, "Black Coffee," he's back on the road, garnering interviews and rave reviews, and, if there is a God, his long overdue and neglected election to the Rock and Roll Hall of Fame.

And, if the Springfield show is any reflection, he's just as tight, eclectic, and relevant as he's ever been. Armed, literally, with a sequined jacket, Kooper eschewed the easy way out, by not settling for giving his audience recycled oldies like "Diamond Ring," "Rolling Stone," and others; instead, giving over the majority of his 13-song set to numbers from the new "Black Coffee." He did interlace such chestnuts as the ubiquitous "Green Onions (although there is version on the new disc)," "Can't Keep From Cryin' Sometimes (replete with a brief history of rock guitar as an intro)," "Flute Thing (from his underrated Blues Project days)," and "I Love You More Than You'll Ever Know," which segued into the set closer and crowd soul clapper "Comin' Back in a Cadillac," with Kooper, his somewhat failing eyesight hidden behind dark glasses, coming off the stage to walk around the audience, leading the call and response. His organ playing remains right up there with the likes of Jimmy Smith and Booker T, and his guitar playing is, well, underrated.

Yep, there's that word again. Unfortunately, it's an adjective that too often precedes Kooper's name. Yet, his play-

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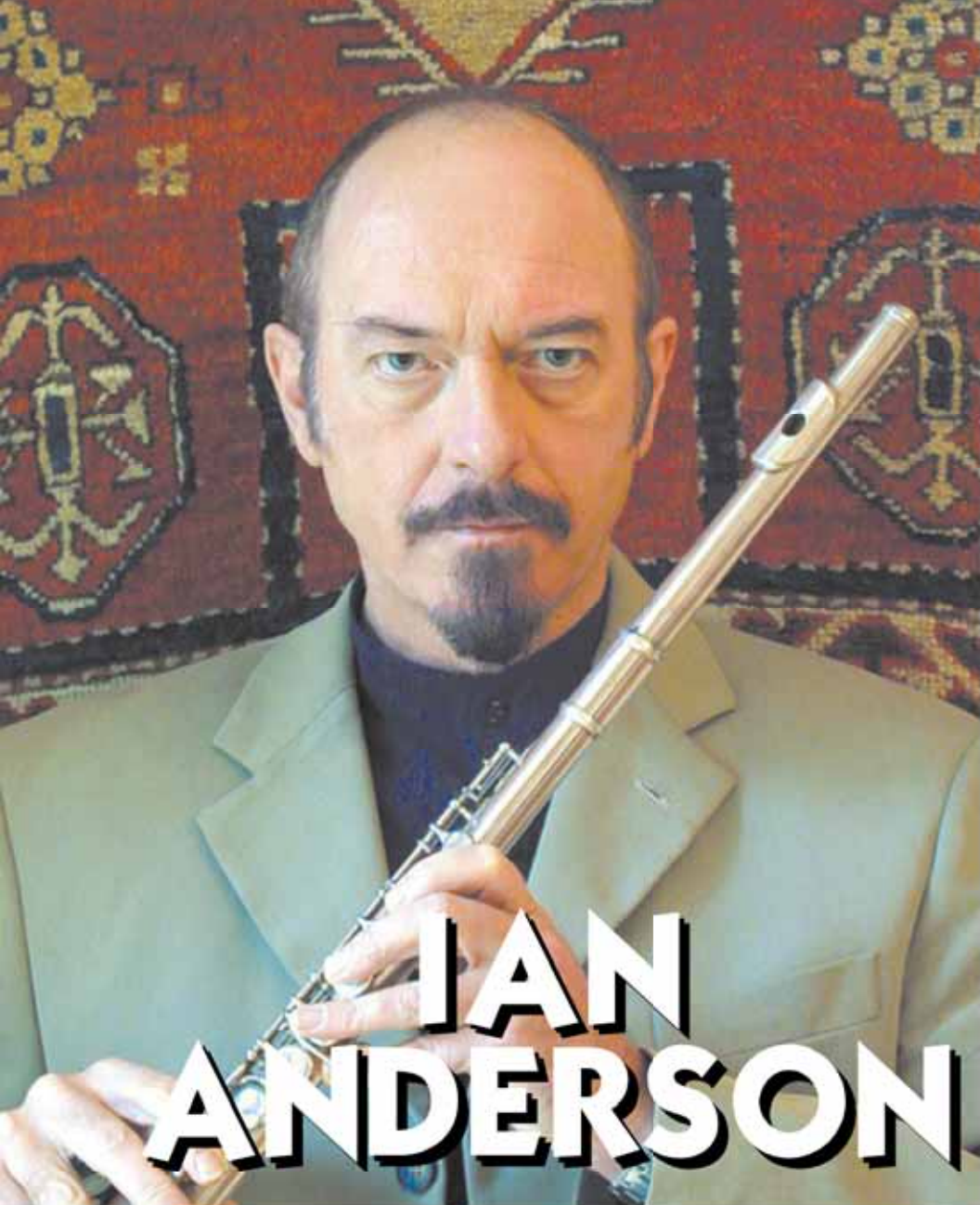
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MELAEENA





