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Sound Waves

Volume 16
Issue 4
January 2006

An
Interview with

RUSH

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RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE

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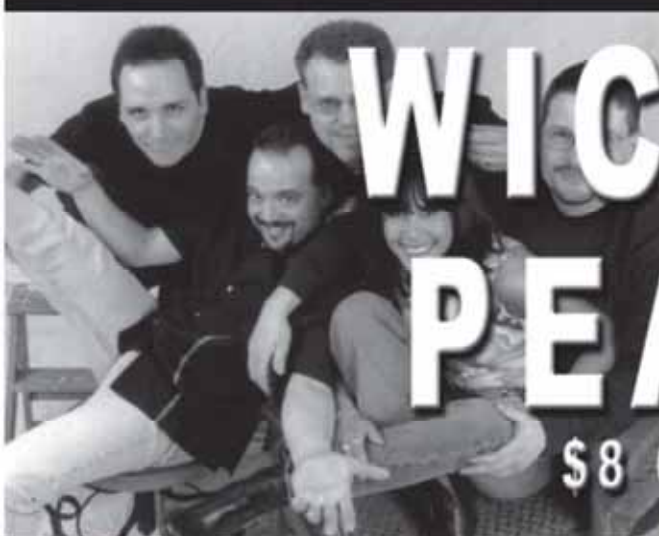
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Sound Waves

January 2006
VOLUME 16, NUMBER 4

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Fri. 13th - SCOTT GORDLEY TRIO
Fri. 27th - DAN STEVENS
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January 5
7:00 PM

Cartell's
January 12
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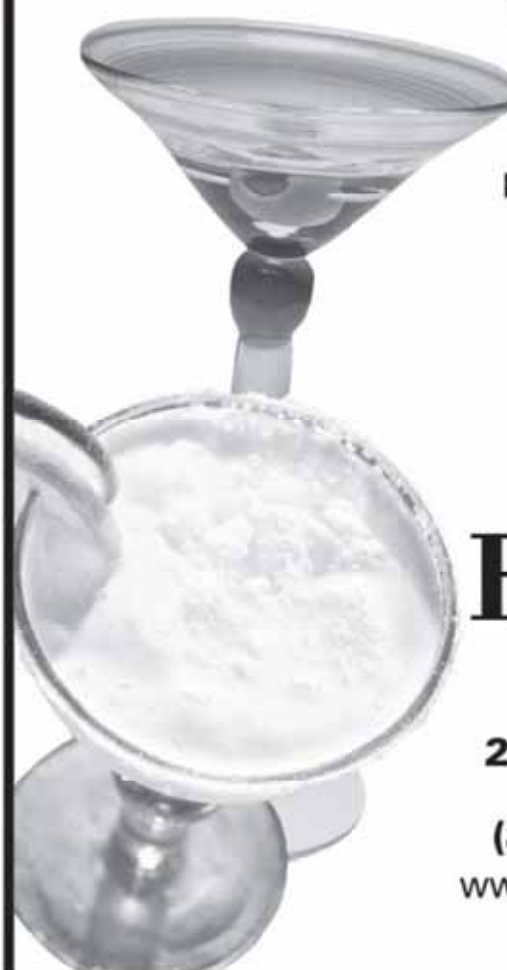
**Mystic
Horns**
January 6, 13,
20, 27
9:00 PM

Karaoke
January 26
7:00 PM

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SOUND WAVES 5

IN CONCERT

BONNIE RAITT

Foxwoods Resort and Casino

Dec. 16th, 2005

by Pamela L. Dow

Bonnie Raitt gave the capacity crowd at the Foxwoods Arena Theater an amazing two hour performance, clearly reflecting the heart and soul of this legendary artist at the top of her game. Raitt was visibly moved, thanking everyone for arriving safely and making it through the ice storm. She also took a moment to acknowledge those, including her band members, personally affected by the devastation from Hurricane Katrina, voicing her support for rebuilding the gulf coast region.

Raitt opened the show with a few selections off her new album "Souls Alike", kicking it into high gear by playing the funky New Orleans tune, "Unnecessarily Mercenary". Cleary tickles the ivories with a solid boogie foundation, accenting Raitt's fiery slide performance. She informs the audience about her song selections, "We're gonna play some new stuff and some old stuff too..." Raitt was very laid back and relaxed, as if right at home with a group of close friends. She joked about her age, "Bet you didn't know I'm 105...damn, I look good for my age..." She launched into a powerful performance of "God Was In The Water", with some incredible slide solos that sent chills right up your spine. Raitt spoke about challenges in her own life, as well as those displaced by the hurricane. Continuing her theme of hope and perseverance, Raitt tore into the lead single, "I Will Not Be Broken". Her expressive vocals beautifully resonated throughout the venue, the wealth of emotion affected many in the crowd. It didn't take long to recognize, this performance wasn't like previous Bonnie Raitt concerts, you were actually experiencing something very special here.

Raitt announced how happy she was to be back in Connecticut, talking about Wallingford where she loved watching her father perform. Then gave a shout out to Willamantic, where she loved performing and hanging out with bands like NRBQ, over at The Shaboo Inn. Getting quite a rise from the crowd, Raitt broke into a rousing version of "Green Light", mentioning NRBQ in the lyrics. Raitt and her band really cranked it up, this thrilling jam session found her dueling it out with guitarist, George Marinelli. She changed gears and slowed things down with the Michael McDonald tune, "Matters of the Heart". Raitt's vocals were brilliant, mirrored only by her distinctive slide technique. She dedicated a heart-warming rendition of "Nick of Time" to both parents, including a great vocal performance by Cleary. Raitt made a few unexpected song changes during the set, not a problem for her band, but a little confusing for her crew. Telling the crowd, "You know...I feel like playin' some blues..." Raitt was given her acoustic guitar, she sat down and began playing an amazing version of "Papa Come Quick" and "Woman Be Wise", delivering an enthusiastic, soulful performance. The stage lights were dimmed and her band members slowly

walked offstage, realizing she wasn't quite finished yet. All that remained was Raitt and James Hutchinson on stand-up bass, giving one of the most remarkable performances of "Love Me Like A Man", that I've seen in a very long time. Raitt was literally putting on a clinic, showcasing her masterful skills as an acoustic blues guitarist, receiving a standing ovation with a thunderous applause that shook the theater. Raitt covered a few fan favorites like, "Thing Called Love", "Something To Talk About" and "Love Sneakin' Up On You".

