

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

Sound 'aves

Volume 16
Issue 2
November 2005

Also
JONATHAN CAIN
of **JOURNEY**

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE

An
Interview
With
Grammy Winner

ROB
THOMAS

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MAILBAG



Dear Readers,

I'm not sure if I like this sudden change. It's 5pm and dark outside. Not to mention how cold it is! It doesn't seem that long ago that we were in a heat wave. I think this is going to take some getting use to. Well at least I got an extra hour of sleep the other night with the time change. I think I did anyway. Did you know that there are 3 maybe 4 States that do not use Daylight Saving Time. And that the idea was first used by the Germans in WW2. Personally I don't like it.

This month we feature 2 great interviews - **Jonathan Cain** of Journey and Grammy winner **Rob Thomas**. We almost had another interview done. It will be with **John Hensley** who stars as Matt McNamara on the Golden Globe-winning FX series "Nip/Tuck". Hensley plays the young disturbed teenager on the show. This will be a first for us. The first non-music interview. The show is one of my favorites and hopefully we will have it done for next month.

Check out the mag this month. There are some great happening at the local venues. Don't let the cold stop you from going out and enjoying what this area has to offer. And remember, this magazine is free because of the advertisers that are within these pages and you the readers. So when you go to one of the advertisers place tell them that you saw their ad in Sound Waves! We are on our 15th year of publication and still going!

Till Next Month
David L. Pottie
Editor/Publisher

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out of work...
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we will.**



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Sound Waves

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VOLUME 16, NUMBER 2

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Thursday, November 10 • 7:00 PM

Time Between Us

Thursday, November 17 • 7:00 PM

Cartell's

Thursday, December 1 • 7:00 PM

Ron Drago

Thursday, December 8 • 7:00 PM

Karaoke

Thursday, December 15 • 7:00 PM

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CONCERT DATES

AEROSMITH

14 - Civic Center, Providence, RI

ALAN JACKSON

10,11 - Mohegan Sun Casino, Uncasville, CT

ALBERT CUMMINGS

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

Big & Rich/Gretchen Wilson

18 - Dodge Music Center, Hartford, CT

BLIND BOYS OF ALABAMA

11 - Veterans Memorial Aud., Providence, RI

15 - The Bushnell, Hartford, CT

CAREY BELL

11 - Chan's, Woonsocket, RI

CARLY SIMON

20 - Chevrolet Theatre, Wallingford, CT

CHARLIE MUSSELWHITE

15 - The Bushnell, Hartford, CT

THE DUKE ROBILLARD BAND

13 - Rhodes On The Pawtuxet, Cranston, RI

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

HATEBREED

25,26 - Toad's Place, New Haven, CT

JOHN MAYALL & THE BLUESBREAKERS

14 - The Hi Hat, Providence, RI

JOURNEY

13 - Chevrolet Theatre, Wallingford, CT

MARCIA BALL

13 - Rhodes On The Pawtuxet, Cranston, RI

MOS DEF/TALIB KWELI

29 - Toad's Place, New Haven, CT

30 - Lupo's At The Strand, Providence, RI

O.A.R.

17 - Mullins Center, Amherst, MA

TREY ANASTASIO

19 - Chevrolet Theatre, Wallingford, CT

WILLIE NELSON

13 - Palace Theatre, Waterbury, CT

THE WRENS

18 - Brown University, Providence, RI

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JONATHAN CAIN of JOURNEY

By Don Sikorski

The band Journey has been performing since the mid 1970's. Originally formed as a Santana spin-off jam band, Journey began to realize commercial success with the addition of vocalist Steve Perry in 1978. Radio staples like "Wheel In The Sky", "Lights", and "Any Way You Want It" would become mainstream rock hits (remember Rodney Dangerfield blasting this tune on the golf course in "Caddyshack"?). The band made another pivotal move when Jonathan Cain replaced founding member Gregg Rolie on keyboards in 1981. The band's subsequent album, "Escape", was one of the most commercially successful albums of the 1980's, producing three top 10 singles and selling over 10 million copies. Cain has written or co-written every Journey song since. Journey's "Greatest Hits" CD has also sold over 10 million copies and the band has accumulated album sales of over 60 million to date. In addition to Cain, the band's current lineup also includes lead vocalist Steve Augeri, Drummer Deen Castronovo, and original members Neal Schon (guitar) and Ross Valory (bass). Journey has just recently put the finishing touches on "Generations", a new disc featuring 12 original tracks. SOUND WAVES MAGAZINE caught up with Jonathan Cain in the midst of the band's 30th Anniversary Tour.

SOUND WAVES: Could you tell me a couple of things about the current tour?

JONATHAN CAIN: It's an interesting tour. We're doing a retrospect; kind of a 30 year look at the evolution of the band's music. It's a two part show. When time allows, we do a three hour presentation. We're doing an hour of the old stuff from the seventies, take a 15 minute intermission, then come back with the eighties' hits and some of the new stuff from the "Generations" album. So, they get probably over 30 songs, and they walk out with a CD.

SW: I heard that the band was doing a unique promotion with the new CD. Can you tell me more about that?

JC: For some of the promoters that want to participate, we give away a free CD with the tickets. Right now, that's the only place you can get the CD. It's a twelve song, brand new disc that we did in the studio. It's on the web site, but there's no downloads, it's strictly at the gig. So you come see us and get the disc. We thought that the people who put the energy to come and support the band deserve this.

SW: What is a musician's life like for you right now?

JC: We've been working pretty hard. We finished a tour last summer, had a few months off, and then we were back in the studio writing. And then we just finished an album and we're back on tour again.

SW: How is touring today different than it was say 20, 25 years ago for you?

JC: Well, our busses are more comfortable (laughs). We have all of the family responsibilities that probably weren't there for some of us back then. This tour, I'm alternating and taking one of my kids out on each tour since the busses are fairly full. One of my kids comes out for a week or two and then another one comes out with us. I think the venues are cool and they sound better; the sound systems are better, so they people are getting the full fidelity out there. And then we have in-ear monitors so we don't have to have monitors feeding back. So we're able to really tighten up our act basically because we can hear so well.

SW: When you've played here at the Mohegan Sun Arena before, you've drawn a blend of the resort property people as well as a concert crowd.

JC: Yeah, we get a mix. On this tour, we've seen a lot of young kids. It's been a younger demographic coming to see us as well. It been a few generations of Journey fans, and so that's why we called the album "Generations".

SW: What keeps you inspired to keep playing after all these years?

JC: The fans fuel it for me. I see that they get excited, and it's the whole idea of getting new Journey fans on board. The band's been at it for 30 years and you notice things like kids coming to check out the band. It's almost a responsibility to legacy that you create. It's kind of like being a knight at the round table and you kind of have a responsibility to guard your country. We had an emotional time when we played a gig on 9/11 in York, Pennsylvania. It was amazing the feelings we had backstage; should we cancel the show? Then the promoter came in and said that there's 6,000 Journey fans out there waiting to hear you guys, and they need your music. There's a certain thing that Journey does, I think, that transcends some things. I think we're unique, and we bring a unique brand of American rock and roll around, like us or not. So we've keep this thing going, we've worked hard, and you want to do it as long as you can because then it's over. When I had eight years to sit around and think about it (when Steve Perry took his hiatus), it really sunk in that we were doing something special. I mean, in the USA Today, the fans just voted us of the top five American bands.