By Paul Heriot

I've been a Jethro Tull fan since the early 70's. At that time I was only 5 year old (OK, I was older). I got to see the band play live throughout the years and the one thing I always remembered... what a great band they are and that Ian Anderson is one of the best front men in the business! So, I was very happy to get the opportunity to talk to Mr. Ian "Jethro Tull" Anderson. I wasn't going to sit this one out!

PH: What can we expect when Jethro Tull plays Foxwoods?

Ian: Well, generally speaking, you're going to see a bunch of old guys having fun and trying to make the show a little different then the last time. In terms of last time, by that I mean the choice of material. Also this time we have a special guest playing with us instead of an opening act. Being an opening act these days, in many parts of the world, it isn't very fair because if you have an opening act taking the stage at 8 o'clock, nobody gets in their seats until a quarter of nine, and for me it's a bad feeling. I feel guilty for them. It's a heartless task being an opening act these days. It was OK for us when we opened for Led Zeppelin in 1969 because it was different then. People were really interested in seeing the opening act because they knew the opening act today could be the headlining act of tomorrow. And indeed in many cases they were right. But times have changed. People don't have that much interest these days in the opening acts. They live in a more fast and furious world, where instead of wanting more entertainment for their money, they want it to be condensed into a relatively short burst of activity. It gives them more time to have a picnic at their SUV in the car park.

18 SOUND WAVES

So, we have a special guest, her name is Lucia Micarelli and Lucia is a former child prodigy, classical violinist, who has crossed over to meet the world of narley old gents such as me, and we'll be playing together. We, Jethro Tull we'll be playing some of her music from her recent album and she will join us on a few of our songs.

PH: Jethro Tull's 1970 Isle of Wight concert is now on DVD. Tell us about it.

Ian: It's interesting not so much because of the Jethro Tull performance, but because of the context in which it sits. I did persuade Murray Lerner (the director of the documentary) to include some of the documentary footage from the Isle of Wight festival, which I think with that setting, makes it more accurate in the way I remember appearing at that festival all those years ago. It was a year after Woodstock and people were entering into a new and darker phase. Young people were growing up partly absorbed with the ideals of the last five years with that kind of hippy thing, still living in a Sergeant Pepper kind of daydream. But it was also a time when people were becoming very disillusioned with the world. Fearful of the cold war years, disillusioned with the misadventure into Viet Nam and they had the idea that music should be free. People felt betrayed by governments and betrayed by their youthful heroes. So, it came to a head at the Isle of Wight Festival. It was pretty nasty. We knew we weren't going to get paid. We just wanted to go on and put on a good show and get out of there. For me the big sadness of the Isle of Wight Festival was it marks the last time I saw Jimi Hendrix. He died a few weeks later. It's not easy watching myself at age 23 jumping around the stage and playing. In some ways I don't feel too different about doing some of that material, but it's kind of difficult watching the guy with the skinny legs and long hair. I still have the skinny legs though.

