

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

Sound Waves

Volume 16
Issue 6
March 2006

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE

An
Interview
with

FALL OUT BOY

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14 TIME BETWEEN US	16 FREESTILE	17 CHILLUM	18 AQUANETT
21 LOVE HANDLES	23 FRANK & JERRY DUO	24 THE SUGAR DADDY BAND	25 MAHRAY FLOWERS & KANE KEN NASH TRIO
28 JENNIFER TAYLOR	30 BRANDON DAVIS	31 WICKED PEACH	SHOWTIMES: Tue. 8:30-11:30 Thurs 9pm Fri. & Sat. 10pm

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FRIDAY ~ MARCH 17th

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MAILBAG



Dear Readers,

The last few months have seen the passing of some local people that were a part of the entertainment scene in Southern New England. In December we lost Leonard Colucci, the owner of the Andrea Hotel in Misquamicut RI. The Andrea Hotel is a mainstay on the beach and is a family run business since 1948. Also there was Spiro Zingus. An entrepreneur of many businesses in the New London/Groton area. Most notably Christophers of Groton, originally called The Grotto. The tradition is continued by his family.

Then the area got hit hard by losing two people from the same town. On January 28th Frank Burke died after a long struggle with cancer. Frank Burke owned Burke's Tavern in Niantic CT and brought to the area many fine musicians. Sound Waves Magazine had a few parties at his establishment, including our 100th issue celebration there. The music continues in his honor by his wife Sharon and his children.

The next loss was someone who wrote for Sound Waves Magazine. Dave Wyatt died last February 13th. He was the owner of Tumbleweeds in Niantic. A record/CD collectors paradise. Dave wrote our "Best of the Blues" column every year for us. He was also the force behind the "Cookin' at McCooks" concerts in the summer. His loss is felt deeply at the magazine.

Rest well Lenny, Spiro, Frank & Dave. Thanks for the memories.

Till Next Month
David L. Pottie
editor/publisher

KISS ME I'M A



MADD
Matters Against Drunk Driving

DESIGNATED DRIVER

If your St. Patrick's Day celebrations include alcohol, please be sure to designate a driver before the party begins. Don't depend on the luck of the Irish to get you home safely!

Sound Waves

March 2006
VOLUME 16, NUMBER 6

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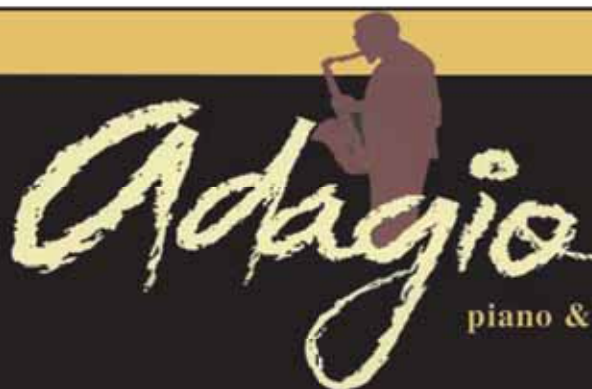
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Sat. April 8th - **SCOTT GORDLEY TRIO**

Sat. April 15th

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9th

SUGAR RAY NORCIA

16th - BOOTIE ABATE

23rd

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Saturday April 1st

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ROSETTA STONE ~ THEORY TO
THE SKY ~ PORTO ~ PULL OUT METHOD
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THE OIDS ~ I-HUFF ~ MAHRAY
FLOWERS & KANE

Friday 10th - **BOYS OF RECREATION**
TEN TIMES THE FALL
FALLOUT ~ EXIT 14 & MORE
Saturday 11th - **FEARS FORGOTTEN**
DESTINED TO BURN