For an encore, Raitt returned to perform "The Bed I Made" and brought the audience to tears with "I Can't Make You Love Me". She told the crowd, "Let's blow the roof off this place...", everyone was out of their seats and dancing in the aisles, as she gave an electrifying performance of "Love Letter", the final song of the evening. Raitt definitely blew the roof right off, and sent it over into Rhode Island. She certainly wasn't ready to call it a night and wanted to continue playing, but unfortunately, she wasn't given a choice. Raitt has found her stride, feeling free and uninhibited to enjoy the music, wherever it takes her. Everyone could clearly see, she was having a great time with her band and with her audience. Raitt gave the sell-out crowd at Foxwoods an intimate style performance and an evening of music they won't soon forget.



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ANTHRAX

8 - Webster Theatre, Hartford, CT

BR549/THE AVETT BROTHERS

20 - Mohegan Sun Casino, Uncasville, CT

THE BRUCE KATZ BAND

28 - Chan's, Woonsocket, RI

DEBBIE DAVIES BAND

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

THE DEL VIKINGS

13 - Foxwoods Casino, Mashantucket, CT

ESTEBAN

18,19,20,21 - Mohegan Sun, Uncasville, CT

GEORGE STRAIT

28 - DCU Center, Worcester, MA

JOHNNY WINTER

21 - Toad's Place, New Haven, CT

KID ROCK

20 - Mohegan Sun Casino, Uncasville, CT

LYNYRD SKYNYRD

15 - DCU Center, Worcester, MA

THE NEVILLE BROTHERS

13 - Mohegan Sun Casino, Uncasville, CT

O.A.R.

13 - Toad's Place, New Haven, CT

POPA CHUBBY

13 - Theodores, Springfield, MA

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

SHEMEKIA COPELAND

22 - Mohegan Sun Casino, Uncasville, CT

38 SPECIAL

15 - DCU Center, Worcester, MA

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28 - DCU Center, Worcester, MA



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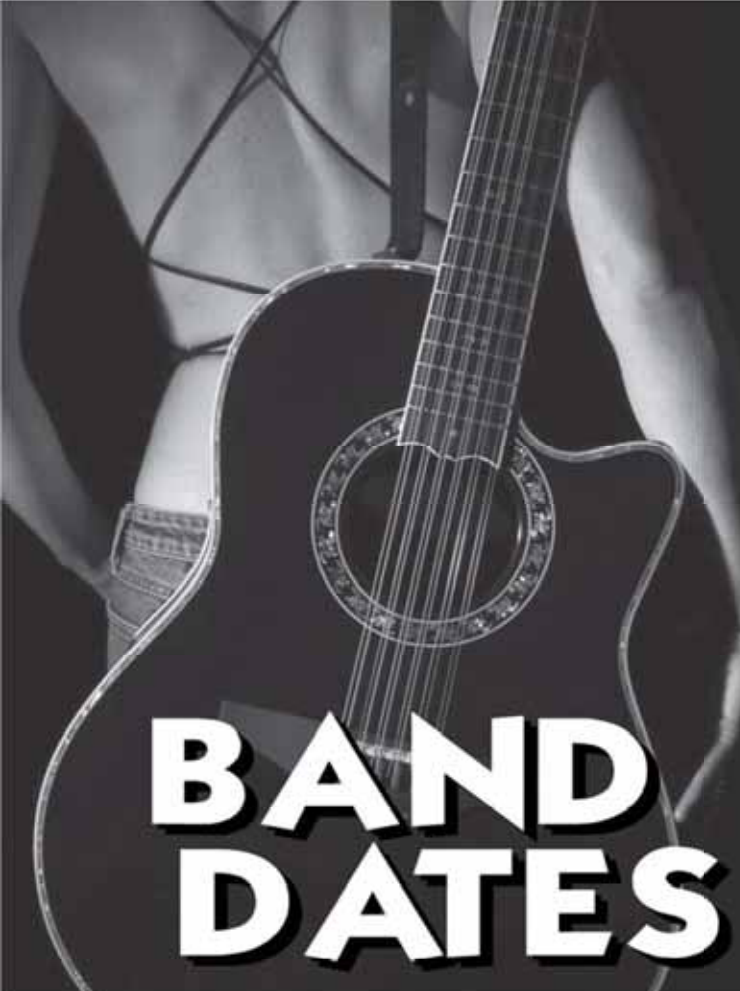
FACE FIRST

FINAL CHAPTER

3 BANDS

\$5 COVER 21+

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BAND DATES

CUCUMBER JONES

7 - Burkes Tavern, Niantic, CT
27 - Fat Cats, Colchester, CT

DAN HARTMAN QUINTET

13 - Adagios, New London, CT

DAN STEVENS

5 - King Eider Pub, Damariscotta, ME
6 - York Harbor Inn, York Harbor, ME
7 - Suds Pub, Bethel, ME
8 - Poncho's Wreck, Wilmington, VT
14 - Maritime Grille, Guilford, CT
18 - Penny Lane, Old Saybrook, CT
20,21,22 - Blue Moon, Frederiksted, St. Croix, USVI
25 - Red Lion, Stockbridge, MA
27 - RiverWalk, Mystic, CT
28 - Perks & Corks, Westerly, RI

EIGHT TO THE BAR

6 - Donald Oat Theater, Norwich, CT 8-10
20 - Chevy Chase Ballroom, Washington, DC
22 - Coffee Pot, Roanoke, VA 8:30-12
27 - Waverly Tavern, Cheshire, CT 8:30-12
28 - Cedars, Northford, CT 8:30-12

FACE FIRST

8 - Webster Theater, Hartford, CT
28 - Brown Derby, Montville, CT

FIVE FINGER DISCOUNT

14 - Glock Grill, Higganum, CT

GOPHERBROKE

5,19 - Riverwalk Rest., Mystic, CT 8-11
6 - School Street Bistro, Westfield, MA 7-11
13 - Tuscany Grill, Middletown, CT 8:30

10 SOUND WAVES

20 - Bidwell Tavern, Coventry, CT
27 - Ivory Pub, Deep River, CT
28 - Billy Wilsons, Norwich, CT

JAMES HARRIS

4,11,18,25 - Daniel Packer, Mystic, CT 10pm
5 - Lighthouse Inne, New London, CT 7-10
6,20 - Riverwalk, Mystic, CT 8pm
10 - Stash's Cafe, New London, CT 8-11
17,31 - Harp & Hound, Mystic, CT 8-11

KICK

6 - Rookies, Cromwell, CT
7 - Black Bear Saloon, S. Norwalk, CT
20 - Murphy & Scarlett's, Farmington, CT
21 - The Big Easy, Boston, CT
27 - Daniel Street, Milford, CT
28 - Bourbon St. North, Hartford, CT