PH: Let's talk about the new CD/DVD, Ian Anderson Plays Orchestral Jethro Tull

Ian: I did that with a German orchestra called the Neue Frankfurt Philharmonic, who play classical concerts and do some crossover things with various artist that come to Germany. They did the shows with me last December in Germany and I have some more shows with that orchestra in Europe this December as well. So, it's something I do every year now, as a solo artist, because I'm the un-plugged guy in the rock band. It's a big challenge working with orchestras. Technically and artistically you have a lot of big bridges to cross. You have to meet people in the middle of wide and muddy stream. People come from different musical backgrounds and sometimes it's hard to find the common thread, depending on the orchestra. Frankfurt folks are OK because they're fairly young and many have a good feel about playing other kinds of music. But some orchestras won't give you their best straight away. They usually do on the night of the show, but sometimes you have to work harder with some of them. British and American orchestras, for what little experience I had, they're pretty easy to work with.

PH: Tell me about your long time sideman, Martin Barre. From the mid-70's to now, I've seen Martin's guitar playing get better and better. He doesn't rest on his old Aqualung

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riffs. Do you push each other to play better?

Ian: We're always sitting in the dressing room trying something new and fiddling around. There are other musicians I know who don't do that. Some musicians I know, they only pick up their instrument when they're walking on stage. That's it. They think they did all their learning at 20 years old and they see no need to change. A lot of classical musicians are like that. They did all those years of rehearsal and practice and taking examinations, then finding themselves getting a job with an orchestra and then that's it, I'm done. Martin keeps pushing gently at the edge of the envelope on what he can do and I'm the same. That's a healthy and a good way to be as a musician, to realize that every day you can learn something that you couldn't do yesterday. That's what keeps us going as we get older. We don't get bored and demoralized by playing the same old stuff. We go out there and find elements in the music that we can use to bring it to life every night. That's a part of being a creative musician. The old adage, you can't teach an old dog new tricks, well that's bollocks. You really can. The learning process never stops. If you slow down, if you stop practicing, if you stop committing yourself mentally and physically to your instrument, you will become at best a mobile jukebox of your greatest hits.

PH: You do a lot of recording in your home studio. Give me a run down on what you have.

Ian: I've been working at home since 1983. I owned hi-tech analog studios around London at that time but as the digital age started to dawn I thought I rather sell my studios and move things to home. I mean, equipment was getting cheaper and prospects of rehearsing and recording from home were more attractive to me, so I set up in my home and sold my London studios. I don't use Pro Tools, even though it's the one program people know the name of and can remember easily. I use some equipment made by an American company called Mackie. I use their digital mixer and their digital recording equipment. That's what I've been using for 6 years now. These days I would be very reluctant to go back into the analog world just because quality wise, I'm very convinced that we have much better access to good quality sounds in the contemporary world of 24 bit recording. There are all those people who swear by analog tape and by analog records. I think they're imagining something. To some people it sounds warm and human, but frankly I can't get away from the turntable noise and there's inner-groove distortion on the vinyl. You really have to mess with your master tapes to squeeze stuff onto vinyl. I'm happy with digital as long as it doesn't rule my life, that's where I draw the line!

PH: How do you feel when you hear another band covering one of your songs?

Ian: If somebody does one of my songs, I'd rather hear them do it in a way that is really different. I'd rather hear them change the melody or change the lyrics. You know, be a little radical with it. Do something with it that I couldn't do. I'm interested, but more importantly than that, I'm flattered that they would take the time and trouble to put their creative effort into a piece of my music and do something different with it. If somebody does a Jethro Tull song like

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HEARING AID

30 SECONDS TO MARS

"A Beautiful Lie"