Saturday 18th - **THE CLAMS**
SCHOOL 4 ROBOTS

Friday 24th - **SKA NIGHT!**
HYDRAULIC SANDWICH ~ NO JIVE
JOHNNY 9 & THE RACERS
TAP OUT ~ CHASING TRINITY

Saturday 25th - **THE PHANTOMS**

Friday 31st - **SHED THIS EARTH**
HAND GERNADE SERENADE
VEGITARIANS ~ THE OIDS

CONCERT DATES

Albert Cummings

24 - Hungry Tiger, Manchester, CT

Al Kooper

5 - The Hi Hat, Providence, RI

Billy Joel

10,23,28 - Civic Center, Hartford, CT

Celtic Woman

11 - Chevrolet Theatre, Wallingford, CT
16 - Foxwoods Casino, Mashantucket, CT

Deftones

8 - Connecticut Expo Center, Hartford, CT

Dream Theater

29 - Chevrolet Theatre, Wallingford, CT

The Duke Robillard Band

23 - Garde Arts Center, New London, CT

FALL OUT BOY

17 - DCU Center, Worcester, MA

Gretchen Wilson

11 - Civic Center, Providence, RI

Guitar Shorty

11 - Chan's, Woonsocket, RI

Joe Bonamassa

16 - Toad's Place, New Haven, CT
17 - Chan's, Woonsocket, RI

Korn

24 - Mohegan Sun Casino, Uncasville, CT

Lee Roy Parnell

9 - Cadillac Ranch, Southington, CT
10 - Bank Street Cafe, New London, CT

Little Feat

19 - Mohegan Sun Casino, Uncasville, CT

Motley Crue

7 - MassMutual Center, Springfield, MA
8 - Civic Center, Providence, RI

Queen + Paul Rodgers

10 - DCU Center, Worcester, MA

The Robert Cray Band

23 - Garde Arts Center, New London, CT

Van Zant

11 - Civic Center, Providence, RI
www.Swaves.com

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Saturday 4th - **DOUBLE FISTED**

Friday 10th - **LEE ROY PARNELL
w/ CHAD BURDICK**

Saturday 11th - **GAMMA RAYS**

Friday 17th - **PADDY'S DAY PARTY**
call for info

Saturday 18th - **FLIC & GUESTS**

Friday 24th - **REVIVAL PREACHERS
w/PAUL BROCKETT ROADSHOW**

Saturday 25th - **JACK SMITH
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His Last Show!

Friday 31st - **D.O.T.**
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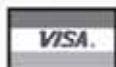
Mon	Tue	Wed	Thu	Fri	Sat	Sun
		1 K	2 MARCH	3 Every Friday Night is	4 Dance Party	5 Nascar Racing
6 DANCE PARTY SIN NIGHT RETURNS!	7 NTN An innovative interaction game system! Play	8 A	9 MADNESS	10 STEAK NIGHT 6-8pm \$7 Advance \$10 at door	11 hosted by RJ the DJ &	12 Drafts
13 Starting at 8:30 Show your service ID	14 QB 1 Football, Test your Trivia, Play Texas Hold'em & tons of other	15 O	16 BIG SCREEN TV's	17 5 bands \$5	18 Jammin 107.7	19 Race Pool!
20 and get in for FREE! \$3	21 exciting Games! Join the Player's Club for free &	22 K	23 5 WIDE SCREEN PLASMA TV's!	24 Live Music! DOUBLE FISTED	25 Live with Jammin' 107.7	26 Free Pool and Free Play Station!
27 Cuervo Margaritas & \$1.50 Drafts	28 qualify for great prizes! 	29 with TEE	30	31 STEAK NIGHT 6-8pm \$7 Advance \$10 at door	HAPPY HOUR 5 Days A Week! Mon-Fri 3-6	

Friday - March 17th **St. Patrick's Day**
Fall Out ~ Theory of Chaos ~ Hell Born
Destine To Burn ~ Hand Grenade Serenade

Music for \$5!

Sunday - March 26th **MUSIC FEST ~ 2pm**
Shelly Died Laughing ~ Knobrot ~ Audible Dragonfly
Hydraulic Sandwich ~ Exit 14 ~ Boys of Recreation