MIKE SAVINO/THE SONS

6,27 - Coach's Corner, Cromwell, CT
7 - Cugino's, Cheshire, CT 8pm
8,22 - Driftwood Cafe, Clinton, CT 8pm
12,26 - Ivoryton Taverne, Ivoryton, CT
13 - 3W BlueBar, Litchfield, CT
14 - Oliver's Taverne, Essex, CT 8pm
19 - Cafe Manhattan, Springfield, MA
20 - Old Corner Cafe, Naugatuck, CT 8:30
28 - Sullivans Cafe, Naugatuck, CT

Ms. MARCI & THE LOVESICK HOUNDS

6 - The Lighthouse Inn, New London, CT 8

PHANTOMS

27 - Plan B, Montville, CT

PROFESSOR HARP

14 - Stash's Cafe, New London, CT

SMAK DAB

27 - Brookside Cafe, Preston, CT

WORLD'S SMALLEST QUARTET

6 - Main Street Tavern, Old Saybrook, CT
7,21 - Glock Grill, Higganum, CT
13 - Billy Wilson's, Norwich, CT
27 - Oliver's Taverne, Essex, CT
28 - Bidwell Tavern, Coventry, 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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- Kenny Love



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STRAIGHT UP



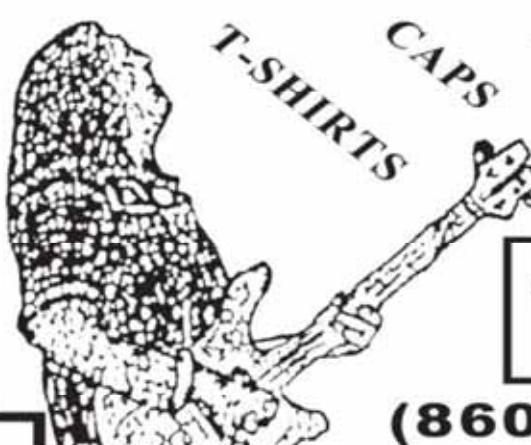
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Sunday January 8th ~ 1pm

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Sunday Jan. 22nd ~ 1pm ~ must have proof APA Handicap

SATURDAY NIGHTS - Karaoke 9-1

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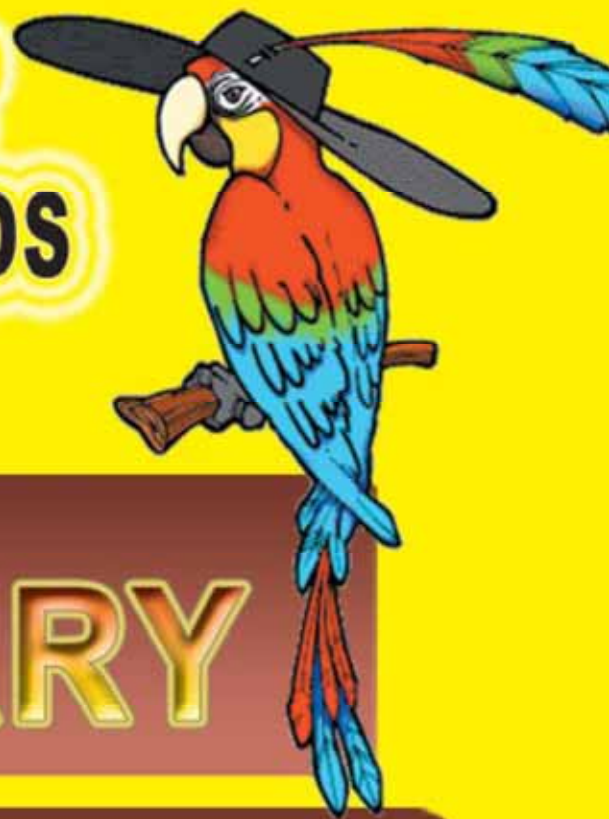
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- January 7th -