SW: You joined the band in 1981 and your first album with Journey was the "Escape" album. And you were doing a lot of the writing with Steve and Neal?

JC: Yeah, the chemistry just clicked.

SW: How did that happen so quickly? Commercially, that album turned Journey from a good band to a great band.

JC: When I was with The Babys, I watched them play every night and I sort of studied them and saw some of the things they were missing in their music.

SW: How did that transition go.....to be the new guy in the band and do so much of the writing and have so much impact right off the bat?

JC: It was cool, but it was scary because I realized that I'd changed a lot of things. It could have gone the other way, and they could have said that we don't like this new sound. I thought we made a really great record and I guess

I never looked over my shoulder or never second-guessed myself at all. I felt like the music sounded great to me and everybody had a good time. The process was wonderful. We had a wonderful friendship that we built and there was this positive, almost a confidence that Journey had that loved. They did everything right and I had just come from the Babys, where everything had been on shaky grounds. So it was great to get in an organization that was so solid and so supportive and all I had to do was show up and write songs and create, and they did the rest. So we had great management and this knowing that everything was going to be cool was new for me. I just kind of plugged into it and went along for the ride. Steve and Neal are awesome and gracious and made me feel like a member of the band and I just couldn't have been happier.

SW: I'm assuming that you're still a big part of the songwriting process?

JC: Yeah, and Steve has a couple of songs on the new album that he wrote all by himself that are really good. And Neal and I still do what we do; we talk about melodies and then I write the lyrics and off we go.

SW: Talking about songwriting, on the most popular song that you wrote, "Open Arms", I read where you had a cold when you recorded it and that you originally didn't like it. Any truth to that?

JC: I didn't like the performance because I thought we could do it one better.

SW: It turned out to be OK, obviously.

JC: I had to sneeze in the middle of it, so they had to fix that. Right at the end of the song, I had to sneeze, and it was in the mikes. I sneezed all over the piano; it was really loud. I said "let's just do one more take" but they said "we're going to fix this take; it's magic".

SW: Can you tell me about the transition of going from Steve Perry to Steve Augeri? Is it different now?

JC: Well, yeah. I think Steve has filled the shoes as far as the entertaining part. Certainly they're two different singers. I think Steve is certainly more of a rock singer than Steve Perry, but then Steve Perry was a tremendous crooner with this great, silky tone. So they're a little different. I think Steve became a better songwriter over the years by singing our songs, and on this new "Generations" album, he penned a couple songs by himself that were really nice, and I'm pretty proud of what he did. So he's grown as a writer and I think he's grown as an entertainer, and I think we've grown as a band. We learned how to get along with each other and we help each other when things aren't so rosy out here. We try to just work together, and we get it done. It's like the New York Yankees, you know? We just get it done. (Note: Mr. Cain's comment was made prior to the Yankees being eliminated by the Anaheim Angels in the 2005 playoffs).

SW: I'm a Red Sox fan, so I wish you hadn't said that.

JC: Yeah, we're like the Red Sox; we get it done (laughs).

SW: The first time people see Journey perform with Steve Augeri, it's like they are almost waiting to hear how he will measure up to Steve Perry. When they finally do hear him, it's almost jaw dropping because he just nails it.

JC: He's a really good front man and he has his head screwed on right. I think he's a great person too. He has a

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Continued Page 25



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PERSPECTIVES

In Three Notes...Can You Name That Band?

by Kenny Love

Okay, y'all...remember that old TV show called "Name That Tune?"

Well, I couldn't wait a full week to get this one out because, not only is it so important, but it is, in fact, vital and can get you involved *very* quickly in a lawsuit, which could be financially devastating to your career.

Plus, as I would have normally published this article on this coming Friday, I am otherwise headed to Houston this weekend to record my new single titled, "Vampire Love."

But, getting back to the main point, if you have become a successful independent band, and just happen to have the same name as a band that had the name before you, you can be legally forced to pay back all those royalties and sales profits, in addition to an incredible amount of damages. This little pleasant process is known as a lawsuit.

Okay, Kenny, what are you hammering about NOW?

I'm very glad you asked because there is an increasingly big problem with successful bands being legally forced to change their names because they were *lazy* and did not bother to thoroughly check to see if another band had the name first. They have become victims of the "It can't happen to us" theory. In fact, not only can it happen to you, if you become successful, it *will* happen to you.

That's right...if you have managed to assess a small fortune in royalties, and have not conducted a trademark search on your band's name, look out! Because, the chances are great that a less than successful band is waiting on you, figuratively speaking, just around the corner. And, all this less than successful band has to do in order to turn your day trading into a nightmare, is simply prove that it had the name before you.

And, if you happen to reside in the Third Ward district of one of my beloved hometowns (Houston, Texas) and, particularly, near McGowen or Scott streets, one of these bands could be waiting on you, literally, and usually after dark wielding a Lone Star-studded machete.

But, I'm not here to discuss geography...I am here, however, to discuss topography...and, specifically, the topography of your music career.

Several years ago, during one of my stints as a broadcast radio host, my then business partner and I were considering starting a record label, and were interviewing a very nice vocal group whose music we had been playing on our station, for our label's first signing.

However, the group's name (perhaps as hindsight) simply seemed like a name that might already be in existence. Lo and behold, after searching the 'Net, I discovered a similar group with the same name, that had been in existence much longer, as well as had a couple of releases out.

The group that we were considering signing has now folded

because they were so distraught and were so in love with the name, and simply could not move on to another. I guess that's why they call it the Blues.

Now, I'm betting that, as a result of reading this, a good number of you who are in bands will find tonight's sleep a bit of a disconcerting effort, and for that I am truly sorry. But, it is my civic and patriotic duty to be the bearer of bad news if it helps protect your career.

Ever heard the phrase, "This is going to hurt me a lot more than it's going to hurt you?" Well, this ain't one of them times.

At the very least, if a trademark search is not within your budget at the moment (around \$300-\$400), at least, register your name at BandName.com (<http://www.bandname.com>) or BandRegister.com (<http://www.bandregister.com>).

And, much success to your getting "legalized."

Note: To see how far the lack of proper registration of your band's name can escalate, take a look at some popular name artists who found out the hard way, so to speak, and whom you may recognize below.

BLACK SABBATH - they were originally a cover band called EARTH. The band saw Boris Karloff's 1963 horror movie "Black Sabbath" one night and were inspired to call their first original song "Black Sabbath." They found out at a gig that there was another band called "Earth," so they changed their name to BLACK SABBATH.

