

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

Sound Waves

Volume 16
Issue 5
February 2006

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

**An
Interview
with**

**ALANIS
MORISSETTE**

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14 VALENTINE'S DAY PARTY	16 TAYLOR MADE	17 ROCK & SOUL REVUE	18 DARIK & THE FUNBAGS
21 JENNIFER TAYLOR	23 BRANDON DAVIS	24 WICKED PEACH	25 CAPITAL CITY SHOWCASE 4 Original Bands
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Sound Waves

**February 2006
VOLUME 16, NUMBER 5**

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10 Recording Artist DEAD BY WEDNESDAY w/Alcoholica & Kai Blackwood	11 MASS-CONN FUSION
17 WICKED PEACH	18
24 SUGAR DADDY BAND	25 XTREME COMEDY

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Sunday February 12th ~ 1pm

APA 9 Ball

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CONCERT DATES

ACCEPTANCE

5 - Webster Theatre, Hartford, CT
7 - Lupo's At The Strand, Providence, RI

BROOKS & DUNN

12 - Mohegan Sun Casino, Uncasville, CT

DAVID SANBORN

26 - Palace Theatre, Waterbury, CT

THE DUKE ROBILLARD BAND

4 - Culinary Museum, Providence, RI

FOREIGNER

18 - Foxwoods Casino, Mashantucket, CT

GENO DELAFOSE

25 - 25 - Rhodes On The Pawtuxet, Cranston, RI

G. LOVE & SPECIAL SAUCE

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

INXS

16 - Mohegan Sun Casino, Uncasville, CT

JOHN GORKA

17 - Cheney Hall, Manchester, CT

JOHN HAMMOND

17 - Chan's, Woonsocket, RI

JOHNNY WINTER

28 - Club B.B., Mashantucket, CT

LINCOLN CONSPIRACY

15 - Univ. Of Rhode Island, Kingston, RI

LUCIANO

21 - Toad's Place, New Haven, CT

MELISSA FERRICK

24 - Wilde Auditorium, Hartford, CT

MOUNTAIN

17 - Toad's Place, New Haven, CT

NINE INCH NAILS

27 - Mullins Center, Amherst, MA

PHIL LESH & FRIENDS

21,22 - Lupo's At The Strand, Providence, RI

SARA EVANS

10 - Mohegan Sun Casino, Uncasville, CT

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14 - Toad's Place, New Haven, CT
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RODERIGEUS & FLOWERS
& CAIN**

Saturday 18th - **AMERICAN INFIDELS**

Friday 24th - **AUGUSTUS GLOOP**

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Fridays - Live Music

Feb. 10th - **MORRISON'S
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OUR FINAL CHAPTER

February 24th

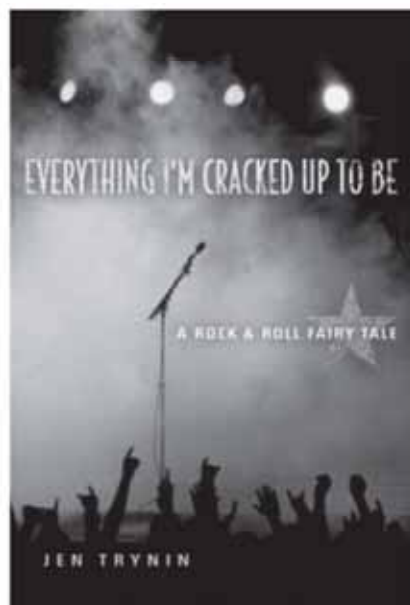
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ARTIST SHOWCASE

Jen Trynin's "Everything I'm Cracked Up To Be: A Rock & Roll Fairytale" is one of the best books that I have ever read about the music business. It's more than that really. It



is Jen's own story about a time in her life when she went from being an unknown musician from Boston who was, in her words, stuck in the "Sunday through Wednesday night folk/acoustic chick-band wasteland," to being one of the most sought after musicians in the country. It all happened fast and it all ended fast.

It was 1994 and Jen was pushing thirty and stuck in a rut. She underwent a bit of a grunge makeover by changing her look, strapping on an electric guitar,

and turning up the volume. She hired a new bass player and drummer. She started her own label called Squint Records basically by changing the message on her answering machine (hello, you've reached Squint Records) and buying stationary with a made-up Squint Records logo. She sent her CD called "Cockamamie" out to all the right people and then things took off.

The book talks in exquisite detail about her interactions with various entertainment lawyers, managers, booking agents, A&R people, club owners, band members, and other assorted weasels in the music business. She was promised everything from fame and fortune to a new pair of tits. The only problem was that the record didn't sell and a short time later Jen ended up back in Boston where she is now in the process of living happily ever after. I talked with Jen by phone on the afternoon of January 17th.

BH – Jen I was really impressed with how you could remember everything in such vivid detail. Were you keeping a diary as all of this was happening?