FRANK N' JERRY

- January 21st -

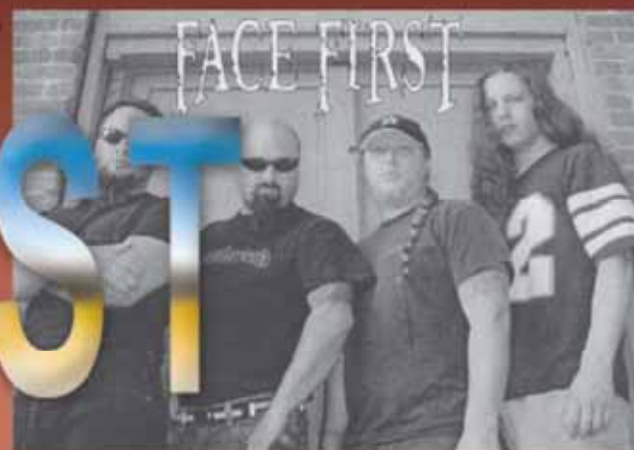
**DIRTY
DEEDS**



AC/DC TRIBUTE

- January 28th -

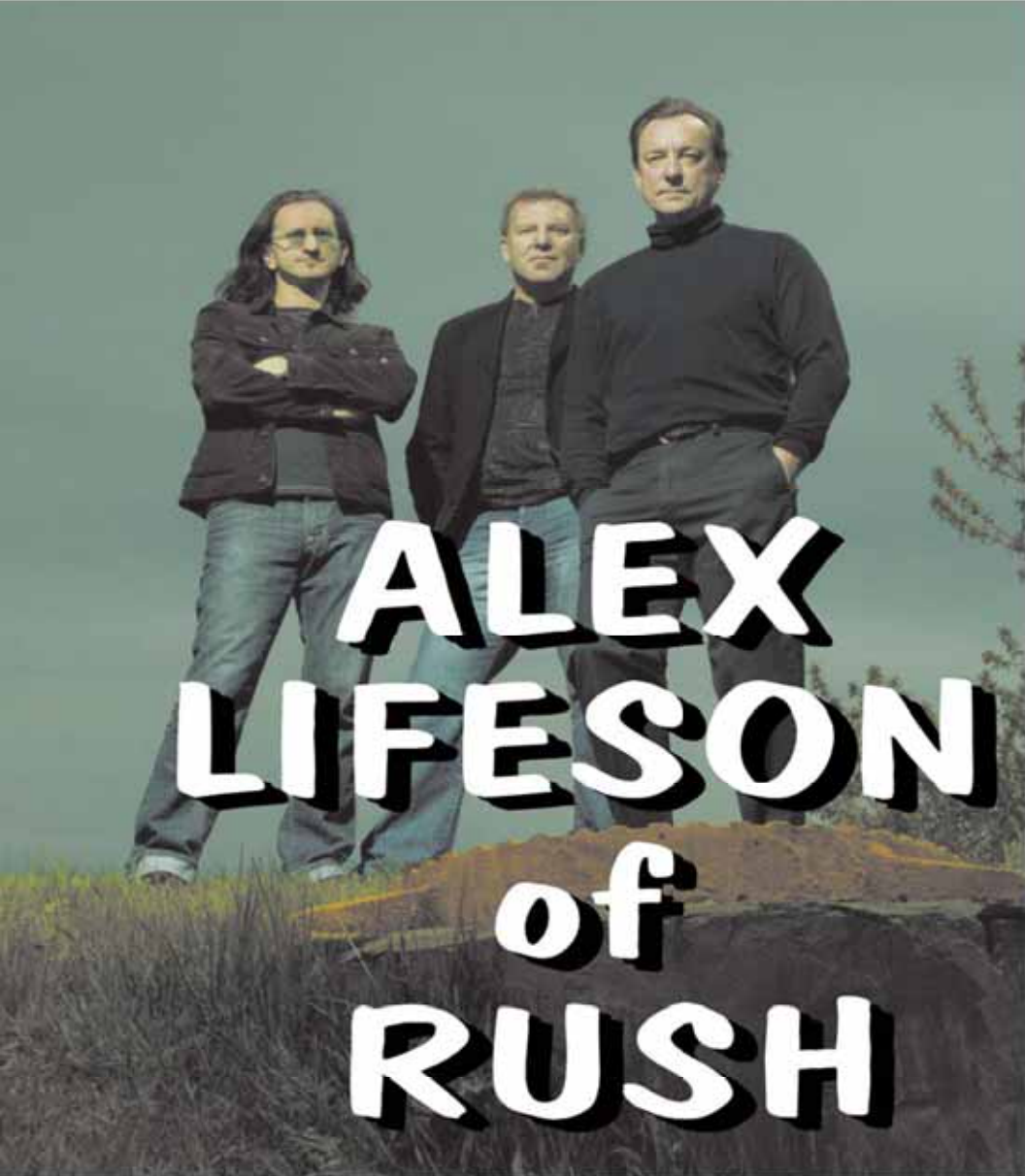
FACE FIRST



- February 4th -

DURTY SCROGGIN





By Don Sikorski

30 years is a long time. But it was that long ago when a Canadian power trio of talented musicians, simply called “Rush”, released their self titled debut effort. Since that time, vocalist/bassist Geddy Lee, guitarist Alex Lifeson, and percussionist Neil Peart have gone on to forge new paths of musical excellence. The band’s music is defined by periods in time, beginning with their early Zeppelinesque sound moving to a British progressive group era, then into a classic rock sound followed by the inclusion of keyboards and evolution into a complete rock and roll band. The lineup has remained the same since Peart replaced original drummer John Rutsey following that first album. They haven’t looked back since, at least not until now, with the release of “Rush – R30”, a two DVD/two CD collection on Zoe Vision/Rounder Records celebrating the band’s 30th anniversary. The tour was the band’s first since the recent success of the “Vapor Trails Tour” in 2002. That tour subsequently produced the “Rush in Rio” concert DVD, released in 2003. Now “Rush – R30” takes Rush fans a complete step further, offering a comprehensive package of the band’s music and career, shot in high definition with 5.1 surround sound. The set includes the band’s classic material, including the familiar sounds of “The Spirit of Radio”, “Tom Sawyer”, “Subdivisions”, and “Limelight”. There’s plenty more, ranging from covers of “Crossroads” and “Heart Full of Soul” (from the band’s recent cover EP “Feedback”) all the way back to uncovered fan favorites from the vault like “2112”, “Working Man”, and “Xanadu”. The second DVD is a historical compilation of rare and classic performances, and well as a number of interview

footages from various stages of the band’s career. The sound quality, picture, and packaging are outstanding; there’s even two limited edition Rush guitar picks and a souvenir backstage pass included to make the live Rush experience complete.

Rush has clearly established themselves as the most successful Canadian rock band of all time, with 17 studio albums and over 40 million album sales to their credit. SOUND WAVES MAGAZINE recently caught up with guitarist Alex Lifeson to discuss the band’s 30th Anniversary project.

SOUND WAVES: The new DVD and CD (“Rush – R30”) that you have just released is terrific. Myself and all of the Rush fans out there have been looking forward to it. Can you tell me about the project and how the concept of the DVD and CD arrived?

ALEX LIFESON: Well, you know, we had such great success with “Rush in Rio” (the band previous CD/DVD release from 2003). When I think about it, Rush has always been such a live band. It was really great to finally get to that stage with “Rio”, where we did something that had the whole show and expressed what the band is all about live. And to capture that excitement of a live show, particularly that event, because it was a unique thing for us to play to such a big crowd like that (45,000 people in Brazil). We wanted to have a record of this last tour (the R30 Tour) being our 30th anniversary. The Rio DVD was doing so well, so I don’t think we put that much emphasis on this, actually. We decided that we would record it later in the tour; we had a couple of days off before so the crew could get in early and have the benefit of a good line check and to make sure everything was working, and we shot it in high definition.

SW: What was special about that show?

ALEX: We knew the hall because we had played there a number of times over the last 20 years. That was really important. You know, we learned a lot of things about the Rio show. We were so unprepared for that. We only recorded the one day, and we didn’t get on stage until after 10:00. We had so many problems with power and with gear getting there late. We didn’t have a sound check; there was nothing. We just went on cold. But we managed to pull it off.

SW: I didn’t know that those things happened to bands at your level. As a fan, we always sit there and think that everything is going smoothly and that those things only happen to bar bands or to the opening acts.

ALEX: Yeah, you would think that we would have been a little more prepared. I guess at the time, we were thinking about the tour itself. So with this, we wanted to do it under proper conditions, and I think we definitely achieved that. I think this DVD looks really great with the high-def; it has a crispness and the saturation to the color and depth that’s pretty unique. And there’s some really good editing and some great angles that has more to do with the show itself and the band’s performance than the “Rio” DVD, which was more about the audience.

SW: I agree. Rio, because of the venue, seems to focus on the crowd because of the great attendance (60,000+),

while this DVD seems to focus more on the band. With 30 years under your belt, how do you go about choosing the material to go on the DVD?