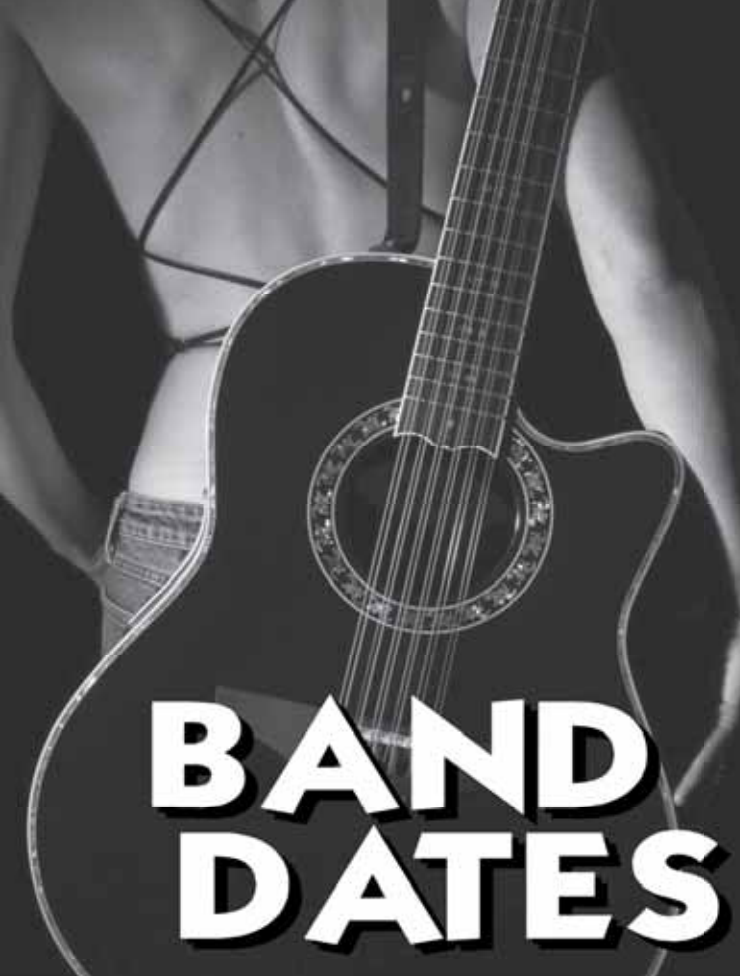
BLINK-182 - They were originally called BLINK, but were forced to change their name because a techno band from Ireland was already called that. 182 doesn't actually mean anything. The band has helped start rumors about 182 like: Al Pacino said "f--k" 182 times in Scarface. Al Pacino said "f--k" 182 times in "The Godfather", etc.

TESTAMENT is a North American thrash metal music group from California. Being one of the most influential American thrash metal bands, while recording their first album, the band was forced to change its name to Testament because another band held a copyright to the name, "The Legacy."

THE WRENS, Charles Bissel, Kevin and Greg Whalen and Jeremy MacDonnel, began in 1990 under the name Low. Unbeknownst to them, there was already a band named Low, a low-fi indie group who forced them to change their name.

LINKIN PARK is one of the hottest bands in the music industry today. At the beginning of its career, the group was called "Xero" and recorded several demo tracks which never drew the attention from music executives. The group decided to hire a vocalist by putting out an advertisement in the local paper - this is how Chester Bennington joined the band.

The group renamed itself "Hybrid Theory" with the addition of Bennington, but had trademark issues with another



BAND DATES

DAN STEVENS

4 - Crown & Hammer, Collinsville, CT
 5,12 - Perks & Corks, Westerly, RI
 8,22,29 - Hideaway, Old Lyme, CT 6-10
 9 - Dolphin Striker, Portsmouth, NH
 10 - King Eider Pub, Damariscotta, ME
 11 - York Harbor Inn, York Harbor, ME
 18 - Ceili's Pub, Guilford, CT
 19 - Houlihan's, N. Haven, CT
 21 - Red Lion, Stockbridge, MA
 25 - G. W. Tavern, Washington Depot, CT

ECHOING AUGUST

5,17 - Grand Central Bar, Brooklyn, NY
 19 - Corner Pocket, Orange, CT
 12,26 - ICU, New York, NY

EIGHT TO THE BAR

4 - Contrassegno, Hamden, CT
 5 - St. James Church, Watertown, MA
 11 - Lobster Barn, Simsbury, CT
 12 - Avra Grill, Branford, CT
 13 - Elks Club, Leominster, MA 7-10:30
 25 - Oceanmist, Matunuck, RI
 26 - Point Breeze, Webster, MA

FACE FIRST

6 - VFW, Waterford, CT
 12 - Brown Derby Lounge, Montville, CT
 19 - The Bank Street Cafe, New London, CT
 25 - Plan B, Montville, CT

GOPHERBROKE

4 - School St. Bistro, Westfield, MA 7-11
 5 - GW Tavern, Washington, CT
 18 - Tuscany, Middletown, CT 8:30-12:30
 19 - Main St. Tavern, Old Saybrook, CT 10-1
 23 - Nora's, Southwick, MA 8-12
 25 - Bidwell Tavern, Coventry, CT

12 SOUND WAVES

JAMES HARRIS

9,16,23,30 - Daniel Packer, Mystic, CT
 10 - Lighthouse Inne, New London, CT 7pm
 11,25 - Riverwalk, Mystic, CT 8pm
 15,29 - Harp & Hound, Mystic, CT 8pm

KICK

4 - Murphy & Scarlettis, Farmington, CT
 5 - Geraldines, W. Springfield, CT
 18 - Red Door, Watertown, CT
 19 - Daniel's Street, Milford, CT
 23 - Rookies, Cromwell, CT
 26 - Rentschler Stadium, E. Hartford, CT
 26 - Bourbon St. N., Hartford, CT

KURT VOLAND BAND

23 - Music Lady, Plainfield, CT

LIVINTRUST

1 - Dodge Music Center, Hartford, CT 6pm
 4 - Up or On the Rocks, Hartford, CT
 5 - Maximum Capacity, Chicopee, MA
 10 - Lucky Dog Music Hall, Worcester, MA
 17 - Standing Stone, Hartford, CT

MEGAHERTZ

12 - Frog Pond, Stratford, CT
 18 - Snookers, Ansonia, CT
 19 - Burke's, Niantic, CT
 25 - Cook's Cafe, Naugatuck, CT

Ms. MARCI & THE LOVESICK HOUNDS

11 - Lighthouse Inn, New London, CT 8pm
 24 - The German Club, Mystic, CT 8pm

MIKE SAVINO / THE SONS

3,17,19 - The Ivoryton Tavern, Ivoryton, CT
 4 - The Old Corner Cafe, Naugatuck, CT
 5 - The Black Seal, Essex, CT
 6,20 - The Driftwood, Clinton, CT 7pm
 11 - Olivers, Essex, CT 8pm
 12 - JRoo's, North Haven, CT
 18 - Sullivan's, Naugatuck, CT
 23 - Gilo's, East Hartford CT
 25 - Stepping Stones, Canaan, CT
 26 - Heroe's, East Haven, CT

MORTAL MADNESS

12 - The Brown Derby, Uncasville, CT

2 CAT ZOO

3 - Stash's Cafe, New London, CT

WICKED PEACH

4 - The Iron Chef, Essex, CT
 5 - Rookies, Cromwell, CT
 18 - Reggatta, Fall River, MA
 19,23 - Stash's Cafe, New London, CT
 26 - Burke's Tavern, Niantic, CT



WORLD'S SMALLEST QUARTET

4 - Meeting House Pub, Tolland, CT
 5,23,26 - Glock Grill, Higganum, CT
 11,25 - Main St Tavern, Old Saybrook, CT
 12 - Adams Mill, Manchester, 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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MUSIC NOTES

By Mark T. Gould

"Pickin' Up The Pieces" for My 50th Birthday: On the Road with Poco

It was the night before my 50th birthday, and I was in the backstage trailer at the Topsfield, Massachusetts Fair. There was a lighted birthday cake for me on the table. Around me were some good friends, Jon, Georgina and Alison Rosenbaum and Marc Smith.