JT – "I have always been a big journal keeper. And even at times a tape recording nut. But in a memoir....have you been following this whole James Frye thing? It's a book about drug recovery and I've happened to have read it and I thought it was really good. I think he's really a good writer and a good story teller. But in what is called a 'memoir,' it is supposed to be, in my understanding, a story about your own recollection of your own experience. So did every person in my book say exactly that? Well, no, that would be impossible. But did those basic conversations happen? Well, yeah. Some of the phrases and stuff really stuck in my mind. And, you know, the stuff that I wrote about in huge detail I do remember it all pretty darn well. And I can't say that everything happened exactly that way but it was pretty darn close to that and I think that's the best way I can say it. The difference between my book and something like

what James Frye is at least accused of having done is he supposedly fabricated events. He told of events that people looked into and find out that nothing like that happened at all. That's fabrication. And in my case it's more like I met this woman and she said that, and this guy said that, and they offered me a record deal. You know what I mean?"

BH – Have all the people in the book received copies yet

JT – "I've gotten it to most of the people who are in the book, at least the main characters who are in the book yeah."

BH – Have you been friendly with these people through the years?

JT – "Oh absolutely. I lot of them I've been in sporadic contact with since then. And some of them I'm still actively friendly with."

BH – There certainly are a lot of "what if's" in the book. For example what if the CD really did sell over a million copies?

JT – "It would have been a very different experience then. There's no doubt that the whole thing would have felt a lot better had I actually been commercially successful which is what I had signed on to do. Because the recollection of the whole bidding war thing would have seemed very different had what everybody said was going to come true had come true. Everyone said I was going to be a big star and you kind of start believing it when enough people tell you for long enough."

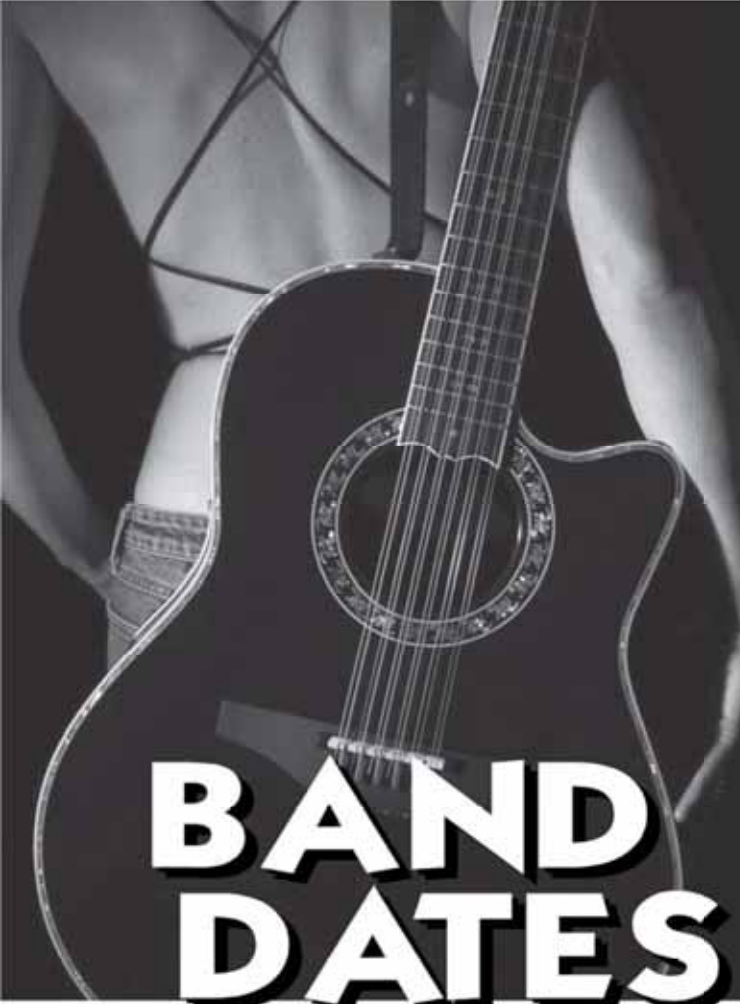
BH – Looking back is there anything you would have done differently? When reading the book I was hoping you were going to signed with Johnny's label, guy who kept calling you princess.

JT – "I know what you mean. I will always wonder that. Yes I think I should have gone with a smaller label. The Johnny character, the label he was affiliated with was not really a small label, it was just one of those little subsidiaries under a bigger label. For me it was two things. One was, for the most part, it still seemed to me that my music was too commercial for most indies. They bristled at some of my music I think. But also, to be honest, if you've been doing art for many years and not getting anything for it, neither respect really or a fan base or money or anything. And then all of the sudden it's all thrown into your lap. That was what was so weird about it. A tremendous amount of money and just all kinds of opportunities, it's really, really hard to resist that. I can't think of anyone offhand that I've ever known who in a situation like that chose less money and less exposure."

BH – I thought the Courtney Love concert was a great story. But when you were watching her did you ever think that you could end up like her?