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\$5.⁵⁰ Martinis Everyday

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7 Days

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Thursday Night

LADIES NIGHT

\$2 Well Drinks ~ \$2 Beer

6pm to close

Friday Night

MENS NIGHT

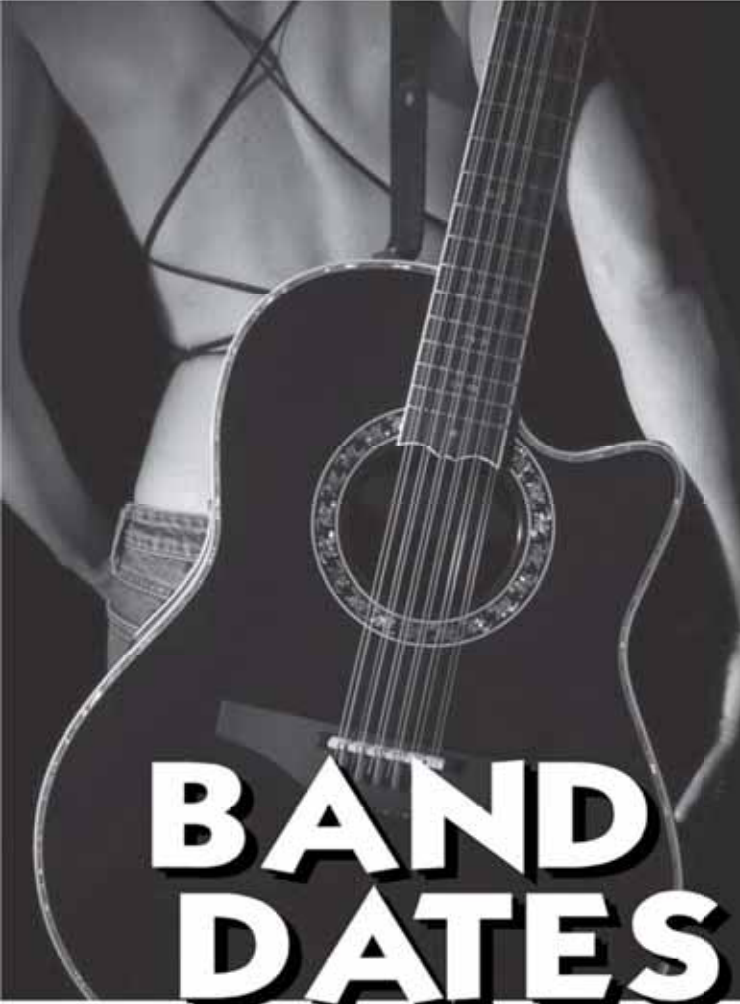
Okay Men It's Your Turn!

\$2 All Drafts

4pm to 7pm

*Enjoy Both Nights
in Rose's Cantina & The Trap!*

Wednesday Night ~ KARAOKE w/ BEV



BAND DATES

BOOTIE & THE COOL & EASY BAND

16 - Billias, Westerly, RI

BROKEN JONES BAND

4 - Mr. D's Raging Bull, Southbridge, MA

DAN STEVENS

1 - Dolphin Striker, Portsmouth, NH
 2 - King Eider Pub, Damariscotta, ME
 3 - York Harbor Inn, York Harbor, ME
 4 - Wildcat Tavern, Jackson, NH
 5 - Gritty McDuff's, Portland, ME
 6 - Red Lion, Stockbridge, MA
 8 - White Lilac Tea Room, Stratford, CT
 10 - Doc's Café, Westport, CT
 11 - Baptist Church, Avon, MA
 17 - Maritime Grille, Guilford, CT
 18 - G.W. Tavern, Washington Depot, CT
 21 - Chef's Table, Fairfield, CT
 23 - Mermaid Inn, Chestnut Hill, PA
 24 - King Street Blues, Alexandria, VA
 25 - Leadbetter's, Fells Point, Baltimore, MD
 26 - Bullfrog Brewery, Williamsport, PA

EIGHT TO THE BAR

3 - Maple Tree, Simsbury, CT
 10 - New England Sports Bar, Terryville, CT
 17 - German Club!, Pawtucket, RI
 18 - K of C Hall, So Attleboro, MA
 24 - Marriott, Newport, RI 7-12
 31 - St. Bridget's Church, Cheshire, CT 7:30

FAT BETTY

4 - Brown Derby, Montville, CT
 9 - Stash's Cafe, New London, CT
 24 - Christopher's Cafe, Groton, CT

10 SOUND WAVES

FIVE FINGER DISCOUNT

3 - Jenn's Jetty, Westbrook, CT
 5 - Toad's Place, New Haven, CT
 18 - Knucklehead's, Moodus, CT

GOPHERBROKE

2,16,30 - Riverwalk Rest., Mystic, CT 8-11
 3 - School Street Bistro, Westfield, MA 7-11
 4 - Cafe Manhattan, Springfield, MA
 10 - Fat Cat, Marlborough, CT
 11 - Arch Street Tavern, Hartford, CT
 17 - Main Street Tavern, Old Saybrook, CT
 18 - Bidwell Tavern, Coventry, CT 9-1
 23 - Elizur's, Holyoke, MA
 24 - Whip City, Westfield, MA 5:30-8:30
 25 - Tuscany Grill, Middletown, CT 830
 31 - Oak Street Pub, Manchester, CT

JAMES HARRIS

1,8,15,22,29 - Daniel Packer, Mystic, CT
 21 - Stash's, New London, CT 8pm
 3,17,31 - Riverwalk, Mystic, CT 8pm

KICK

4 - The Big Easy, Boston, MA
 10 - Daniel St., Milford, CT
 11 - St. Patrick's Parade, Hartford, CT
 17 - Geraldine's, W. Springfield, MA
 18 - The Thirsty Whale, Stamford, CT
 24 - The Harp, Boston, MA
 25 - Parris, Boston, MA
 31 - Black Rock & Blue, Bridgeport, CT