But, the real mind blower was that standing around the cake, singing Happy Birthday to me, were Rusty Young, Paul Cotton, Jack Sundrud and George Lawrence.

Poco. My favorite band for all of their 37 years, singing a private Happy 50th Birthday to me.

And, therein, lies a wondrous tale.

About a year ago, I had that startling revelation that my next birthday would be The Big One. The 5-0. Yes, the "Get Ready for the Senior Tour and AARP Membership" 50th. And, my wife, bless her, wanted to do something very special for me.

"Why don't you go on the road with Poco," she said. "You know that's really what you want to do."

Well, she had a point.

My friends and family have long known of my singular musical devotion to this incredible band. They've been together for 37 years, and I've been a fan for just about every one of them. Over the years, I've gotten to know the band members and their management (a well deserved shout-out here for Rick Alter, who has, along with the continuing vision of Rusty Young and Paul Cotton, brought this band back to where it should be), and it has been one of the thrills of my life to be their fan.

So, it was settled. But, I had no idea just how lucky I could be until I found out that they were scheduled to play four shows over two days, including October 5, my birthday, at the Topsfield Fair, the country's oldest agricultural fair, just outside Boston, and more importantly for my family's collective pocketbook, only about a four-hour drive from my home in Connecticut.

So, with my wonderful wife's blessing, I contacted Rick, and volunteered to chauffeur the band around for the time they would be in the area. More than 24 hours of flight delays later, there I was, driving a white 15-passenger van north on Interstate 95, with my favorite music group seated in the back. It doesn't get much better than that, believe me.

But it did.

On the 4th, the day before my actual birthday, we were in the hotel lounge, relaxing between the afternoon and evening sets of the first day's performances. As we ate and drank,

I casually mentioned to Paul Cotton how great it would be to hear "Bad Weather," my favorite of his many wonderful Poco songs, in the evening set. He nodded and said he'd see what he could do.

So, it was on to the evening show. Most Poco fans know that the band's set closes with "Crazy Love" and "Heart of the Night," which saves their two most popular songs for the end. That night, though, it was a bit different as, following "Crazy Love," Rusty and Paul conferred on the stage. Seconds later, Rusty walked back to the microphone and said, "tonight's a special night because it's the 50th birthday of a good friend of ours, Mark, who's our attorney, as well as our chauffeur for these shows. Here's one for him, that's a real Poco classic." The band then left the stage as Paul performed a breathtaking version of "Bad Weather."

Thank goodness it was dark out so no one saw the tears in my eyes.

The next day, I turned 50 years old, for goodness sakes. I got up fairly early, as I always do, and I wandered down to do a workout in the hotel gym. As I headed back to my room, Paul Cotton was walking through the lobby. He came over to me, with a big smile on his face, said "Happy Birthday, man," and gave me a big hug.

One hell of a way to start my 5-0, sweat from my workout getting on Paul notwithstanding.

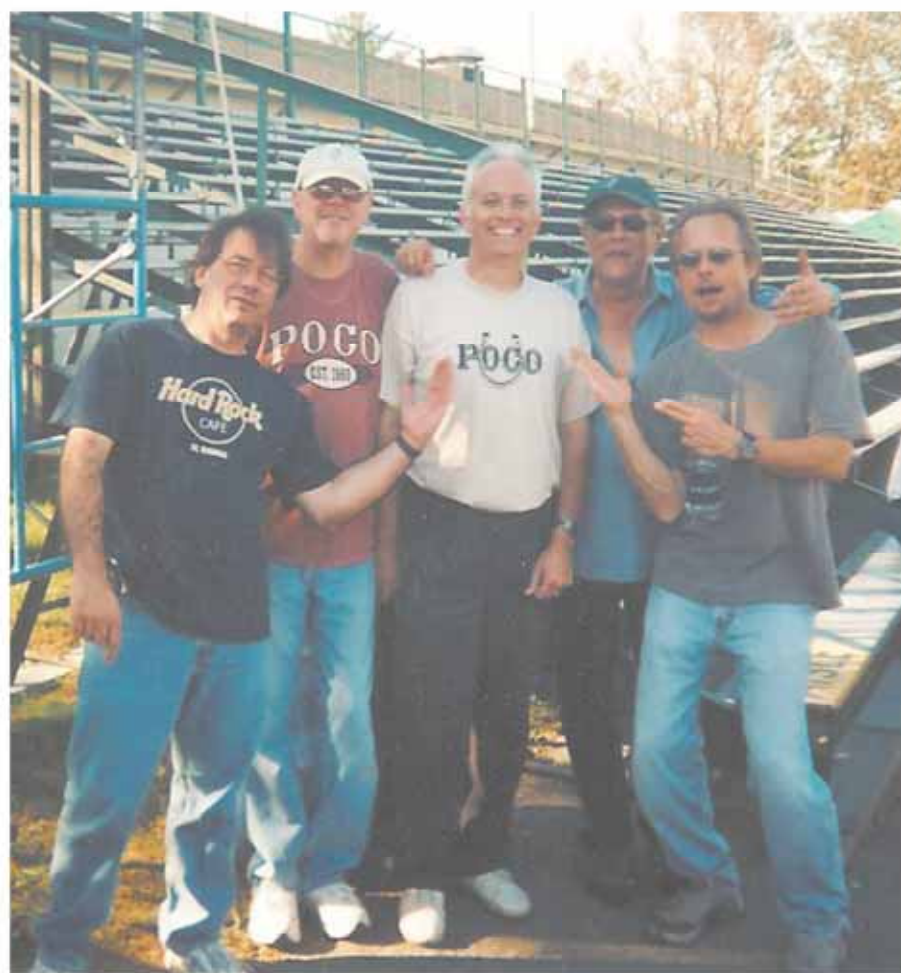
The 5th was another beautiful Indian Summer day, and the crowd responded with standing ovations throughout Poco's afternoon show. After performing a song, bassist Jack Sundrud announced to the crowd that it's "our friend Mark's birthday, so let's give him a hand." I, little old me, got an ovation from the crowd, and Jack then remarked "and he's only 22!" which got a big laugh. Rusty Young was seated, making adjustments at the steel for the next song, but, in his best Monty Python voice, followed Jack with "and he's not dead yet," which brought still another good-natured laugh from audience.

After the evening show, there was a final "meet and greet," with fans, lasting well over an hour. Then, the band gathered up their instruments, and it was time to take them back to the Providence airport. It was about 9:15 when we left the venue, and a 90 minute ride back to the airport, where there was an 8 a.m. flight to Missouri awaiting the band the next morning, as they started the tour travel merry go round all over again.

We arrived at the airport hotel just before 11. We unloaded their gear, and it was, unfortunately, time to for this "Birthday Boy" to say good-bye. There were hugs all around, and it was just a beautiful time for me, just like every other minute I've been involved with Poco over this more than three decades of great music and fun.

So, that was it, Poco for my 50th birthday, complete with me hanging around, and hopefully helping out just a bit, with a tremendous group, no, band, of guys who have put a smile on my face and made me feel just so much better every day for the past 37 years.