Virgin Records

"A Beautiful Lie," the second full-length release from this 'actor-turned-recording artist' led hard rock quartet is filled with relentless energy and passion. Led by edgy film and television actor/vocalist Jared Leto ("Fight Club," "Requiem for a Dream," "American Psycho"), there is some star power fronting the band. With this, they have been able to garner some late night show publicity. Nevertheless, as we have seen with other such endeavors, a band still needs to produce to endure. It's hard to argue that 30 Seconds to Mars doesn't have their hearts into the music. On "A Beautiful Lie," Leto states that the band has created "a raw emotional story. A story of life, love, death, pain, joy, and passion. Of what it is to be human." Quite an undertaking. Along with singer Jared Leto, the band is comprised of his brother Shannon on drums, guitarist Tomo Milicevic and bassist Matt Wachter.

As implied in the name of the band, there is a preoccupation with the blinding speed of modern life. No doubt, one can hear this idea quickly emerge on the CD. Combine that with inspiration from seminal bands like U2, Pink Floyd, The Cure, and Led Zeppelin, and 30 Seconds to Mars has positioned themselves within a broad set of genres, but firmly attached to a heady mix of technically complex and lyrically intense styles. In the first tune called "Attack," we hear and feel what Leto is moving toward on this 10-track set. Opening with some early Floyd/Cure-like synthesizer, and a vocal passion reminiscent of a Robert Plant epic, "Attack" 'attacks' with a modern rock incarnation of these musical roots. Not surprisingly, this song is the basis for the CD's first video.

Released in mid-August, the CD exhibits a decisive intensity throughout, such as sure to be hit songs like "The Kill" and the epic ending of "A Modern Myth." Most notably though, the band is steadied by hard beating percussion and screaming vocals that give convincing reason to believe that this band has what it takes to move a live crowd. The tunes on this effort have an infectious, rebellious and cerebral side that will be a match for the youthful modern rock crowd, and

at the same time could help some rediscover the grandeur of rock's past. It is certainly no wonder that mtv.com recently wrote in a headline for an article about the band that "30 Seconds To Mars' Jared Leto Succeeds Where Keanu And Crowe Failed." To quote Smokey Robinson, "I second that emotion."

- David Geller

JOHNNY SOCIETY

"Coming to Get You"

Messenger Records

Halfway through an initial listen to Johnny Society's latest release "Coming to Get You" I experienced a startling revelation. I had completely forgotten what innovative rock music mastery sounded like. I've been so used to the recent mass production of pop punk and Brit-rock revival bands that I was floored by this album's maturity and versatility. For a moment I could have sworn there was light from heaven beaming down on my discman.

Frontman and multi-instrumentalist, Kenny Siegal, pays steady tribute throughout to the true roots of rock's past with hints of forefathers like The Beatles and Queen, yet manages to create his own unique and updated sound integrating whiffs of Pink Floyd, Flaming Lips, and Queens of the Stone Age. Each song is a powerful display of song writing at its best, incorporating an impressive mix of astute lyrics, piano and guitar highlights, and gripping vocals. But perhaps even more mind-boggling is that just when I thought I had nailed down their sound, the next song would bring the rock in an entirely different and unexpected way. Johnny Society is so comfortable anywhere on the rock spectrum they seamlessly flow back and forth from bluesy numbers to pop, from experimental to well-nigh theatrical. Siegal is at one moment singing contentedly, and at the next wailing like the world is coming to a spectacular end, all the while bouncing nonchalantly between major and minor tones.

Track 1 had me wanting to giddily skip down the street, "Coming to Get You" evoked a need to punch the sky, and by "Finding the Light," the album's most poignant moment, I had an overwhelming desire to stop walking, whip out a lighter, and wave it in the air. All I can say is it's a damn good thing I was able to control all my urges while experiencing this masterpiece, especially the one of stopping people on the street and making them have a listen. All in

all, Johnny Society's "Coming to Get You" is a monumental experience that will leave you mesmerized.

Siegal, be warned. If I ever see you on the street, you'll be getting a hi-five from me.