THE LIMIT

2 - Brandeis University, Waltham, MA
 13 - University, Stony Brook, LI, NY

LIVIN'TRUST

3 - Up or On the Rocks, Hartford, CT
 4 - KCs Tap, Pawtucket, RI
 7 - Coda, NYC, NY
 16 - Geraldines, W Springfield, MA
 23 - Toads Place, New Haven, CT 7pm
 26 - Knitting Factory, NYC, NY
 30 - Red Door, Watertown, CT

MIKE SAVINO/THE SONS

2 - Cafe Manhattan, W. Springfield, MA
 3 - Bocci Grille, Cromwell, CT 7pm
 4,25 - Cugino's Rest., Cheshire, CT 8pm
 5,12,26 - Driftwood Cafe, Clinton, CT 8pm
 9,18,23 - The Ivoryton Tavern, Ivoryton, CT
 10 - Oliver's Taverne, Essex, CT 8pm
 17 - Sullivan's Cafe, Naugatuck, CT
 24 - Olde Corner Cafe, Naugatuck, CT
 30 - Essex Yacht Club, Essex, CT 6pm
 31 - Memories On Main, Torrington, CT

ROLLA

2 - Acoustic Cafe, Bridgeport, CT
 3 - Sully's, Hartford, CT

SUGAR DADDY BAND

11 - Blues Cafe, Newport, RI 3-6pm
 17 - Burke's Tavern, Niantic, CT
 24 - Stash's Cafe, New London, CT
 31 - Iron Chef, Essex, CT

SUGARFREE

9,23 - Nicolas Uptown Cafe, Westerly, RI
 10 - VooDoo Grill, Mystic, CT
 11 - Blues Cafe, Newport, RI 12-2:30pm

THE SOUND FACTORY

3,4,10,18,24,31 - Plan B, Uncasville, CT
 11,25 - Steve's Pub, Oakdale, CT
 17,26 - Brookside Cafe, Preston, CT

WORLD'S SMALLEST QUARTET

3,17 - Billy Wilson's, Norwich, CT
 10,31 - Main St Tavern, Old Saybrook, CT
 11,25 - Glock Grill, Higganum, CT
 18 - Oliver's Taverne, Essex, CT
 23 - Bidwell Tavern, Coventry, CT
 24 - 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

FAX them to:

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Musicians can get two free articles that show them how to eliminate any chance of ever getting cheated out of gig payments.

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ST. PADDY'S DAY
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(860) 848-4773
- Barry Rudolph
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- Rick Maurice
(860) 889-9512
- Bob Boska
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LIVE AT
THE
GERMAN
CLUB

Saturday March 18th

9:30pm

Celebrating Our
100th ANNIVERSARY
Music By

MISSPENT YOUTH

Blues & Classic Rock

Joe Natusch (Guitar) ~ A.J. Natusch (Guitar)
Pat Murch (Bass) ~ Kevin Forrest (Harp)
Frank De Sousa (Drums)

54 Greenmanville Ave. ~ Mystic, CT
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All beverages will remain at regular club prices.
Smoking Permitted

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FRIDAY MARCH 31st

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BASKETBALL ~ SUNDAY ~ NASCAR

25¢ Derby Wings \$1 Domestic Drafts \$1 Beef Tacos \$6 Pitchers

6 Open Pool Tables - Ping Pong - 5 Dart Boards



MONDAYS

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TUESDAYS ~ 1/2 PRICE Beef BURRITO ~ \$3.75

- WEDNESDAYS -

\$3 ~ Coronas \$4 ~ 16oz Margaritas
\$1 OFF Any Mexican Dinner



Friday ~ March 17th

ST. PATRICK'S DAY CELEBRATION



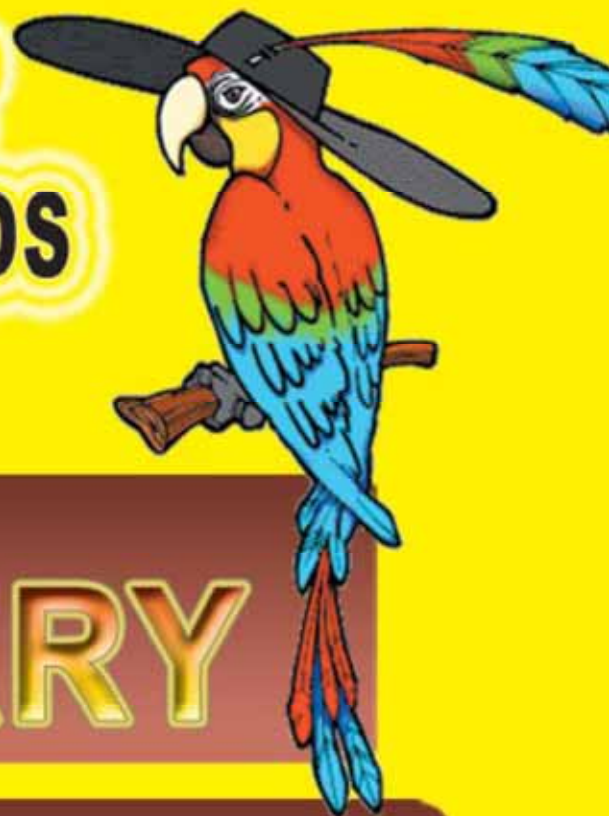
Corned Beef & Cabbage Dinner ~ \$7.95
Corned Beef & Cabbage Sandwich ~ \$4.95