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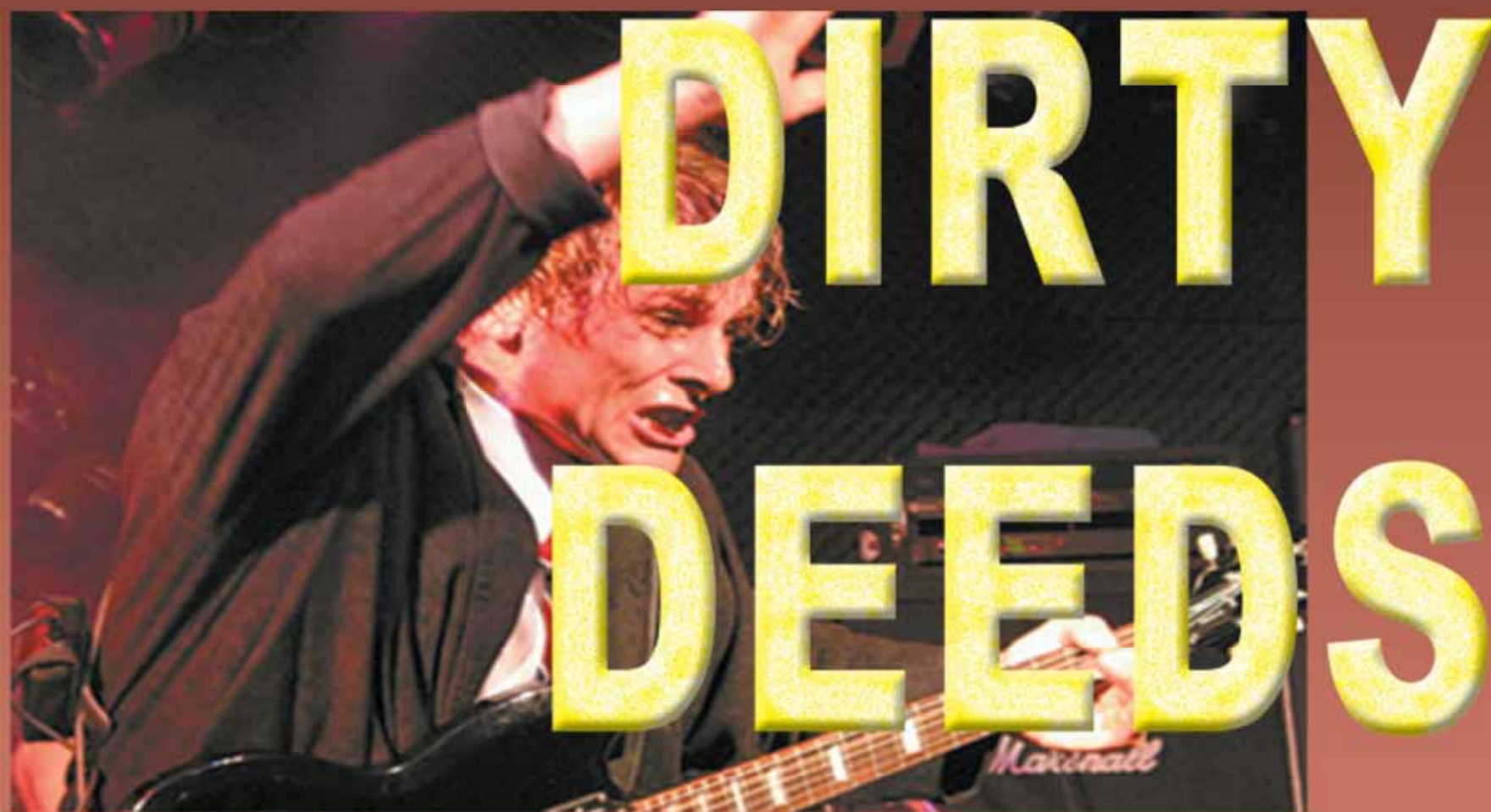
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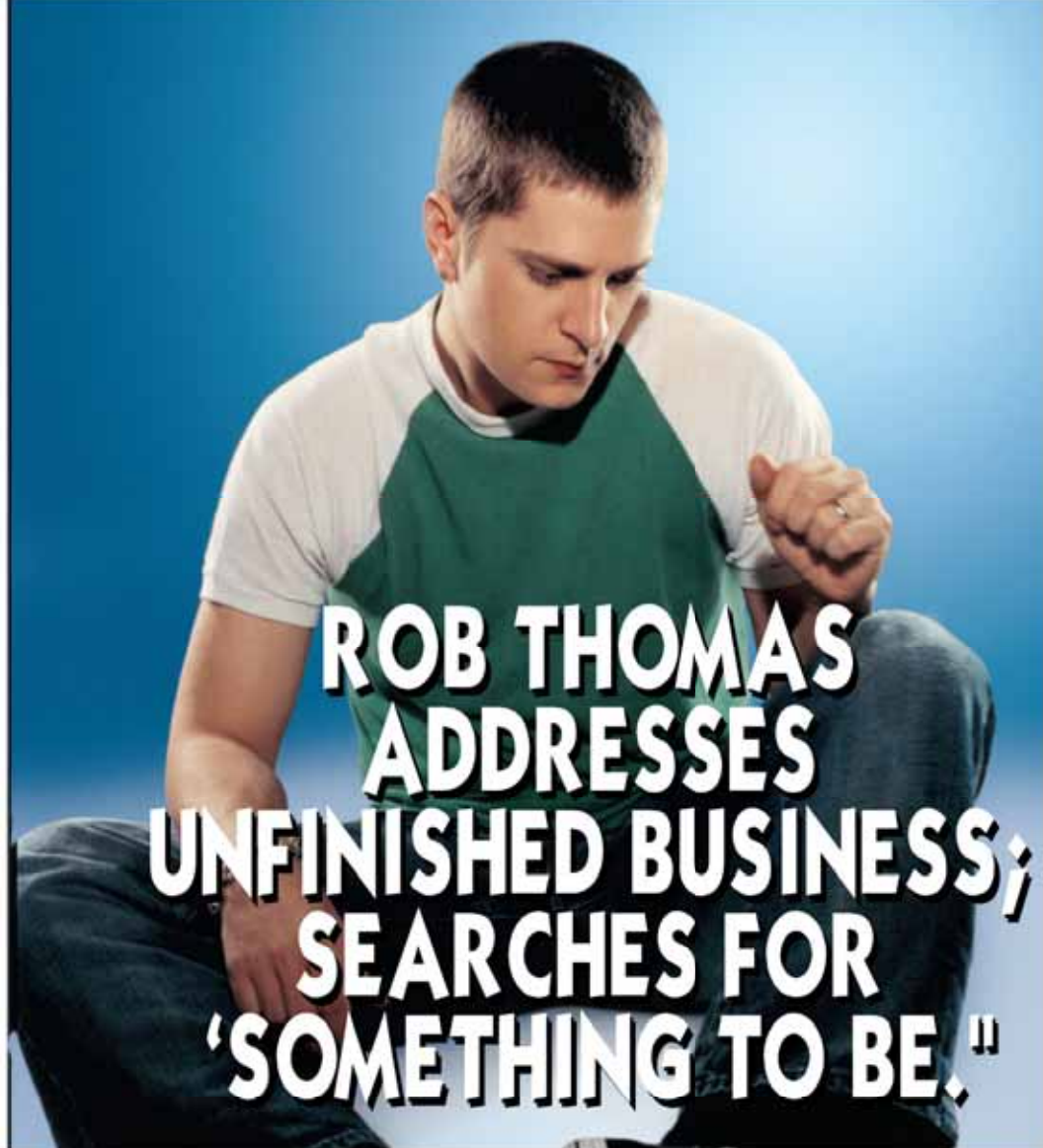
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FAT BETTY





ROB THOMAS ADDRESSES UNFINISHED BUSINESS; SEARCHES FOR 'SOMETHING TO BE.'