ALEX: Yeah, that was the other thing. The Rio DVD is 3 hours long and comprises the whole show. I think we felt a little unsure about doing that again with only about 8-10 switches in songs between the two tours. We were just a little cautious I guess about wanting to put something out that was over 3 hours long again. You know, to be honest with you, in retrospect I think that maybe we could have done that, because I think Rush fans know "the more, the better".

SW: I was going to ask you about that; the loyalty of your fans and how you're remained current. It seems like it's less about marketing and more about the band. Other people might think that you shouldn't put out two DVD's so close together, but I don't think that's an issue with Rush.

ALEX: Yeah, I agree with you, and I think that was kind of how we felt. Are we crowding the "Rio" DVD or are we going to take away from that or take away from this one by having the two? But at the end of the day, Rush fans are different. They want more of the band. I'm really happy with the way this turned out. I think it sounds really great. It has a really nice, bright dense sound and it was a good performance that night.

SW: I can't believe it's been 30 years. In looking back now, how has the whole process of touring and performing changed for you and the band now versus 20 or 25 years ago?

ALEX: Well first of all, back in those days, we were playing 250 shows a year and recording two albums. But, we were 20 years old, so that certainly makes a big, big difference. I think at this stage, we probably do somewhere between 60 and 75 show on a tour, and we don't tour every year. And I think we've learned to tour in a more efficient and healthier manner. I really enjoy touring now. It's great to play; that's always the bonus. But your time is spend idly waiting for those few hours that you're going to play, and it can really get quite tedious and lonely. Now, I've developed this addiction to golf. It kills four or five hours of the day and you get to meet nice people and you're outdoors. It really helps a lot. I'm generally an early riser, so on the last tour, I would get up early and do yoga practice in the morning and then go play golf, or maybe go to the gym or hit some tennis balls with Geddy. And it was really healthy.

SW: So things have changed. I'm sure it wasn't like that in the early days.

ALEX: It wasn't.

SW: I know you guys are big sports fan.

ALEX: Yeah, Geddy is still a very robust baseball fan. I can see him one day being an owner of a baseball team. He plays in a rotisserie league and has won for the last eight years, so he knows his stuff.

SW: In looking back over 30 years, if you could go back in time, is there anything that you would have done differently?

ALEX: You know, I don't think so. I think everybody

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16 SOUND WAVES

MUSIC NOTES

By Mark T. Gould

Peter Noone's "Herman" Is Still "Into Something Good"

You'd think that, after more than four decades of performing as "Herman" in the pop music business, Peter Noone might be slowing down.

Forget it.

Rearmed with the legal rights to the popular "Herman's Hermits" name, Noone is busily putting the finishing touches on a new DVD featuring television clips from the band's hey days in the early to mid 60s, when the group, at times, outsold the Beatles; while maintaining and operating a detailed Internet web site (including personally responding to many e-mails himself); and continuing, at an age when many performers of his era have eased off or retired, to sustain a heavy touring schedule, including two recent New Year's performances at the Mohegan Sun's Wolf Den.

"I am serious when I say that I am trying to get Herman's Hermits the respect I think they deserve," the 57-year-old, yet eternally youthful looking, Noone said in a recent interview, "The (web site) is the single most important part of the recent revival of Herman's Hermits, as I have used it to connect all the people who think maybe they like (us) and (wonder) if maybe Peter Noone is still alive. I have connected my fans and have managed to organize and entertain them at the same time."

The DVD project, called "The Herman's Hermits Story," will showcase the video history of the band from its earliest days in English pubs through its first 13 hits, including "There's Kind of Hush," "I'm Henry the VIII, I Am," "Mrs. Brown, You've Got a Lovely Daughter," "I'm Into Something Good," and many others. In the Sixties, the group sold over 50 million records, and it was Noone's voice, as "Herman," and personality that appealed, and still appeals, to fans. In 1965, his popularity was such that his face even graced the cover of Time Magazine.

"I think it will be easy to get a distributor for the DVD, but my primary target will be at concerts, since those are the people who are rediscovering Herman's Hermits and probably will be interested in our roots," Noone said.

And, after many years of touring as "Peter Noone, formerly of Herman's Hermits," and euphemistically referring to himself as "The Artist Formerly Known as Herman," Noone, after a legal battle, has, realistically, won his "own" name back.

"Basically, I had to recover my good name," he said. "I woke up one day to hear a really pathetic version of one of my songs by the wanna-be Hermits, and the DJ said, 'that was Peter Noone.' I didn't enjoy that moment, and being

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really good at resentments, I set myself on a course, using the US legal system, to recover my once good, and now tarnished, name and vocals.

"I have control of the market and have put 'Herman's Hermits starring Peter Noone' back on top of the bill again," he added.

And that enthusiasm shows in his energetic live performances, in places as varied as indoor arenas and theatres and outdoor summer sheds and parks, with the Hermits, as he manages to both satisfy longtime fans with his myriad hits as well as leaning on his theatre and television experience to feature his humorous "channeling" of Johnny Cash, singing "Folsom Prison Blues," in a dead-on imitation of Cash's deep tenor; Johnny Horton, with a faux patriotic "Battle of New Orleans," and even the Rolling Stones, with a generating "Start Me Up."

Not too surprising, though, for a performer with a long and varied background in theatre and television, which began at the tender age of 12 in the UK, and which has included appearances in two Broadway productions and guest spots on American television soap operas, sitcoms and drama series.

"I approach every performance with no idea what will happen, and I make up the 'bits' as I go along," Noone said. "We have 300 songs to draw upon, and being enthusiastic is part of the Hermits' uniform, so fans are listening to see what I might come up with, and they are alert and smart enough to be ready for whatever might happen.

"As a lad, I was told by John Lennon that 'you never do the show for the people in the front, because they already like you, you should do the show for the people behind them, who (musically) hate you,'" he recalled. "It was great wisdom, and he waved at me from the back, too!!"

And, after so long in the entertainment business, Noone has a unique feel for what it takes to get to, stay at, and, yes, even perhaps regain the top.

"My advice to anyone (trying to make it in show business) is to pay attention," he said. "If you watch 600 baseball games, you don't become a great player, but you can watch the demeanor of a classy player and say 'I want to be like him.' I was lucky. My heroes were people I could go and watch. They were nice and had a lot of talent.

"The Beatles and the Stones were not our competition," he said. "They were there at the same time.

"I watched. I learned. I stole their girlfriends," he joked.

And, so, Peter Noone, "The Artist Known 'Again' As Herman," won't be stopping soon?

"No," he said. "I have 29 years left on my mortgage."

Author's Note: In the year-end column of reviews last month, I misstated the great Bill Lloyd's web site for ordering his wonderful new album. The site is www.billlloydmusic.com.