JT – "I think that I was really torn, and I'm probably still torn. I think most people have like dueling personalities in their heads and in their hearts. Sometimes you want to settle down and be a good girl and live a nice live and have some kids and whatever, just be kind of a calm good person. And another part of you says 'fuck that man I want to go out there and rip the town up.' And I know that I have both those sides to me and when I would see someone like

Continued Page 18
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BAND DATES

DAN HARTMAN QUINTET

17 - Adagio, New London CT

DAN STEVENS

2 - King Eider Pub, Damariscotta, ME
 3 - York Harbor Inn, York Harbor, ME
 4 - Wildcat Tavern, Jackson, NH 4-6 & 8:30
 5 - Gritty McDuff's, Portland, ME 6-9
 10,24 - Penny Lane, Old Saybrook, CT 7:30
 11 - Perks & Corks, Westerly, RI
 15 - Red Lion, Stockbridge, MA
 17 - Ceili's, Guilford, CT
 18 - G.W. Tavern, Washington Depot, CT

DELTA WHISKEY

11 - Bank St. Cafe, New London, CT
 19 - Steve's Pub, Oakdale, CT
 24 - Brookside, Preston, CT
 25 - Stash's Cafe, New London, CT

EIGHT TO THE BAR

17 - Swing City, Cambridge, MA
 18 - Point Breeze, Webster, MA
 24 - Chan's, Woonsocket, RI
 25 - Black-Eyed Sally's, Hartford, CT

FAT BETTY

10 - Stash's Cafe, New London, CT
 24 - Christopher's Cafe, Groton, CT

FIVE FINGER DISCOUNT

17 - Fat Cat's, Colchester, CT
 25 - Glock Grill, Higganum, CT

GOPHERBROKE

2,16 - Riverwalk Restaurant, Mystic, CT 8-11
 3 - School Street Bistro, Westfield, MA 7-11

10 SOUND WAVES

9,24 - Tuscany, Middletown, CT 7:30-11:30
 10 - Cafe Manhattan, Springfield, MA
 17 - Bidwell Tavern, Coventry, CT
 20 - Poncho's Wreck, Wilmington, VT 6-10
 25 - Billy Wilson's, Norwich, CT

JAMES HARRIS

2 - Stash's, New London, CT 8pm
 3,17,23 - Riverwalk, Mystic, CT 8pm
 7,21 - Harp & Hound, Mystic, CT
 8,15,22 - Daniel Packer Inn, Mystic, CT
 9 - Lighthouse Inn, New London, CT 7pm

KICK

3 - Black Rock & Blue, Bridgeport, CT
 4 - The Big Easy, Boston, MA
 10 - Red Door, Watertown, CT
 11 - Black Bear Saloon, S. Norwalk, CT
 17 - Rookies, Cromwell, CT
 24 - Murphy & Scarlett's, Farmington, CT

KURT VOLAND BAND

11 - The Music Lady, Central Village, CT

LIVINTRUST

2 - Red Door, Watertown, CT
 9 - Brickyard, Hartford, CT
 16 - Daniel St, Milford, CT
 25 - Mega Mother Hucker, Mt Snow, VT

MIKE SAVINO / THE SONS

3 - Old Corner Cafe, Naugatuck, CT
 4 - J-Roos, North Haven, CT
 5,19 - Driftwood Cafe, Clinton, CT 8pm
 9,23 - Ivoryton Tavern, Ivoryton, CT
 10 - Oliver's Taverne, Essex, CT 8pm
 11 - New England Sports Bar, Terryville, CT
 18 - Legends Cafe, Bristol, CT
 24 - Sullivan's Cafe, Naugatuck, CT
 25 - Sacred Heart University, Fairfield, CT 8pm

Ms. MARCI & THE LOVESICK HOUNDS

17 - The Lighthouse Inn, New London, CT

RYAN HARTT & THE BLUE HEARTS

10 - Harry's, Hyannis, MA
 16 - Black Eyed Sally's, Hartford, CT

SMACK DAB

18 - Casey's Pub, Groton, CT
 24 - Dexter's, Groton, CT

SUGAR DADDY BAND

4 - Rookie's, Cromwell, CT
 11 - Stash's Café, New London, CT
 17 - Burke's Tavern, Niantic, CT
 18 - Fat Cats, Colchester, CT
 24 - The Iron Chef, Essex, CT
 25 - The Wolf Den, Uncasville, CT

SUGAR FREE

9,23 - Nicolas, Westerly, RI
 15 - Voodoo Grill, Mystic, CT

WORLD'S SMALLEST QUARTET

3 - Adams Mill, Manchester, CT
 4,18 - Glock Grill, Higganum, CT
 10 - Main St. Tavern, Old Saybrook, CT
 11 - Billy Wilson's, Norwich, CT
 17 - Oliver's Taverne, Essex, CT
 24 - Bidwell Tavern, Coventry, CT
 25 - Hartford Road Cafe, 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

FAX them to:

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Also send along your **E-mail & Web Site Address** so they can be used as links at **Our Web Site!**