By Rex Rutkoski

After the glory, there was still unfinished business for Rob Thomas.

The Grammy winning-singer songwriter has sold millions of albums as the frontman and creative force of his band Matchbox Twenty, won enthusiastic fans worldwide and earned the respect of an all-star group of his peers, the legendary Carlos Santana among them, who sought his collaborative talents.

In 2001, the artist became the youngest member inducted into the South Carolina Music and Entertainment Hall of Fame, whose enshrinees already included James Brown, Dizzy Gillespie and Minnie Pearl.

Still, Thomas needed more.

He wanted to find out whom he really was inside. He knew what he did not want: "Just to be one thing; nobody wants to be just one thing," he says in an interview.

So he embarked on a very personal artistic journey, away from his band, away from what might be expected of him, trying to find, as he described it, "Something to Be."

That sentiment is both the title of his debut solo album, already platinum for a million copies sold, and the theme for his quest.

"I only had two goals, to do something that sounded completely different from MatchboxTwenty (MB20, he likes to call it) and to make a record that was as diverse as possible. I think I've done that," he says.

Given his track record, there was little doubt that he could or would.

His only pre-conceived idea, he says, was that he did not want just to make a Matchbox record with different musicians. He is already in a great rock band, he reasons, so that

would be redundant and it wouldn't have been using his time to do something creative and new.

What people perhaps did not understand, he suggests, was that, though he had been doing this for so long at such a high level, he still had no idea what he was capable of doing.

He needed to find out, if only for himself, if he could step out of the security of his own band, or a collaborative experience, and prove it on his own.

The reviews seem to be saying that he is indeed his own man.

Fans will have opportunity to make that decision for themselves as Thomas takes his solo show on the road for the first time.

His repertoire can be expected to touch on career highlights as well as an emphasis on material on his new CD.

Atlantic Records says that Thomas's debut solo album made chart history upon its release in April. The set entered the Billboard 200 album chart at number one, the first time, says Atlantic records, that a male artist from a rock or pop group has debuted at number one with their first solo album since Billboard introduced the chart 50 years ago.

In addition, "Something To Be" is the first album released exclusively as a DualDisc (CD and DVD combination) to hit number one, propelled by the singles, the number one charting "Lonely No More" and "This Is How A Heart Breaks." Both were simultaneously ranked in the top ten on the national Hot Adult Contemporary/Adult Top 40 charts.

"Lonely No More" had a record-breaking 10-week run in the number one spot at Hot Adult Contemporary. On the international front, "Lonely No More" has hit number one in 15 countries.

All very nice, Thomas implies, but he plans to be here for the long haul.

"Hopefully I'm somewhere in the middle, or maybe even just in the first quarter of my career. I started this out with my definition of success being to do this as a career, to still be doing it 20, 30 years later," he says.

"I never imagined being able to achieve this level of success, but it's never been about any one particular goal, just to still be doing it years from now and people still listening."

To that end, he has had an impressive role model in Carlos Santana.

It was Thomas' soulful vocals and songwriting that helped propel Carlos Santana to the most magical season of his career in 1999.

Thomas was honored with three Grammy awards for "Smooth," his chart-topping collaboration with Carlos. The track earned Thomas "Song of the Year" honors; the "Record of the Year" Grammy (along with Carlos, producer Matt Serletic, and engineer/mixer David Thoener); and "Best Pop Collaboration with Vocals," which he shared with Carlos.

It was the second-highest tally of the 42nd Annual Grammy awards, following Carlos with eight.

It was a real honor to be part of the Santana project, Thomas says. "Carlos had a giant parade going on and I

got to be part of it," he recalls.

It all was a happy accident he explains, helped by the fact that Matchbox Twenty had planned a break at the time that Thomas was invited to record with Santana.

"Carlos does everything for the right reasons. He plays music because he loves it. Celebrity hasn't changed that," he says. "He says you play music for a reason and you know where your talent comes from. You should go out and be of service to that talent you were given."

Thomas has applied that philosophy to work with Matchbox Twenty and now to his solo undertaking.

"I think music is in a great place right now. Sometimes you can't tell just by listening to the radio or watching MTV," he says.

"The truth is that there is always a wealth of great singers, songwriters, artists, out there and, thanks to the Internet, we can go out and find them on our own. You can't let the scene be defined by what comes to you, you have to find it sometimes."

The journey to find himself began for Thomas on a military base in West Germany where he was born. Much of his youth was spent in South Carolina and Florida. He cites music as having been the only constant in his life while growing up.

"When I started writing music, it helped me to figure out who I was, so I know it gave me my identity in a lot of ways," Thomas says. "Being successful has given me freedom to travel and experience new things, so it's helped me evolve. Before I started writing, it was always a great way to escape."

The music of Al Green, Van Morrison, Elvis Costello and Elton John was part of his personal soundtrack.

Eventually, Thomas' way with words brought invitations to work, not only with Santana, but also with Willie Nelson, Mick Jagger, Bernie Taupin and Marc Anthony.

Santana honored him with this compliment: "I love Rob Thomas' tone of voice. His heart and his voice are one. I feel his heart through his voice."

And Willie Nelson added: "I'm not worried at all about the future of music as long as there's guys like Rob Thomas. The future is secure."

It's always surreal when someone you admire wants to work with you, Thomas says. "I think it certainly gives me a sense of confidence, but more importantly, I've learned something from everyone I've worked with. I always walk away a more well-rounded writer than I was when I started."

His record label says that combining all of his projects, Thomas has contributed to the sales of over 75 million records. He has received 13 BMI Awards, including both songwriter and song of the year, and he was named Billboard's "Songwriter of the Year" two consecutive years.

He is philosophical about the creative process.

"I don't think that you're responsible for the songs you write," he says. "It's like tuning in to a frequency that's in the air and hearing a song that doesn't exist yet. I just keep hoping that I don't stop hearing the songs."

Thomas sees himself first and foremost as a songwriter, one who, he explains, "hopefully puts more thought into the



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HEARING AID

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"Keeping the Dream Alive"

Rat Rock Records

As a journalist, being assigned to write an article on a band you are unfamiliar with is one of the most nerve-wracking things that can happen to you. Needless to say, when I was told I would be writing an article on the Presidential Targets I was a little worried about the possibility that I might be reviewing an album I didn't like. However, after receiving the CD and listening to it a few times my initial nervousness turned into optimism. Fusing the obnoxious energy and humor of punk with elements of classic rock, the Presidential Targets have released an album that blurs stylistic and lyrical boundaries. "Keeping the Dream Alive" is a light-hearted, catchy social commentary on modern American culture set against bluesy guitar riffs, rich sounding keyboards, and the occasional accordion part.