***** 1/2

- Karyn Gray

MATTIAS IA EKLUNDH

"Freak Guitar: The Road Less Traveled"

Favored Nations

Pure unfiltered guitar music created without any thought of limitations or categorizations might just sound something like Mattias IA Eklundh and "Freak Guitar: The Road Less Traveled". The Swedish guitarist's second solo release is not some egotistical guitar shredding clinic. Rather, it's a collection of guitar music that branches out beyond the realm of a traditional guitar record. With a total of 23 imaginative tracks, "Freak Guitar" displays Eklundh's enormous six string talent and virtuosity while encompassing the influences of Frank Zappa, Miles Davis, and other non-conformist musicians to create music that is like nothing heard before it.

Mattias IA Eklundh first picked up a guitar at the age of 13. His unconventional style is the result of open ears; his ability to absorb a wide variety of musical sounds while dismissing nothing. And on "Freak Guitar: The Road Less Traveled", Eklundh pulls out all the stops. Arpeggios of notes played at a breakneck pace are frequent yet not overbearing. Clearly there was much thought given to the creative process here. "Fletch Theme" for example, delivers the riff from the Chevy Chase movie classic in inspiring fashion. Few ears could have made the connection between soundtrack and guitar virtuoso concept song. Tracks like "Father" or "The Woman in Seat 27A" take a different approach, offering a melodic, jazzy feel that represents a gear change from Eklundh's lightning quick run of notes found throughout this self-produced effort. A cover of the Deep Purple classic "Smoke On The Water", easily one of the most recognized riffs in rock guitar history, is reinvented in a way that borrows just enough to season the selection with classic rock while avoiding any risk of offending purists that would challenge the merits of a cloned copy of this song. Eklundh's harmonic-laden version clearly stands up on its own.

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Mattias IA Eklundh is considered to be one of the most innovative guitar players out there. "Freak Guitar: The Road Less Traveled" demonstrates that not every guitar wizard out there takes themselves so seriously; Mattias IA Eklundh can stand toe to toe with anyone carrying a six string instrument in hand, yet chooses to blend his technical skills and creativity with a hearty dose of humor. Whether you are a guitar fanatic or simply appreciate the art of creativity, this one is well worth a listen.

- Don Sikorski

FLOGGING MOLLY

"Within a Mile of Home"

SideOneDummy records

Since 2000's "Swagger," Flogging Molly has been gracing listeners with it's own special brand of Irish folk infused rock. or is that rock infused Irish folk? I've always admired Flogging Molly's ability to blend the sound of a loud punk band with that of traditional Irish music without either influence overpowering the other. This is why I was happy when I first listened to their newest release, "Within a Mile of Home," and this balance was still perfectly kept. If you loved their last album, "Drunken Lullabies," you'll definitely love this. "Screaming at the Wailing Wall" kicks off the album with a burst of energy that doesn't really calm down until the last few songs on the CD. Unlike the opening songs on their previous two albums, "Screaming at the Wailing Wall" has no calm introduction. Instead it's fast and hard-hitting right from the beginning. Flogging Molly's musical makeup isn't one typically found in modern music. You're immediately hit with the sound of accordion, fiddle, and banjo, and as the album progresses you also hear bodhran, spoons, tin whistle, uilleann pipes, mandolin, mandola, bazouki, and concertina mixed in with the conventional rock lineup of guitar, bass, drums, and vocals. This isn't even to mention the guest musicians playing horns, cello, viola and washboard. It's this unique blend of traditional and non-traditional instrumentation that keeps Flogging Molly from being just another rock band and instead gives them one of the most distinct sounds in modern music. This is because every song has a trademark solo from one, or even a few of these instruments. But despite the fifteen instruments that make an appearance on this album, it never sounds too intense due to the fact that they're never all played at the same time. Although most songs on this

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record are chock full with all the jubilation of an Irish pub, there are a few slower, more somber tunes like "The Spoken Wheel," and "Don't Let Me Die Still Wondering." Another notable thing about this album as opposed to earlier Flogging Molly records is the flow of the end of some songs into the next. The concertina solo at the end of "The Spoken Wheel" flows so beautifully into "With a Wonder and a Wild Desire" that I can not imagine them being played any other way.