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LIVE ENTERTAINMENT SCHEDULE

Thurs. 2nd - **2 CAT ZOO**

Fri. 3rd - **BRIAN KODZIS & DEE BARRUS**

Sat. 4th - **JIM TRASKOS & RICKY CHAMPLIN**

Thurs. 9 - **SUGAR FREE**

Fri. 10th - **ZACH DUSTIN & JEREMY BEEBE**

Sat. 11th - **STEVE CHRISTIAN**

Thurs. 16th - **BRIAN KODZIZ & DEE BARRUS**

Fri. 17th - **TBA**

Sat. 18th - **JIM TRASKOS & RICKY CHAMPLIN**

Thurs. 23rd - **SUGAR FREE**

Fri. 24th - **ZACH DUSTIN & JEREMY BEEBE**

Sat. 25th - **STEVE CHRISTIAN**

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- February 11th -

NAUGHTY JUNGLE OF LOVE

- February 18th -

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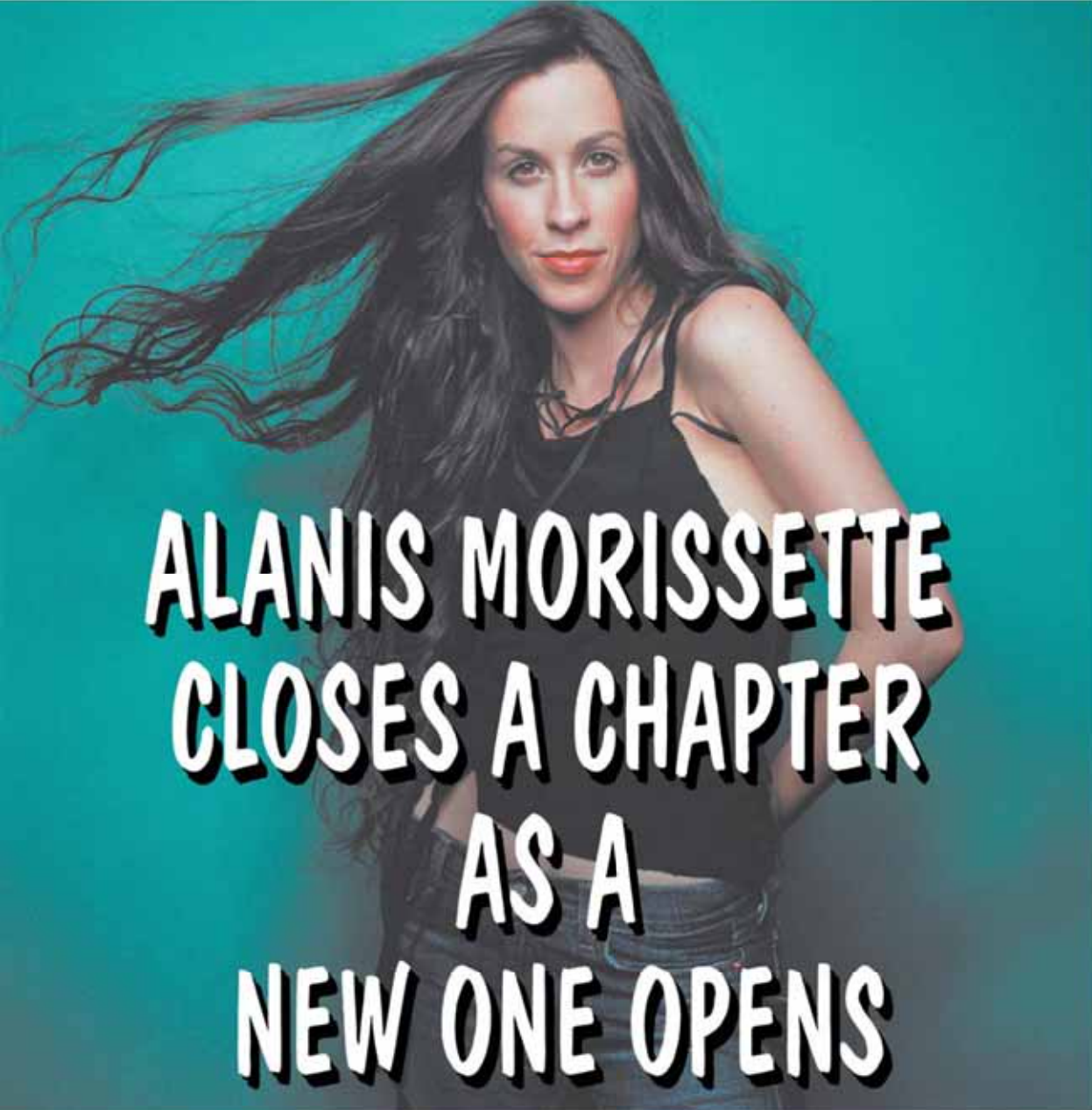
- February 25th -

**RED LIGHT
DISTRICT**

- March 4th -

FAT BETTY





ALANIS MORISSETTE CLOSES A CHAPTER AS A NEW ONE OPENS

By Rex Rutkoski

Having just completed a self-described year of "acknowledgement and reflection," Alanis Morissette is ready to take on the future.

"Ever since I was a young lass, my fantasy was to have enough songs accrued to be able to actually create a collection record," the seven-time Grammy Award winning singer-songwriter explains.