From the first chords of "Creep" to the last piano note of the album's untitled tenth track, "Keeping the Dream Alive" is fast, energized, and funny. The epitome of this is easily the speedy and sarcastic "I Want To Kiss Your Ass" with its fast, hard driven guitars and witty lyrics like "Your ass is my favorite flavor. You're the boss." The band's sarcasm is found all the way down the very music itself in songs like "Goin' West" with its lyrics inspired by Native American spirituality sung over music reminiscent of that associated with Western square dancing. The song also features a voice quite similar to that of Christopher Walken rambling out a poem after the first chorus. However, not every song on the album is pure comedy. The first song, "Creep" is about being romantically involved with someone who has a change of heart. However, with "I didn't think you change just like the weather, but the wind of change had blown right up your dress," the song still holds true to the Presidential Target attitude. The song "Rehab" deals with having friends with substance abuse problems, but also uses comedy to deal with it. "I Married My Fist" is the album at its most ridiculous. The song is a soft piano ballad about masturbation ending with the lines "All

we are saying, is pull down your pants! All we are saying, is give fist a chance!" This is probably my favorite moment on this album musically. There is a synthesized orchestra and bells all the while this part is being sung, making it all the more hilarious. Another great song on this CD is "Dirty Magazine." Many artists have had their work compared to or called pornography, however, with "Dirty Magazine" the Presidential Targets have written a tribute to it with lines like ".I got some satisfaction when I seen your picture it's in my dirty magazine!" Although most of the album is fairly loud and energetic, "Trailer Park After Dark" is a quieter jazz song about a rather promiscuous woman. Finally, the album closes with "Me and My Big Dumb Dick," a jazzy song with a European flare featuring accordion. The lyrics on this song tell the tale of one man's ulterior motives in a relationship, and finally ends with him getting caught spying.

If you enjoy comedy along with your music, and are not easily offended by sexual references or the occasional four-letter word, "Keeping the Dream Alive" is for you. This album will make you laugh, it will make you smile, and it will make you dance around your house in your underwear.

- Wyatt Shibley

ERIC BIBB

"A Ship Called Love"

Telarc Records

Guitarist/singer/songwriter Eric Bibb continues to churn out one terrific disc after another, and "A Ship Called Love", Bibb's most recent effort on Telarc Records, is no exception. The New York City born Bibb encompasses a genuine blend of blues, gospel, and soul music and seemingly pours his emotions into every song. The tracks on "A Ship Called Love" are straightforward yet display the depth and creativity of a seasoned musical veteran. The 14 track disc totals 54 minutes of music.

"Gonna hear some blues.....gospel, soul, and good old rock and roll". That's how Eric Bibb describes his band's sound to a new audience in "Troubadour", his duet with female vocalist Ruthie Foster. Bibb dedicates "A Ship Called Love" to the late Curtis Mayfield, and Mayfield's influential sound is evident throughout. The opening title track, for example, delivers a message of hope and vision that sets the tone from the beginning. "Faded Jeans" displays Bibb's stripped down sound at its very fin-

est, blessed with a pure feel and creativity. The closing track, "Praise 'n' Thanksgiving", finds Bibb offering thanks and appreciation of life's gift. No musician expresses these sentiments better than Eric Bibb.

The production on "A Ship Called Love" is top notch, and Eric Bibb has never sounded better than he does here. "A Ship Called Love" is an enjoyable listen delivered from the soul. Eric Bibb is an under-appreciated talent and with the right opportunity, he will be delivering his message to plenty more listeners in the future.

***** 1/2

- Don Sikorski

LARRY CAMPBELL

"Rooftops"

Treasure Records

Most fans will recognize Larry Campbell as the magnificent accompanist to Bob Dylan in recent years, where his electric, acoustic, pedal steel guitar and fiddle playing added such a grand texture to Dylan's live shows and recent recorded output.

Yet, those who only know Campbell from his work with Dylan are missing a much bigger, and better, musical picture, as this wondrous instrumental guitar album points out. According to his liner notes, Campbell originally learned most of these tunes on the fiddle, and transfers that knowledge to acoustic guitar for the release.

Campbell has been a fixture on the music scene for many years, having also worked with artists as diverse as Sheryl Crow, Buddy and Julie Miller, and Cyndi Lauper, among many others. Yet, this is his very first solo album, clearly a poignant, personal amalgam of his soulful picking and playing. Listening to it, it is clear why these many musicians want to work with him.

- Mark T. Gould

MADELEINE PEYROUX

"Careless Love"

Rounder

It should come as no surprise to any listener that Larry Klein, Joni Mitchell's longtime confidante and studio wunderkind, is the producer of this absolutely stunning album, because, by its atmospheric, smoky,

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bare yet deep, sound, the comparison of the multi-talented Madeleine Peyroux stands up with the undisputable Ms. Mitchell, with a liberal dose of the virtually incomparable Billie Holiday thrown in.

And, if that's not enough, toss in splendid, unique, inspired covers of Leonard Cohen ("Dance Me To The End of Love"), Bob Dylan ("You're Gonna Make Me Lonesome When You Go"), Hank Williams ("Weary Blues"), along with others, and one original, "Don't Wait Too Long," and you have the makings of an exquisite, almost, dare I say it, perfect album.

This album is so intimate that it begs for a roaring fire and a glass of wine. A too-long-awaited follow-up to her 1996 debut, "Dreamland," (there's that Mitchell connection again, perhaps), this is the blues, in all its finery, no frills, no catches, no hooks, just a world-weariness that seems almost too much to bear for someone who is but all of 30 years old.

Make that 30 going on 60, at least musically. When all the dust of the has-beens, never-wasses, and one-hit wonders fade away, Madeleine Peyroux will still be singing.

Man, will she be singing.

***** - Mark T. Gould

THE BAND

"A Musical History"

Capitol EMI

You might think that, after five greatest hits collections and a similar number of previous boxed sets documenting their storied career, we'd already heard much more than the last word about The Band, which, along with Beach Boys, is probably the most important and influential group in American rock music history. Yet, this new release, aptly titled "A Musical History," is so comprehensive and detailed, that it makes all of those recycled and rehashed older releases damn near irrelevant.

Frankly, the importance of The Band in American rock music history cannot be overstated. As such, they may be the only group, again outside of the Beach Boys, whose output and reputation rate five audio discs and one, albeit much too short, video disc in a box set. Together, they amount to a staggering 111 tracks, with, unlike the prior boxes and hits collections, 37 previously unreleased goodies, including fascinating song sketches, demos and seminal early recordings going as far back as 1961, when the group