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or by clicking on Clubs at Sound Waves Magazine's Web Site - www.swaves.com

ID A Must - Please Drive Responsible

**THE BROWN DERBY PRESENT
NEW ENGLAND'S HOTTEST BANDS
EVERY SATURDAY NIGHT!**



- March 11th -

FRANK N' JERRY

- March 18th -

**DIRTY
DEEDS**



AC/DC TRIBUTE

- March 25th -

**HARD
KNO**



- April 1st -

DURTY SCROGGIN





By Rex Rutkoski

There's no doubt about it says Pete Wentz.

The view from inside the music industry is "definitely" different then when he and his fellow bandmates in Fall Out Boy were on the outside looking in.

"As we've gotten to know it more, it's been a blessing and a curse. We realize everything people say about the music industry is pretty much true, but at the same time you can use that to your advantage," says the Chicago group's co-founder, lyricist and bassist. "We don't want to be part of the process. We want to be the whole process, not the hand on the clock. We want to be the clock."

So far this rock'n'roll timepiece is running quite smoothly as the group continues to win friends and influence (high-profile) critics.

That kind of control is difficult to get, he acknowledges. "We always kicked and clawed for everything we've gotten. It makes it worth it once you get it. It makes it much more to your leverage," Wentz says.

That's thanks to a lot of kids buying the music, he says. "Once you build a following like that, you can call the head of Island/Def Jam at 1 a.m. It's not just me on the phone. It's 700,000 people on the phone and they answer those calls. They can't afford not to."

Fall Out Boy is shaping up to be one of the music stories of 2006, just as it was last year.

Rolling Stone hailed them as one of the 10 artists to watch in '05, even as they praised them as "the new kings of pop punk."

The New York Daily News added: "This Boy is voted most likely to succeed."

The Alternative Press crowned the guys as "Artist of the Year," and Entertainment Weekly the "Breakout" band of the year. People magazine called them, "Breakthrough" band of the year by People.

The band's Island CD debut, "From Under the Cork Tree," released in May of '05, surpassed gold by August as it moved into Billboard's Top 20. The first single, "Sugar, We're Goin' Down," was in the Top 10 on the Modern Rock charts by the middle of September. The video for the song received an MTV Video Award.

Now the album is platinum-plus and Fall Out Boy was nominated for the music industry's highest honor, a Grammy for the "Best New Artist" Grammy.

Wentz admits all this attention is still "like shocking" to

the group, which includes Patrick Stump (vocals and guitar), Joe Trohman (guitar) and Andy Hurley (drums).

They don't necessarily see themselves as "cover kids," he adds, as he ticks off some of the major music magazine covers they have graced.

By looking to the past of other bands who were in their position, he knows all too well how quickly the spotlight can move on to someone else. "I kind of think of other bands who have been in this spot and found themselves in quicksand," he explains.

Fall Out Boy would like to be the band that makes it easier for other bands, he says, to "make things a little different and shed light on new ideas." He is thinking now of rappers like Jay-Z and others who have accomplished that, while at the same time keeping in mind, "you're always a train wreck from falling apart."

The Internet has been a friend and part of the "cyber word of mouth" building process for Fall Out Boy, but Wentz says it was not a calculated "game plan." In fact, he says, it was "unorganized and organic." "It came from (being on) Pure Volume and our Web site and in college dorm rooms and upstairs bedrooms of a lot of disenfranchised kids who didn't have a voice." Those kids rallied around Fall Out Boy's music as their voice.

The cable network Fuse also has been influential in calling attention to the group, with the show "Seventh Avenue Drop" airing the "Sugar, We're Goin' Down" video multiple times since its premiere in April. It also has been the most played video on Fuse.

Still more exposure came in other ways.

In addition to being a part of AOL Music's "Breaker" program, Fall Out Boy has received over one million audio and video streams on AOL, launched an AOL Sessions performance and by early September had the second most played song and video on the AOL Music Top 11 chart.