It had been suggested over the last several years to do one, she added, "but this felt like the right time because of the fact that 2005 wound up turning into a year of acknowledgement and reflection." (That reflection included her "Jagged Little Pill Acoustic" CD too.)

She said she typically kind of breezes through every passage and moves on to the next record, the next project.

"And this year really turned into my acknowledging everything that I've done for the first time, really, which was a real challenge for me because I typically don't stop and look back in that way."

She has done that with the new release of "The Collection" on Maverick Records. It is an ambitious project, in which she handpicked the material with a goal to reflect the full spectrum of her artistry and vision.

It includes material from four Maverick studio albums ("Jagged Little Pill," "Supposed Former Infatuation Junkie," "Under Rug Swept" and "So-Called Chaos"); the "Feast on Scraps" DVD/EP; the MTV "Unplugged" album; and her contributions to the soundtracks for "Dogma," (in which she played the role of God), "City of Angels" and "De-Lovely"

(in which she also acted), plus a song she recorded for "The Prayer Cycle" album.

It is offered in two configurations:

= A specially enhanced single disc version with behind-the-scenes footage of Morissette.

= A special limited-edition two-disc gatefold package consisting of the CD and an hour-long DVD documentary tracing the time period from her emergence with 1995's landmark "Jagged Little Pill," through the present.

"It felt like the perfect year to also have all these songs in one place and have them be filled with songs that are more recognizable, and then songs that were not released formerly as singles that were personal favorites.

On a self-indulgent level, it was a real gift to her, she added, even just to get that objectivity.

"I think the looking back has given me a lot of objectivity on not only songs from 10 years ago, but from the whole evolution of the last 10 years itself," Morissette said.

She said the "The Collection" has enabled her to look at her songs from a new perspective.

"I think I understood what other people have given me in terms of feedback over the years," she said. "A lot of times people would give feedback, whether it was encouraging or discouraging, and I wouldn't really understand, always, where they were coming from. But upon listening to these songs with a tiny bit of distance, and in some cases, a lot of distance, I have a sense now of who I am in a way that I was not able to just being too inside of it."

Like a mother who looks at her children, the artist says each of her songs are special to her for different reasons. The package offers her new interpretation of Seal's "Crazy," which emerged from her participation in a Gap commercial.

"Right around 'Jagged little Pill' time, we had a mutual admiration society going, which was really sweet," Morissette said. She had been a fan since his record first came out when she was a teenager.

"I was obsessed with that record that 'Crazy' was on," she said. She considers the primary lyric, "You're never going to survive/Unless you get a little crazy" as "one of the simplest yet most profound statements."

When she decided to cover "Crazy" for the Gap commercial, she checked in with him about it.

"I sent him an e-mail letting him know that I was honored to do it, and that I just really respected him and love him," she explained. "He sent a very gracious e-mail back, a very kind one."

She thought it would be a great song to put on as the first single on "The Collection," she said.

She gives herself permission to be proud of "The Collection."

"I feel really proud, to be honest, and it's not something

that I would typically say, based on the fact that I haven't had objectivity on my own journey as an artist, in any way," Morissette said.

"So I feel really proud. I feel really charmed by it, as much as I can step outside of it and look in. I feel like this record really represents the sorbet between entrees for me. I feel like it's wetting my whistle to really start this new chapter on the note of having really honored the prior one."

She says that new chapter includes plans to "hit the ground running" this month (January) in writing a new record that she has been eager to take on – "to say the least" – for a few couple of years.

When she writes a record, she explains, she does it from two full journals she has kept. "And I have about five full now, so I'm definitely bursting at the seams to start writing again," she says.

Actually, she already has begun, contributing a song ("Wunderkind") for the soundtrack of the Disney film, "The Lion, the Witch and the Wardrobe, the Chronicles of Narnia."

She wrote it very quickly before she left for Europe. "That was so much fun to just dive into someone else's perspective," she said.

She said her intention was to honor and add to the magic already created by Andrew Adamson and C.S. Lewis.

Morissette said she is very much open to more acting roles.

"I haven't, at this point yet anyway, put aside a lot of time to do anything more than a cameo, but I think over the next year or two, I'm definitely up for really committing to it," she said.

She is, in general, ready to take a few more risks in her career, she said.

"I love fusion. I love fusion music and fusion art and fusion architecture, so I would love to fuse sonic landscapes with the more organic ones and stretch that even further on this next record and work with new people, so I'm excited about that."

Evolution is important to her.

She says she has been enjoying chronicling her own on tape, and she plans to continue doing that.

"If someone is up for evolving along with me, then I couldn't be happier about that," Morissette says. "I also respect the fact that some people may not want to."

She has learned important lessons in these first 10 years in the spotlight, which includes more than 40 million albums sold, she said.

"Just to be a writer and be an artist and be someone who chronicles my experiences and feel really aligned with my purpose (is one)," she says...I do as much as I can do to share it, and do as much as I can do to enjoy the abundance and affluence and hugeness that can accompany what it is that I do," she explains.

"I try to do the best I can to just continue focusing on being an expresser and being a human being and evolving away and just sharing that. It really helps me stay grounded in sometimes very surreal environments I find myself in."