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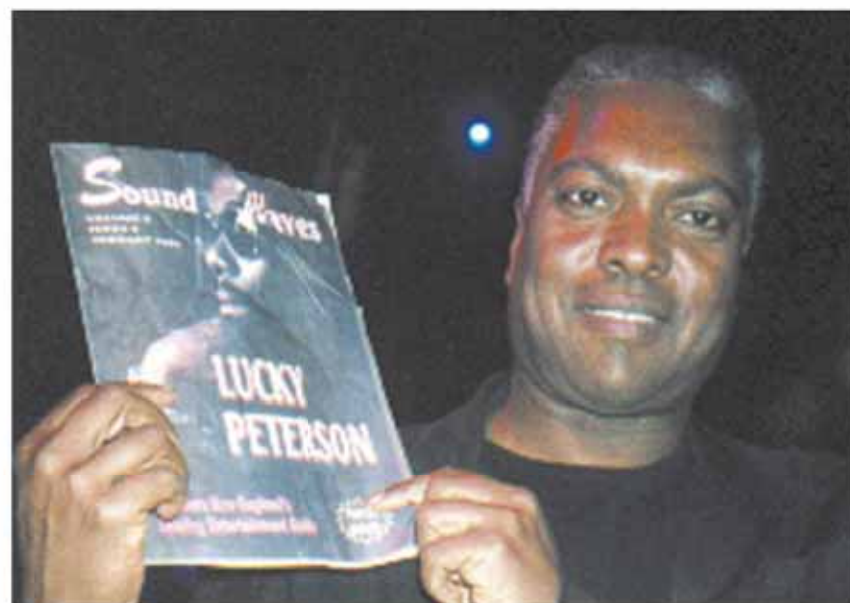
was known as the Hawks and recorded first with Canadian singer Ronnie Hawkins and then on their own. Add to that a 108-page hard cover book, with tons of unreleased photographs from all aspects of their career, coupled with a great historical essay from Grammy Award-winning music historian Rob Bowman, and this is a most worthwhile, deserving and satisfying package.

As songwriter/guitarist and project executive producer Robbie Robertson once put it, The Band, which also included Levon Helm, Garth Hudson, Rick Danko and Richard Manuel, went from "eight years in dives, bars and roadhouses to eight years in stadiums and arenas." In between, they backed Bob Dylan on two historic tours, first in 1966 and then again in 1974, yet did some of their best work with him on the so-called "Basement Tapes" from the late Sixties wood shedding at their shared retreat in

Woodstock. Their first two albums, "Music From Big Pink" and "The Band" are arguably two of the best albums ever released.

It's been said that The Band was the only rock group that could open for Abraham Lincoln. The proof of that is in this incredible boxed set of their most inspired and influential journey.

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local band called "Hybrid." Forced to change band names, the group decided on "Lincoln Park," inspired by the park Bennington had to drive past to get to band practice. However the domain, "lincolnpark.com," cost more than the band could afford, so they changed the spelling to Linkin Park.

The "KING BISCUIT BLUES BAND" was forced to change its name because members of the original 1964 group did not trademark the name before 1973.

The K-TELS (legally forced to change their name to YOUNG CANADIANS

THE VERVE (originally called Verve) were formed the town of Wigan in 1989. The single, "Slide Away," topped indie rock charts and made enough of a splash across the Atlantic to score the Verve a spot in the successful 90s alternative rock festival, Lollapalooza, in 1994.

The tour was disastrous for the group as Ashcroft was hospitalized for dehydration while Salisbury was arrested for destroying a hotel room in Kansas. After the tour, the Jazz label, Verve, sued the band for copyright infringements and forced the group to officially change their name to The Verve.

Whew! And, how was YOUR day?

Kenny Love is president of MuBiz.com, a multi-service radio promotion and media publicity firm. Get more details at <http://www.myspace.com/kenlove>.

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COVER STORY CONTINUED

emotional content of a song than worrying about what genre it speaks to, or how cool and hip it makes me sound."

In 2004, the Songwriters Hall of Fame presented the artist with its first-ever "Starlight Award," created to recognize a songwriter in the early years of his or her career who is already making a lasting impact.

Those songs that have kept attention on Matchbox Twenty include such hits as "Push," "3AM," "If You're Gone," "Bent," "Real World," "Back 2 Good," "Mad Season," "Disease," "Unwell" and "Bright Lights."

Atlantic likes to point out that the group has earned the distinction of having had more number one hits and spending more weeks at number one on both the national Modern Adult Contemporary and Adult Top 40 charts than any other artist in history.

Thomas is confident that his new solo experience will return him to Matchbox a stronger artist.

"I think working on my own record has given me a confidence that I couldn't find as part of a unit," he says. "I know that Paul, our drummer, making a record made him more confident as well. In a band you rely so much on the other guys, or girls, that you don't know what you're capable of on your own."

Listeners should be beneficiaries of that growth too.

"I just want to write songs that people relate to their life in some way," Thomas says. "The songs that I grew up with are magical to me. It's amazing to think that my songs are that to someone else."

SIDEWALK ANGELS

Rob Thomas and his wife Marisol have established the Sidewalk Angels Foundation.

The non-profit organization was created to aid those in need in and around America's big cities.

The foundation works with various charities to assist people who are destitute or homeless and get lost in the system; those who cannot afford proper medical care; and animals that have been abandoned or abused.

Sidewalk Angels Foundation takes its name from the lyrics to Thomas solo recording, "A New York Christmas." It was first released at Christmas of 2002, and is re-released each holiday season to benefit such causes as children's hospitals, no-kill animal shelters and other causes.

Journey Continued

great sense of humor and he's a guy that you can get along with. We couldn't have asked for more.

SW: The last couple of bands that you have been in have had great singers. But you have a good voice yourself. Do you ever want to sing more?

JC: Yeah, well I did get to sing on this new album. And I'm also singing all of the Gregg Rolie stuff too. We start the show with some of the early, early stuff before Steve Perry joined the band, so I get to take those songs on too. I've done a couple of solo albums too, and I've been working with this teacher to develop my voice. Deen (drummer Deen Castronovo) is also singing now. He can really croon. And then Ross is singing and Neal is singing, too.

SW: What about any side projects?

www.Swaves.com

JC: I did a smooth jazz album called "Bare Bones" with Reality Records and they've been super. I think I've had a rough deal with the smooth jazz crowd. They weren't very acceptant of me being in rock and roll.

SW: What type of music do you listen to?

JC: I've been checking out some of the new bands. I've picked up the new Coldplay album and I think it's pretty cool. I listen to some jazz artists. I like this new band called Three Doors Down. And there's a really cool rock band called Dark New Day. Some band just hit you. It's fun because this new music....I like the spirituality that's coming back in the sense of soul. There's the Black Eyed Peas who are fun. My kids keep me involved in all this stuff. Kids kind of keep you young in that department. I've got nine year old twins, a boy and a girl, Liza and Weston, and then Madison is 11. They listen to music all the time. I'm forced to listen to music on the Disney Channel.

SW: What do they think of Journey?

JC: They're proud of Journey. They like Journey.

SW: Your music doesn't sound dated like a lot of other 70's music.

JC: We're fortunate in that respect.

SW: What's in the future for you and for Journey?

JC: Maybe Europe. We're just going to keep it rolling. I think as long as we're having fun and being creative, then we'll do it.

SW: After all these years, the band is still on top of its game musically. You're doing something right. What do you attribute that to?

JC: I have no clue. I can't give you an answer to that one. All I know is that our fans have been loyal and supportive over these years of change. We've been blessed and we don't ponder that too much. I think we just try and be as good as we can be and carry on the legacy that helped create us. We've had CD's that have sold over 10 million copies and when you get that award, you take it personally, and so we're going to be as excellent as we can be. Whenever we set foot on stage, we're going to be the best that we can be.

SW: Thank you for your time. I'm looking forward to seeing the band. Good luck with the new CD and the tour.

JC: Thank you very much.

Jonathan Cain and Journey are currently touring for the band's 30th Anniversary. Check out www.journeymusic.com for all of the details.



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