"Sugar, We're Goin' Down" also was one of the top tunes at iTunes, the number one most streamed song at Rhapsody, one of the premiere videos at Yahoo! Music, and a best selling Soundscan digital single. "From Under The Cork Tree" was also one of the top Soundscan digital albums.

Not too shabby for an "unorganized" effort by Fall Out Boy!

Wentz is still trying to figure out why it all resonates with people.

"I don't know. I'm not really sure," he says. "One of the things that doesn't make any sense to me is when we were up for the VMA (Video Music Awards), there was no reason on the planet why we should win. There were at least two or three artists bigger than us with a bigger fan base. Our fans are just ravenous and want to be part of it. I can sit and say it's because we don't write fiction, that what we have going is sincerity. People are able to see the clockmaker inside the clock."

He hopes that sincerity is the reason. "It's like Bob Marley or Morrissey. They write and wrote intelligent pop music. It's cool, but at the same time they are actually saying something."

Fall Out Boy is a contingent with a deep respect for their fans. "As much as they are obsessed with me, I'm ob-

sessed with them," he says. "I like to know they are tucked away in their beds being sung to sleep by us (he laughs). The day it's not like that anymore is the day we play a state fair or a funeral (he laughs again)."

The strength of the band comes from the fans, he believes. "Honestly, we are not that good of a band and honestly we are barely scraping by on a lot of things we do. But people take part and turn it into a thing that is larger than life. This thing that is so big and so amazing, I just feel happy to be part of it."

So, what is this entity called Fall Out Boy all about?

Wentz: "The press tells you we are all about guys who don't party, come from Middle America and have anxiety problems. What I would say is we are not a spectator sport for people wearing ties at a bar. We play because we believe in it."

As for the group's "sound," he says, "I always considered us a soft core kind of hard core band that couldn't cut it. On a spectrum from Green Day to Slipknot, we are a little closer to Green Day. It's kind of a matter of perspective."

Though they often are referred to as such, one thing Fall Out Boy is not, he insists, is "emo." "I consider us a rock band. People always say, 'pop, punk or emo.' Emo is the dumbest thing ever. All music should be emotional. Artists spend a lot of time shaking off a tag."

Artists don't need to be compartmentalized, Wentz adds. "We don't spend a lot of time thinking about it. Whatever category someone puts us in, we'll do something to take us out of it."

He senses that the public perception is "very polarized" about Fall Out Boy. "You love to hate us or hate to love us," he says, laughing. "That's very much how it goes right now and it's awesome."

Whether loved or hated, he wants to be a band that forces people to have emotions.

His candor includes assessing "From Under The Cork Tree," the follow-up to their 2003 debut, "Take This To Your Grave," on the Florida-based indie label Fueled By Ramen.

"I guess I'm supposed to say we achieved all our goals on this album, but the real answer is 'no,'" Wentz says. "We tried to and we came pretty close. But, as it has been said, satisfaction, once you achieve it, is the death of desire."

He is satisfied that the CD does represent growth. "Yes, absolutely," he says. It was produced, recorded and mixed by Neal Avron, whose credits include the Wallflowers, New Found Glory and Everclear.

"Our approach to the creative process is very Rick Rubin-like. We don't have a lot of technical capability. At the same time we know what we like and that's how the songs are built," he explains.

Fall Out Boy is not shy about employing humor in those songs, starting with some of the titles.

"There are artists who want to be seen in a certain light and always taken seriously. For other artists, they like the fart jokes. Fall Out Boy lies in the middle," he explains.

"No one has a patent on how to deal with it. Some artists

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MUSIC NOTES

By Mark T. Gould

Nashville's New Breed

Johnny Cash died. So did Waylon. Willie moved to Texas. Are there any real Nashville outlaws anymore? That is, songwriters and singers who can move you, groove you, capture Saturday night, as well as Sunday morning?

Yes, there are. But, you gotta look beyond the hats, the put-on pouts and the industry's infernal silliness within its music and public relations machines to find them.

For years, Nashville's country music scene has, at least to me, all but buried the legacy of Willie, Waylon and the others, heck, even those pioneers like Hank Williams, George Jones and Patsy Cline, under a self-perpetuating image of cowboy hats, limp yet pristine songs, music and presentation, and clearly soulless, cutout performers that, combined, has produced an indistinguishable, undistinguished, and boring cauldron of middle of the road music.

Yet, there is hope. A great deal of it, if only the suits in Music City would wake up and find it.

Jack Sundrud. Helen Darling. Craig Bickhardt. Jim W. That's some of them, and, thankfully, there are many others. Now, maybe they're not exactly household names, but, with their singing, playing and songwriting talent, they should be.