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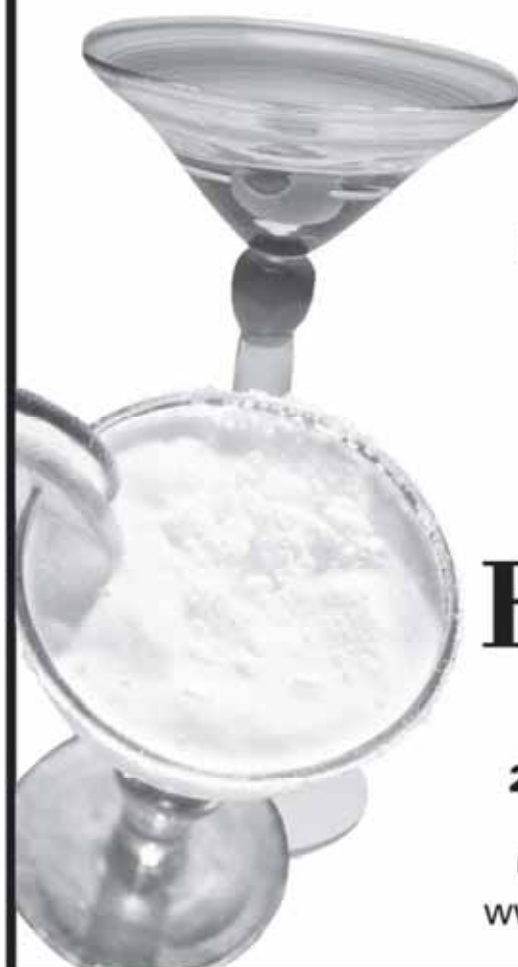
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MUSIC NOTES

By Mark T. Gould

You Still Got To Pay If You Want It to Play

Record companies allegedly paying radio stations operating expenses. Record companies allegedly giving free concert, sporting events, electronics and airfare tickets to radio programmers. Record companies allegedly using "middle men" to make "under the table" payments to radio stations to play records.

A history lesson from the payola scandals of the Fifties, maybe? Unfortunately, and scarily enough, no. These are just some of the allegations made by New York State Attorney General, and erstwhile gubernatorial candidate, Eliot Spitzer in the past few months, as his office announced settlements with Warner Music Group and Sony BMG, two of the biggest players in the industry in alleged "pay for play" scenarios all too common in the industry.

According to published reports, Warner paid \$5 million for distribution to New York not-for-profit music and arts programs last November, as a result of Spitzer, and the state's, investigation. Sony reportedly paid \$10 million in a similar manner last July.

What, in the name of Alan Freed, is going on?

Apparently, business, to some extent, as usual. According to the published reports, among the alleged transgressions were direct bribes to radio programmers, including airfare, electronics and tickets to premier sporting events and concerts; payments to radio stations to cover operational expenses; radio contest giveaways for listeners, including flyaways, concert tickets, iPods, gift certificates and gift cards; use of independent promoters to act as conduits for illegal payments to radio stations; and the purchase of "spin programs" to artificially increase the airplay of particular recordings. All done, allegedly, to insure that station programmers play certain songs on the radio.

Although nothing indicates that the artists were in any way involved with the practice, reportedly among those benefiting from pay-for-play were the Used, Michelle Branch, Toby Lightman, Josh Groban and Antigone Rising, according to the results of the investigation.

The company also allegedly budgeted up to \$100,000 per song for these perks, many of which were reportedly passed along via independent promoters, according to the settlement and reports. Warner also reportedly purchased advertising time on nationally syndicated countdown shows hosted by Carson Daly, Ryan Seacrest and Rick Dees, in exchange for a song's inclusion in the program. Again, there is no evidence that any of those individuals were involved in the actions.

And, of course, New York's action has gotten the federal

government to awaken from its slumber and get involved in the process. Reportedly, legislation will be introduced in Congress to close loopholes in the record company and radio cozy practices.

This mirrors significant payola scandals that rocked, no pun intended, commercial radio in the late Fifties.

What does this mean for the consumer, the music fan who gets his or her enjoyment from music heard on the radio, who then goes out, or in as the case may be, and either pays to download or buy the records?

Not much, apparently. Just that the quality, or lack thereof, of the music may not determine if it's a "hit." Instead, it might be just how much is being paid by a record company to get that song played on the radio, and therefore heard by potential consumers.

Business, unfortunately, as usual, I'm afraid.

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JEN TRYNIN CONTINUED

her, and although I have my moments of wanting to be like that, but in the end it became very clear to me that if I had to fall down on one side of the fence or the other then I'm a pretty good girl. So when I was there that night, she was very present during this entire experience for me because she was very successful and Kurt Colbain had died about a year before all this happened. She was just very, very present. I never met her but I kept being in her world and being with people who played with her or managed her or this with her or that with her. I can't say that I was repulsed by her, I was kind of intrigued and frightened I'd say, and frightened by my being intrigued!"

BH – Aimee Mann is present throughout the book. She's had a great career and I take it you guys are really close?