The musical styles on this album are perfectly paired with the voice of singer Dave King. His shaky Irish accent breathes a great amount of life and authenticity into both the music and his lyrics, which are very much reminiscent of traditional folk with lines like "All to hell we must sail for the shores of sweet Barbados, where the sugar cane grows taller than the God we once believed in." One song, called "Factory Girls," even borrows from a traditional tune with the lyrics "Come day go day, wish in my heart it was Sunday, drinking buttermilk all the week and whiskey on a Sunday." This isn't to say that King's lyrics strictly stick to a traditional style, "The Spoken Wheel" is deeply personal reflection on the death of a loved one, and "Screaming at the Wailing Wall" makes reference to terrorists and the war in Iraq.

This only furthers the balance between elements of traditional and modern music on this album, and gives the listener that old-fashioned feel while still providing lyrics about things they can relate to.

This album is great. If you're a fan of Flogging Molly, Irish Folk, Dropkick Murphys, or music, this is most definitely a worthwhile addition to your record selection. However, the older Flogging Molly albums are worth checking out as well, as they are just as superb as this one.

***** 1/2

- Wyatt Shibley

DAVID PACK

"The Secret Of Movin' On"

Peak Records

Years ago, I was fortunate enough to attend a concert promoted as "A Walk Down Abbey Road", which featured a collection of star musicians that would alternate performing songs from their band's personal catalog followed by a set of Beatles material. The talented cast included Alan Parsons, John Entwistle, Ann Wilson, Todd Rundgren, and a gentleman

Continued Page 25

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COVER STORY CONTINUED

the original then I'm not that moved by that. I prefer to hear somebody take something of mine and take it somewhere I didn't take it. Tomorrow, I'm rehearsing with some musicians to work out some Mozart music I'm to play with an orchestra at the Mozart Festival in Vienna in January of next year. Well, I'm going to tread on the toes of a lot of classical purest because I'm going to take some Mozart music and do something with it that Mozart didn't do. But I like to think that maybe Mozart would approve of me taking a couple of his nice tunes and heading off into a different territory with them. After all Mozart was a great improviser.

PH: When you bring a new song to your band, do you let the band put their own mark on it or do you have it the way you want it.

Ian: Well that depends on the song. There are times when I have a real conviction on the way the song should be heading in a certain way, as a starting point anyway. And maybe in the course of working on it, someone has another idea that makes it sound a little better and we allow it to mutate a little. There are other times when I will come in with a very sketchy idea and let the band play with it and toy with it pretty early on. I don't like to have a method for making music. Every song has a life. You let it grow in an organic way through rehearsal and recording. I remember walking down a busy street in London and a great little tune came into my head so I ran into a Sony shop on Bakers Street and bought this little memo recorder. I got it out of the box, stuck a battery in it and started singing into this thing while walking down the street and it became a song on my last solo album. These things happen, it's the way it works. I was walking through the Berlin Zoo a couple of years ago and a pigeon flew over my head and I thought, I wonder what that bird thinks at all these animals in their cages. It was free as a bird and could go wherever it wants. But that pigeon could be dead tomorrow. The animals were being looked after, cleaned and fed. So what are our notions of freedom really about? So that became a song. Songs come from all kinds of places.

PH: I can hear your wife in the background. Last question - What are you having for dinner?

Ian: I don't know. I believe it's chicken, but I'm a little nervous about chicken. I hope it's organic. Maybe with a little luck it will be spiced up to my taste. I like spicy foods. My wife is cooking tonight, so she will be in charge and I will gratefully eat whatever it is and say "That was delicious daring." And that's what we do, that's how us men pay our respects when it's the lady's turn to do the cooking. Because in our house we kind of mix it up a little. We all like to cook. My children, my wife and I, we all like to cook. And so it's her turn tonight.

Music Notes Continued

ing remains so even, classic, understated and down home that pioneer might be another way to put it.