Why? Frankly, talent. Oodles of it.

Sundrud, whose day job is playing bass and singing with the current lineup of the seminal country rock band Poco, has recently released a new solo record, "By My Own Hand." Unlike many of his more popular Nashville contemporaries, Sundrud has such an emotional voice that matches perfectly with his songs. And, what a songwriter he is! Never mind the great stuff on this new record, just take a look at his pedigree. He co-wrote, with Bickhardt, and more about him in a minute, Ty Herndon's number one country hit, "It Must Be Love," co-wrote "Homeland," recorded by Kenny Rogers, and "Love Is a Serious Thing," recorded by Ricochet, among many, many other songs.

Oh, yes, Bickhardt. Listen to him for one minute, and you'll know that the future of Nashville is in good hands. Like his pal Sundrud, Bickhardt can just blow you away with his voice and phrasing. His newest release, "Easy Fires," is, for my ears, one of the strongest collections of music to come out of Nashville, or any place else for that matter, in a long, long a time.

Darling is another unfortunate example of exemplary talent that is virtually undiscovered, at least in a commercial sense, like, unfortunately, so many of these others. Possessing a magical voice and the songwriting chops to match it (she wrote "Bring on the Rain," recorded by Jo Dee Messina and Tim McGraw; "The Angels Sang," recorded by Reba McEntire; and co-wrote, with Sundrud and

Bickhardt-notice a pattern here, anyone?-, "Father's Day," one of the best songs to come out of the Nashville environment in many a moon). Put off by the incessantly idiotic demands (my words, not hers) of the Nashville music establishment, Darling recently self-produced and released "Who I Am Tonight," which will stand, for my money, with anything else on the charts today.

Jim W. is absolute original, standing head and shoulders above the so-called "confessional" singer-songwriters of today. An admitted recovering alcoholic (the reason for not using his last name in his music career), Jim has released "One Man's Walk," a steadfastly amazing set of songs based on the 12 Step Recovery Program. While other so-called confessors talk the talk, Jim walks the walk in a big way, musically and personally.

And, there are others, too. Michael Kelsh. Michael Johnson. David Llewellyn. Marcia Ramirez. And, so many, many of their contemporaries that this just scratches the surface of the incredible, real talent, bubbling under the bland commercial surface in Nashville.

Something else each of these gifted artists has in common is that each of their new releases is sold on their respective web sites, since, in some cases, commercial Nashville has turned its back on wider distribution of these incredible works. That is an absolute shame and abomination, robbing many listeners of hearing what should be, and actually is, the real legacy of Willie, Waylon, and Johnny, all of whom would be very proud of the skill and talent of these gifted people.



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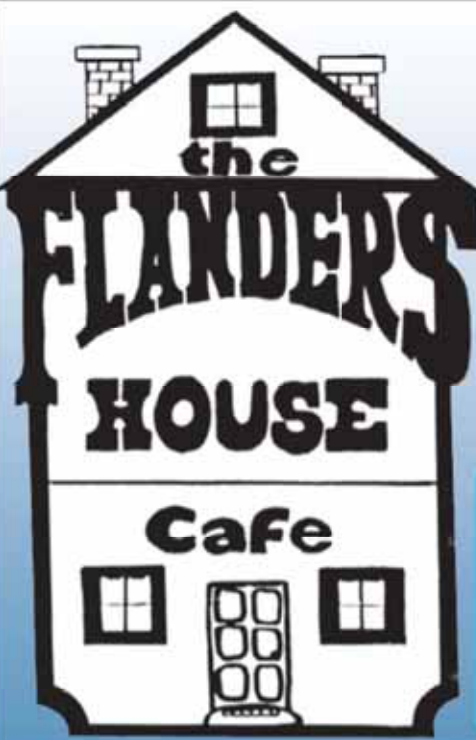
paint themselves into a corner. But human beings aren't like that." There's both seriousness and humor in real life, he reminds.

Wentz previously has said there is something really honorable about following your own path and not doing what is expected of you. "That definitely is something honorable and cool. At the same time writing something is, in a sense, impersonating someone else," he says. "Whatever anyone is, they want to be something else. On my best day as a writer, I'm still a hack compared to people I look up to. I can't assume I'm doing something new."

He also is in awe of writers like Bob Dylan ("He can write the most universal thing") and the late Johnny Cash ("He was one man, but everyman in his writing."). "I want to be able to sum up everybody's life in 34 lines. I'm a long way off."

Wentz, who has self-published an illustrated book called "The Boy With the Thorn in His Side," a fairy tale based on a recurring nightmare he had as a child, says he is drawn to "everything" for lyrical subject matter.