JT – "Aimee really figured it out for herself and I watched her do it. Like I say in the book, I didn't know who she was when I met her but she wasn't really doing anything either and she didn't for all the years I knew her here in Boston. She would joke about herself, she'd be like 'hey I'm just sitting around watching tv, what the fuck am I doing?' She wasn't doing anything and she was just very frustrated. And then she moved out to L.A. and really started to try to meet people and when she got a bunch of her music into a movie, her music is fantastic and it finally clicked with a lot of people and she just started putting out her own stuff and she made it happen. She is absolutely my hero, one hundred percent."

BH – Have you seen a spike in 'Cockamamie' sales since you've started getting some book publicity?

JT – "Do you mean did I sell a couple this week? Yes! Do you call that a spike?"

BH – Yeah but once the book comes out you never know.

JT – "That would be so nice. That would be a nice added thing to this that anyone would listen to my music again and like it. But I have no idea. It's kind of interesting because of the situation I was signed in the rights to 'Cockamamie' reverted back to me so I own it again. So if anybody does want to buy it I can sell them, which is kind of nice. It's not true of my second record, I can neither sell it nor are they printing them anymore."

BH – Has writing the book gotten your creative juices flowing again? Are you writing any new music?

JT – "I started to play a little bit again mostly because I'm here in Boston and I'm doing a reading in a couple of weeks. I'm with a couple of my old friends and we're going to play a few of my old songs at my reading and some of the songs I haven't played in ten years. But I played with another rock band for about five years that ended about a year ago. But you know I started writing music when I was ten. So I've been writing music for, when I stopped, for like twenty-five years. I'd love to think that I'd write some music in the future but, I'm talented but I'm only marginally talented so I kind of did what I could do. I came to this weird place where I was like 'well I kind of said it, I kind of did it, and I don't seem to be doing anything new.' I feel like I'm writing the same music over and over again and I don't feel like doing that. If something happened believe me I would love to write more music. It's just that it has

stopped happening."

BH – Hey Jen can you imagine if the book takes off, if someone like an Oprah plugs it and suddenly you're back in the limelight where you were ten years ago? After all, anything's possible!

JT – "If I was able to make money, make a living as a writer in whatever way, I would be the happiest person on earth. You know the difference between what could happen to me now in my life and for the rest of my life compared to what happened to me at that moment in the book that I talk about, and I hope this comes across in the book, but what made the experience so incredible was that what people were telling me was that all of the sudden I was the fantasy version of myself. I felt at least for a few moments what it felt like to be the best most exciting, sexy version of anything you ever imagined for yourself. And so my meters in that avenue have been pinned already. The meter has gone too far. Even if I had the hugest book in the world, the number one book, it would still be like 'but I'm not the sexy, beautiful twenty-four year old fantasy version of myself.' I'm just not. I'm some old hag who wrote a book that people liked. See the difference? I guess that's my answer. But boy would I be grateful if people bought this book, I could never express how grateful I would be because writing this book was the hardest art thing I've ever done in my life. By far!"

For more information on Jen Trynin and her extraordinary book just log on to her website at www.jentrynin.com

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PAUL SIMON

"Songbook"

Sony Legacy

"The Studio Recordings: 1972-2000"

Warner Bros.

Whether it was before, during or after his compelling alliance with Art Garfunkel, it remains the ultimate musical understatement to say that Paul Simon wrote some great songs. And, with the release of "Songbook," recorded just after his first album with Garfunkel, in London in 1965, and "Studio Recordings," which captures all nine of his solo albums after their breakup, starting in the early 70s, we have a complete capsule of a career, outside of the legendary and better known work with Garfunkel, that remains, well, catchy and hummable after all these years.

"Songbook" includes the original 12-song album, which has lain dormant for many, many years. That record contained nine songs, including "The Sound of Silence" and "I Am Rock," that would later surface as Simon & Garfunkel recordings. The new release also includes alternate versions of "Rock" and "A Church is Burning," from those album sessions. It's a literal trip down musical and memory lane to hear these now well-known classics as Simon originally penned them.

Alternate tracks, including several eye-popping demos, also fill out the nine solo albums, each released after the breakup of Simon & Garfunkel following the release of their last album, "Bridge Over Troubled Water," in 1970. Simon's solo material has its own ups and downs, with the highs including "There Goes Rhymin' Simon," the incomparable "Graceland," and the highly underrated "Hearts and Bones." But, throughout, his songwriting remains top notch and pure, particularly when pulled back to its rawest form in the demos of such classics as "Me & Julio Down By the Schoolyard," "American Tune," "Slip Slidin' Away," and "The Late Great Johnny Ace," among several others. The bonus tracks also include the rare "Stranded in a Limousine," highly valued among Simon solo collectors over the years.

If you missed the recent Simon & Garfunkel reunion tour, and want to know what all the shouting was about, pick up these two releases and get a grand retro-

spective on one of the most gifted songwriters of the last half-century.

Both: ★★★★★ - Mark T. Gould

ED VICK

"Uninstall"

Chieftain Records

Ed Vick is a guitar player. And a pretty damn good one at that. Self admittedly, he is not a computer tech; hence the title "Uninstall" for the New Haven guitarist's second recording effort.