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COVER STORY CONTINUED

feels if they had a second chance to do something, they would do things differently. But when you really think about it, so much happens between that point and this point. I'm pretty happy with the way that everything turned out. Of course, I would change a song here or there or take the opportunity to remix something, but those were all statements from a time and all important stepping stones in this path. I don't think I would change anything. I would take all the bad stuff that has happened and all the mistakes; I think I'm a better person for it.

SW: I would classify Rush as "musician's musicians". A lot of people who play musical instruments love Rush, and even the people who don't admire you for being virtuosos. Yet its music that people can relate to. You've survived trends like disco and grunge, and even though you've changed your style slightly, you're still Rush and everyone recognizes that. What do you attribute that success to?

ALEX: Yeah, we're very fortunate. This is a time for a lot of a lot of classic rock and nostalgia tours. I guess we've always tried to play the best we could and we really devote a lot of time to our songwriting and trying to make sure that we are completely into what we're doing. Having a fan base like we do makes it a lot easier. We've had such great support from our fans over the years that we know that they're there and that they'll stay open to what we're doing. We make that commitment and they understand that. I think they appreciate that in us and we respect that our audience.

SW: Rush doesn't sound like anybody else, and nobody else out there really sounds like Rush. Who were your musical influences starting off?

ALEX: I had quite a few in the very early days when I first started playing at 12 or 13. I was a Beach Boys fans, the Rolling Stones, and that first wave of early British music that came in the early mid-sixties. And then I got into The Who and then of course Hendrix hit, and then Cream and Zeppelin followed. Jimmy Page was an enormous influence on my guitar playing. I guess that was our influence more than anything; that blues-based, British music.

SW: You talked earlier about songwriting. Can you tell me a little more about the songwriting process of the band?

ALEX: We're at a stage now where Geddy and I like to just play when we're writing and we'll jam for hours. He may pull out one of Neil's lyrics to see if it fits, but if not, we'll just continue building the song up. Having said that, we usually go into writing for a new record with no music pre-written. It starts on the first day. We really like doing that; it's really exiting. It's a new page and really a lot of fun. Neil always comes in with a couple of things that he's been working on, so we do have a starting point of we wish to go to it, but usually I like just playing for a bit and then we kind of catalog some of the ideas.

SW: That being said, once you have your songs and are going on tour, how do you go about deciding on a set list? Are there certain songs that you enjoy performing more than others?

ALEX: Yeah, that's always a very difficult one. Everybody contributes their own ideas of the set list, and

then there's the given songs. But usually the set list ends up being about five hours (laughs). One the last tour, Geddy and I spend a lot of time going over a lot of the old stuff because we needed to cover a lot of ground. It was interesting, but it was very difficult to include everything fans want to hear as well as stuff you want to play. We try to find a balance. I think we did a pretty good job on the R-30 Tour. It was always a joy to play every song on every night.

SW: Being a trio, I'm sure there are a lot of challenges there. Being in the studio is one thing, but now there's only three of you on stage. How is that as a guitar player?

ALEX: Absolutely it's challenging, and that's the fun part, if you can rise up to the challenge. And from what I hear, I think we do. Going back to what I said earlier about our connection with our fans and what they expect from us, at a time we thought about adding another member on tour with us, a utility player to play keyboards or some guitar, but we thought that would really wreck everything. Coming off stage after a really good show where we know we played really well, it's an amazing feeling.

SW: Before this, one of the projects that you did was your EP "Feedback". Can you tell me a little about what it was like for you to go back and play cover songs?

ALEX: Yeah, it was very enjoyable. In a very casual way, we put together the arrangements of these songs that we had played when we were very young and in the early stages of our careers in basement bands. When you're doing other people's material, it's so much easier. It was really, really a lot of fun to do that. When we got to the point where we were going to record, (Producer) David Leonard has some really great ideas about how to approach the recording of it. A lot of the material we just played straight through with all three of us in the studio, and we don't really work that way anymore.

SW: I see you've included some of the tracks on the new DVD as well.

ALEX: Yeah. We wanted to pay tribute to some of the music that we grew up with rather than making it a big deal about us.

SW: What keeps you inspired as a musician? You've been doing it for 30 years and you sounds like you really enjoy what you're doing.

ALEX: I think maybe it's a curse (laughs). It's a funny thing. I'm at a stage in my life where my priorities have shifted a little bit. I had children when I was 17, and I have a grandson who is 2 years old now. I've had the greatest time just hanging out with this young person. I play guitar for him almost every day.

SW: What do your children think about Rush?

ALEX: Even though they're grown up, the love coming out on the road. My younger son who is 28 now started playing guitar when he was 16, and he's been recording his own music over the last 10 years. We've done some projects together; he's had me play on his stuff, and it's such a riot to do that because I'm just strictly a musician playing on a session.

SW: What's next for you and the band? Are you working on new material and do you have a tour planned to support

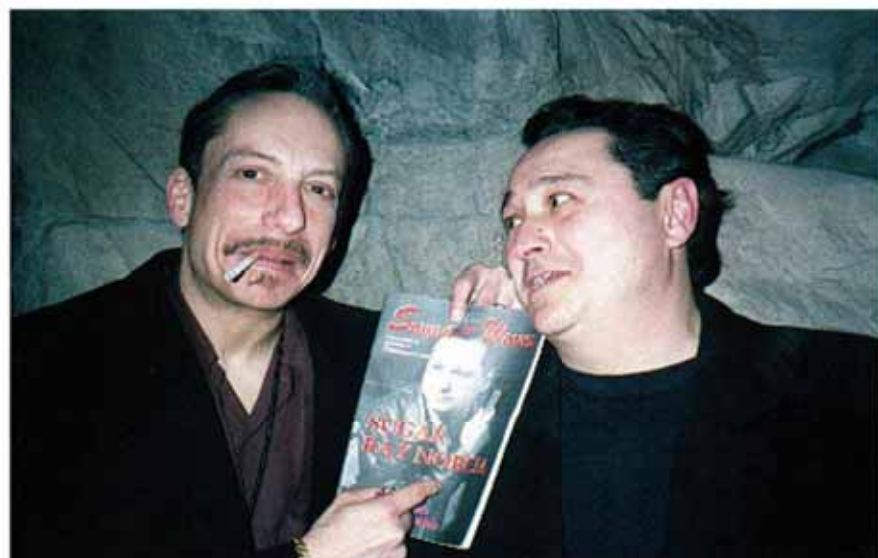
this project?

ALEX: We'll sit down and start working in the new year, and the plan is to get something finished hopefully by summer, with a release in the fall and then a follow-up tour.