Just before the show, a reporter from a public television station in Boston cornered me. She explained that they were working on a new documentary called "Boomers," pre-

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miering on PBS stations in January, profiling rock stars who have, well, reached a certain age. She saw me with my "Super Session" album, which Kooper graciously signed for me before the show, and asked if she could interview me. I agreed, and the camera and boom mike came on.

"Tell me about Al Kooper," she started.

Well.....

Hearing Aid Continued

named David Pack, at the time the lead singer of the group Ambrosia. And while selections like the Who's "The Real Me", Heart's "Barracuda", and Rundgren's "Bang On the Drum" all were big crowd pleasers, it was Pack's distinctive voice that stole the show that evening.

In addition to being a terrific singer, David Pack can also write songs, and he has written plenty of material that can best be described as "pleasing to the ear". Anyone who remembers listening to the radio in the early 1980's with surely recognize Pack's soulful vocals on songs like "Biggest Part of Me" and "You're The Only Woman". Now, over 20 years later, David Pack returns with "The Secret Of Movin' On", which features nine original tracks plus reworked versions of these two Ambrosia hits. Pack has also invited along some talented guests on this recording, including Ann Wilson, former Journey frontman Steve Perry, Dewey Bunnell of America, The Eagles' Timothy B. Schmidt, and David Benoit. The title track (which features Wilson) is one of those catchy tunes that never seems to leave your brain, while Schmidt's musical influence on "Where We Started From" provides a melodic "New Kid In Town" feel to the track. Pack's recognizable voice is as strong as ever and the songwriting more contemporary and mature than Ambrosia's material of years past. "A Brand New Start", Pack's collaboration with Perry, meshes two of music's best voices together just perfectly. The updated Ambrosia hits are both very well-done; creative and refreshing without losing the original melody.

"The Secret Of Movin' On" is David Pack's first recording of original music in over a decade. It's refreshing to hear a quality musical effort prepared from the heart and lyrics about a personal musical journey as opposed to computer-processed, enhanced vocals. David Pack does it all; sings the songs, write the lyrics, plays the music, and produces the disc. And while Pack no longer fronts Ambrosia, it's evident that he has earned more than his fair share of respect in the music industry as a solo artist. To categorize the recording as smooth jazz or adult contemporary would not do the music justice; instead, consider "The Secret Of Movin' On" an authentic collection of good music created by one of the best voices in music today. David Pack has moved on with style, and still has plenty to offer.

- Don Sikorski

***** 1/2

***** Excellent

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~ Friday, Oct 28th

- 9a Open w/Coffee & Doughnuts • 11:30a Lunch • 12n Door Prize/Pre-reg begins
- 1:30p Lunch ends • 4p Doors Close, Door Prize Pre-reg ends

~ Saturday, Oct 29th

- 8:30a Open w/Coffee & Doughnuts • 9a Door Prize & Charity Poker Run Reg & Vendors Open • 10a Charity Poker Run with Fred Rau • Door Prize Drawing hourly thru the day • 11a WMOS (104.7fm) Medieval Wedding • 11:30a Lunch
- 12n Live Band • 2p Bike Cruise, People's Choice • Lunch ends • 3p WCCC (106.9fm) Live Remote with HUMMER • 4:30p Bike Judging Ends • 5p Evening Festivities begin • Music by DJ Bob Nason • Finger Foods Served
- 5:30p Announcements, Introductions • Cake Cutting & Dessert
- 6p Costume Contest & Awards

~ Sunday, Oct 30th

- 8:30a Open w/Coffee & Doughnuts • 9a Scavenger Hunt & Door Prize Reg
- Vendors Open • 9:15a FRED RAU Seminar • 10a Door Prize Drawing, hourly thru the day • 11a Door Prize & WHCN (105.9) "Cemetery Dig starts" • 11:30 Lunch
- 12n "World Smallest Quartet" band plays • 1p Fashion Show • 2p Door Prize
- 3p clean up • 5p we go home

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