A full-time guitar instructor with over 25 years of six string experience under his belt, Vick traveled the standard path of garage band to local cover band during the 1980's before forming the band "Emissary", an original progressive heavy metal band from Providence that earned recognition opening for national acts like Dokken and Dream Theatre. Upon the band's disbandment in the mid 90's, Vick relocated to Connecticut and booked his musical calendar full-time, joining the band MIXX, one of New Haven's premiere contemporary jazz and fusion groups, and SLAM!, a local party cover band. Vick's debut CD, "Set in Motion",

demonstrated a diverse blend of jazzy melodies, blues, rock, and fusion. Now Vick follows that effort with his second recording, "Uninstall".

While "Set In Motion" represented an experimental phase for Vick, "Uninstall" finds the guitarist returning to his musical roots of hard rock with plenty of melodic rhythms to smooth things out just a bit. The nine, original instrumental tracks each deliver a cleanly produced ensemble of Jeff Beck, Eric Johnson, and Joe Satriani all rolled into one. Vick can drill notes at 100 miles per hour, yet possesses the uncanny ability to shift gears towards a more melodic, jazz orientated sound that is pleasant to the ears and challenging to the mind. "Uninstall", similar to its predecessor, is a disc that you can listen to over and over and not get tired.

Ed Vick stands out above the crowd as a terrific guitar player with a creative note selection and an ability to incorporate a diverse blend of musical styles all into a single recording. "Uninstall" demonstrates all of those characteristics and more, and sounds better after every listen. Check out www.EdVick.com to learn more.

★★★★★ 1/2 - Don Sikorski

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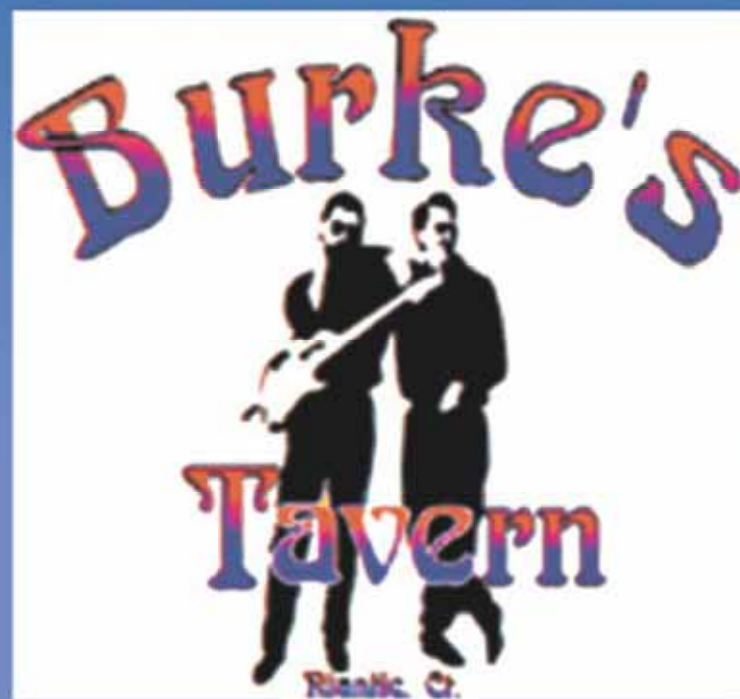
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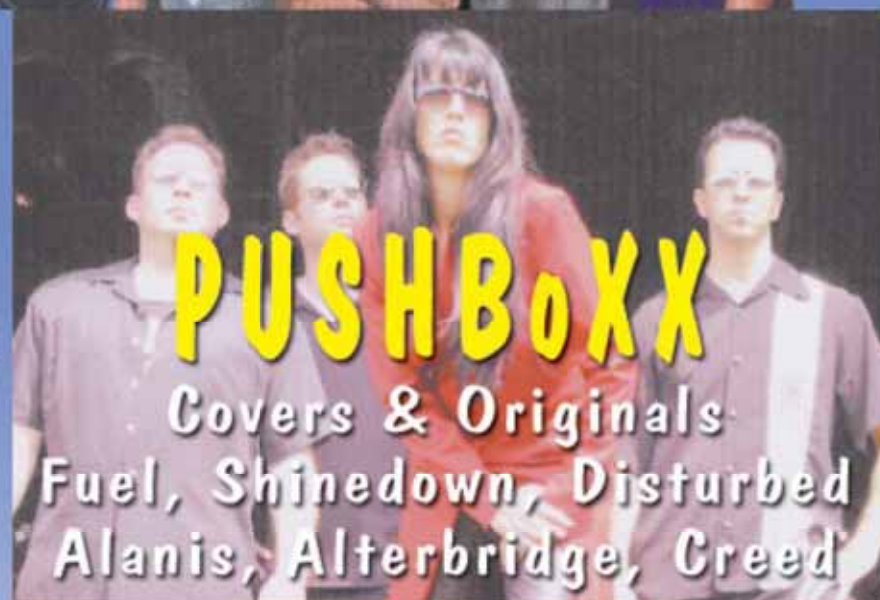


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