SW: Thank you very much your time. I'm looking forward to seeing the band again.

ALEX: Thank you. We're looking forward to getting out there.

Check out www.rush.com or www.rounder.com for more on Alex and the band's latest DVD/CD release "Rush - R30" celebrating Rush's 30th Anniversary.





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HEARING AID

THE BEST IN BLUES - 2005

Happy New Year everyone! A Sound Waves tradition that I really look forward to is our annual top ten blues records. Again I've asked Dave Wyatt to share his opinions as well. Dave is the owner of the Tumbleweed's record store in Niantic and the man responsible for the 'Cookin' at McCook's' summer concert series. Long time readers will see many familiar names on my list while Dave tends to go for the more obscure stuff. Anyway, here are our picks for '05.

Bill's List:

1. Tutu Jones "Live" Doc Blues Records
2. Candy Kane "White Trash Girl" Ruf Records
3. Robert Cray "Twenty" Sanctuary Records
4. Tinsley Ellis "Live - Highway Man" Alligator Records
5. Buddy Guy "Bring Em In" Silvertone
6. Maria Muldaur "Sweet Lovin' Ol' Soul" Stony Plain Records
7. Sonny Landreth "Grant Street" Sugar Hill Records
8. Roy Rogers "Live! At the Sierra Nevada Brewery Big Room" Chops Not Chaps Records
9. Tab Benoit "Fever For The Bayou" Telarc
10. Little Milton "Think Of Me" Telarc

Dave's List:

1. Billy Jones "Tha Blues" Black and Tan Records
2. Rocky Atlas Group "Voodoo Moon" Armadillo Records
3. Terry Hanck "Night Train" TVR Music
4. Edwin Holt "Second Time Around" Topcat Records
5. Downchild "Come On In" Blue Wave
6. Tinsley Ellis "Live - Highway Man" Alligator Records
7. Elvin Bishop "Gettin' My Groove Back" Blind Pig Records
8. Savoy Brown "You Should Have Been There" Panache Records
9. Bel Airs "Got Love" Hightone Records
10. Rusty Zinn "Zinfidelity vol. 1" Bad Daddy Records

I would like to dedicate this year's top ten to the memory of R.L. Burnside, Gatmouth Brown, and Little Milton.

- Bill Harriman

AL COPLEY

"Radio Play"

One Mind Records

In what has long been a play it safely, by the numbers, take no chances world of popular music, the great Al Copley sticks out like a musical oasis, with his joyous combination of superlative licks and chops and a "take no prisoners" attitude of song selection.

Much like his last solo CD, the wonderful "Jump On It," this new release keeps Copley in the forefront of blues, swing and, yes, pop, piano playing, singing and performing.

Aptly titled, "Radio Play" is much like that long-forgotten free form format coming over the airwaves, alternating the kick of "I Just Wanna Jump," the blues of "Hug Buds" and "Jumpin' Away The Blues," and the tributes of "Come Fly With Me," where Copley absolutely channels Frank Sinatra (and that's certainly no easy task), "I Get a Kick Out of You," which would make originator Cole Porter proud, and "Poor Little Lambs," which has the added influence of piano player non-

pareil Fats Domino all over it. Add to that, a magnificently understated instrumental of "Dock of the Bay," which ends the record, and you've got just about everything you'd want, Copley-style.

And, that's the best thing about this record. Yet, as much as any listen to this fabulous record will bring on the ghosts of so many great musicians, it's all stamped with the stamp of the pure, independent and superbly talented Al Copley, and music doesn't get much better than that.

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

BRIAN SETZER

"Rockabilly Riot, Vol. 1"

Surfdog Records

If for any reason you thought that Brian Setzer's involvement with the Stray Cats and his interest and passion for rockabilly music was phony, listen to this incredible record and you can bet your pompadour that you'll change your mind, lickety-split.

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rated singer and guitarist handpicked the 23, yes, 23 tracks, mixing the familiar, "Red Hot," "Blue Suede Shoes," "Get Rhythm," "Flying Saucer Rock and Roll," with the obscure chestnuts, "Lonely Wolf," "Put Your Cat Clothes On," "Stairway to Nowhere," "Rakin' and Scrapin," for a purist's history of, as Setzer says in the liner notes, a sorely neglected, yet solely American musical genre.

And, he did his homework, and thus got it dead to rights. His spot-on drummer, Bernie Dresel, charted all the original drum charts and played them just like the original versions of these long-neglected classics. His stand-up bassist (and if you don't know what that is, you better seek out all the originals of these recordings!) Mark Winchester plays like he was there for the initial sessions, and piano player Kevin McKendree is what he's advertised, an actual rockabilly piano player (which is about as rare as dollar a gallon gas).

And, Setzer. My God, his voice channels all the rockabilly greats. His guitar playing is tasty, talented and relevant, bringing an oh so slightly modern sensibility to these amazing songs. For example, he adds just a dash of swing to "Blue Suede Shoes" that makes a listener hear the song anew, not simply like the golden oldie that it is. And, that is an absolute tribute that runs through every track in this awesome collection.

Forget throwback. Setzer is now, baby.

1/2 - Mark T. Gould

RICKIE LEE JONES

*"Duchess of Coolsville:
An Anthology"*
Rhino Records

You know what's happening, in spades, don't you, Ms. Jones?

Could there ever be a more perfect title for a career retrospective, alphabetical such as it is from track to track, for the ultimate eclectic, pure, off-kilter, and yes, cool singer-songwriter/performer Rickie Lee Jones?

Many people will only know her from her one "hit," the funky, off-meter, "Chuck E.'s In Love," which cut like a switchblade through the late Seventies disco doldrums. However, that's only relative surface of her amazing talents.

It's an effort to get a hold of this box set, given that the tracks are, yes, presented in alphabetical order. From that, you won't get the commercial flow of Ms. Jones' releases, and career, but the presentations forces a listener to confront each superb

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track, one at a time, without much of an anchor of a record order to hold it. And, wait 'til you get to the third and penultimate disc, a mix of a, well, cool cover of Donovan's "Sunshine Superman," followed by duets with Dr. John, Rob Wasserman, Blue Nile (!!) and Bill Frisell, brought to close with seven of the funkiest demos that you will ever hear.

And, just like the albums these great songs come from, it all works in a wild, eclectic manner befitting Ms. Jones' career.

Call her jazz. Call her roots. Call her blues. Call her whatever you want. But, definitely call her cool.

1/2 - Mark T. Gould

GARTH AND MAUD HUDSON

"LIVE at the WOLF"
Make it Real Records

Being in the presence of one musical genius is intoxicating enough, but make it two, and my God, you've just about got nirvana.

Such as it is with this absolute gem of a record, an aural celebration of the 25th anniversary of the personal and musical journey together of keyboard virtuoso Garth Hudson and his wife, vocalist extraordinaire Maud Hudson, and the simultaneous christening of the brand new, at the time, Wolf Performance Hall in Garth's hometown of London, Ontario, Canada.

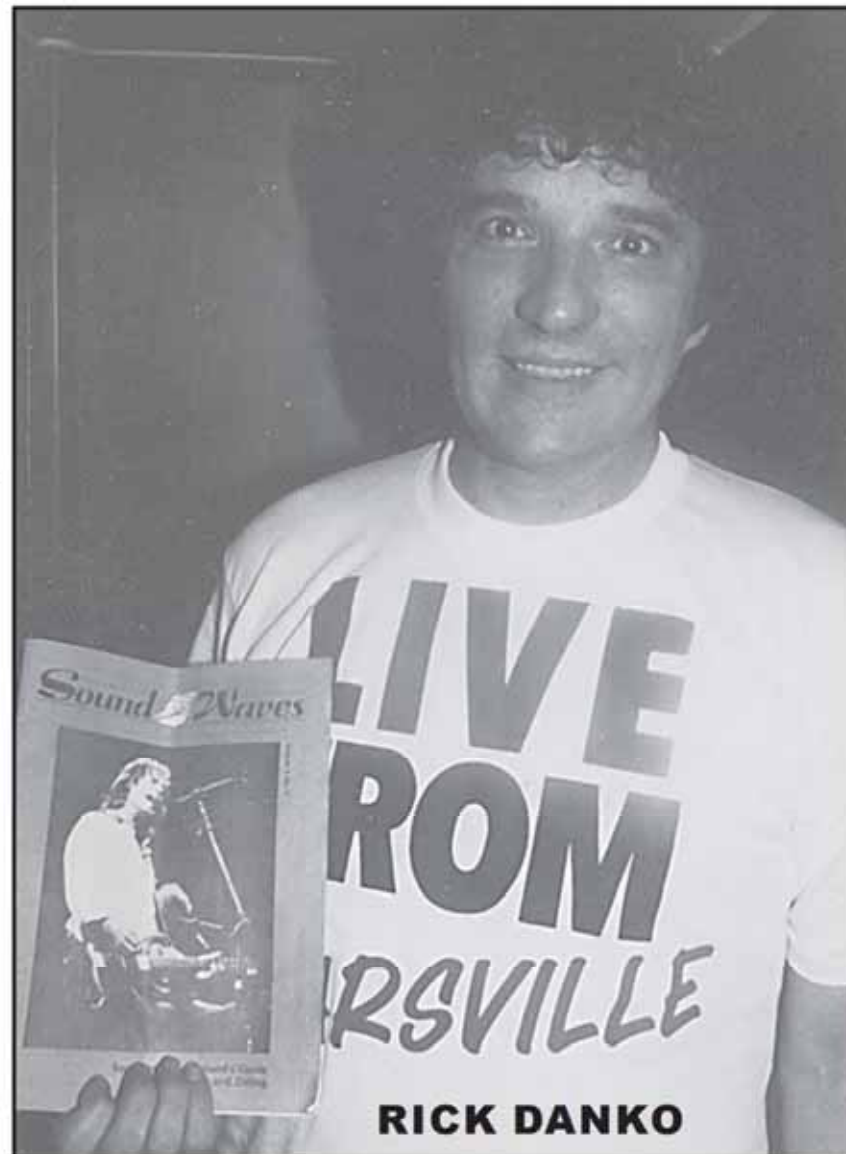
You could, then, call this a homecoming of sorts for Garth Hudson, whose legend and renown still echoes through these environs, but the gorgeous piano playing of Garth, an unsung joy within his more well known organ and electric keyboard work with the Band, and Maud's so down home and so strong voice, allow them to make just about any stage they inhabit their home.

And, the breadth of the singing and play-

ing abounds with joy. Garth opens with the jazzy instrumental original "Every Time I See the Sun," seemingly channeling both Art Tatum and Keith Jarrett as well as any good honky tonk you've ever been in. Maud joins on a beautiful, yet melancholy reading of the classic "It Makes No Difference," a tribute to the late Band bassist Rick Danko. Listen to Maud bring tears to your eyes with this reading, and, then when you about can't take any more emotion, hear her whisper, barely audibly, "we love you, Rick" at the very end. Add to that the spice of "Willow Weep For Me," "Young Blood," an hypnotic reading of Dylan's "Blind Willie McTell," and a gorgeous, breathy duet of the Band's standard "The Weight," interspersed with a virtual musical history by Garth on the piano (with bits of accordion), and you've got just about the best you can get.

Here's to another 25 years, at least, of breathtaking music, and yes, life, from the amazing Garth and Maud Hudson.

- Mark T. Gould



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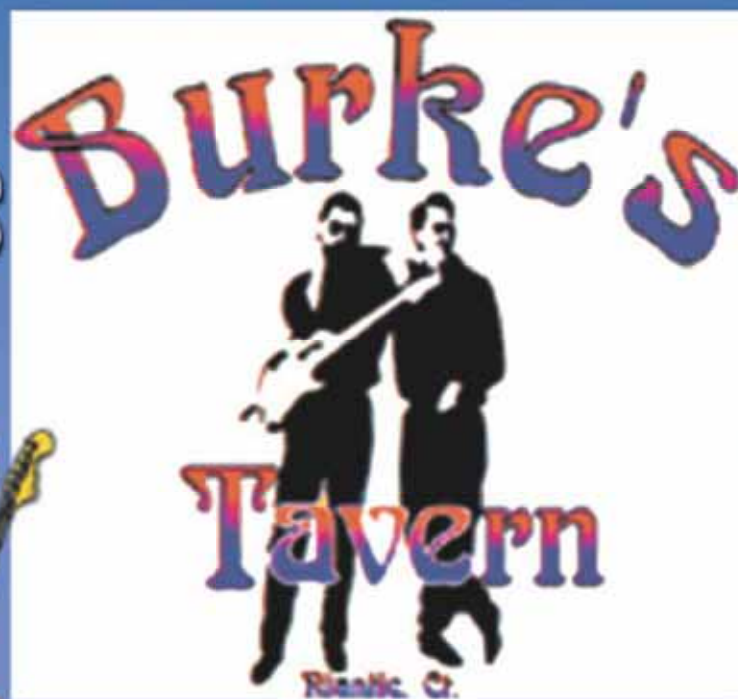
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