"Love is the easiest thing to write about. The first record was very reactionary. This record is a little more introspective, and kind of understanding that 'you are part of this and you are one of the reasons this is happening,'" he says. "When we were kids, my friend and I sold books we wrote about robots in the neighborhood. Fall Out Boy is not far from that idea: going door to door and selling those ideas that you hope can reach people and touch people."



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"Anatomy of a Drum Solo" - DVD

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Mention the phrase "drum solo" when talking music and you will be sure to get a reaction. While many concert goers cringe at the thought of a drummer stretching out for an 8+ minute self-indulgent tour of his drum kit (or will at best use the opportunity to refresh their beverage of choice), the truth of the matter is that when a proper amount of precision, skill, and creativity are poured into a drum solo, the results can truly be appreciated by even the most casual of music fan.

Enter Rush's Neil Peart, arguably the greatest living rock drummer today, and his instructional 2 DVD set "Anatomy of A Drum Solo". This well-packaged collection features a variety of live drum solo performances accompanied by in-studio demonstrations and a complete breakdown of Peart's masterful solos. The first disc includes the complete "Der Trommler" solo from September 2004, along with a detailed analysis and review of how the solo was created and the influences and thought process behind Peart's finest work. A never-released solo, "Ich Bin Ein Hamburger", recorded in Hamburg, Germany in 2004, and an improvised drum workout "Exploration #1" are included as well. Disc Two features "Exploration #2", along with "O Bateria" from the "Rush in Rio" DVD, and interviews with Rush Producer Paul Northfield and Peart drum tech Lorne Wheaton, who provides an in depth look at the detail behind Peart's dynamic drum kit.

If you're dismissing this work as a pretentious lecture on the details of the percussion world, guess again. There are some interesting biographical material, incorporating Peart's early days as a beginner drummer and accompanying footage of some of his earliest influences including jazz percussion legends like Buddy Rich and Gene Krupa. Peart is also comfortable in front of the camera and articulate in his explanations, delivering the warmth of a personal, one-on-one conversation. Especially refreshing is Peart's modesty, praising a number of his drumming influences and offering in-

sights on whom and what he borrowed to incorporate into his own playing.

Any project that the members of Rush compile is usually done first class, and this DVD set is no exception. The packaging, special features, camera angles, and recording quality are all top notch. And the intricacies of Peart's work will impress even the least technical of persons. The truth is, Neal Peart is a fine professor of percussion, and his extensive knowledge, which is articulated quite nicely here, can truly be appreciated by anyone, regardless of your drumming knowledge. Whether you are interested in learning how he successfully incorporates 7/8 time with one hand while playing 4/4 time with the other or simply wish to develop a deeper appreciation for the drums as a musical instrument, "Anatomy of a Drum Solo" is a great investment. You'll feel like you have been spending quality time hanging out with one of today's finest musicians, and you will earn a new appreciation for quality music after just one viewing. May the drum solo live on.

*****_{1/2}

- Don Sikorski

LINDA RONSTADT

"The Best: The Capitol Years" Capitol

It's been commonplace in recent years for singers, spanning the gamut from Joni Mitchell to Rod Stewart, to issue albums of cover songs, stretching from Tin Pan Alley to pop to rock, with varying degrees of success. However, from the earliest days of her career, as this collection aptly points out, Linda Ronstadt has been a pioneer of this genre, putting her Earth shattering vocals and interpretations into so many different songs written by other people.

This collection, showcasing the early years of her career, includes the four solo albums, "Home Sown...Home Grown," "Silk Purse," "Linda Ronstadt," and "Heart Like a Wheel," that she recorded for Capitol between 1969 and 1974. In addition, there are several unreleased tracks, including a handful of tracks from a 1971 concert at the Troubadour in Los Angeles, copies of which have circulating in less than flattering bootleg



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sound over the years.

Having begun her musical journey with the Stone Poneys, this early work is set in a more countrified setting, replete with steel guitars and mandolin backing, a far cry from the more rocking, pop oriented material of her later years. In its way, each of these recordings showcases her all but perfect selection of songs for her voice.

By the time of the self-titled third solo album, in 1971, she had moved in a more rocking direction, and had, among others, the beginnings of the Eagles, Don Henley, Glenn Frey, Bernie Leadon and Randy Meisner, as her backup band. With that, she was covering songs by Jackson Browne and Neil Young, and began to hit the pop singles charts.

By the time of the last release included here, 1974's "Heart," she was a bonafide star, with the number one hits of the title track and "You're No Good," taking her on her way as one of the finest interpreters and singers in the latter part of the 20th century, all of which is clearly evident in these early releases contained in this collection.

*****_{1/2} - Mark T. Gould



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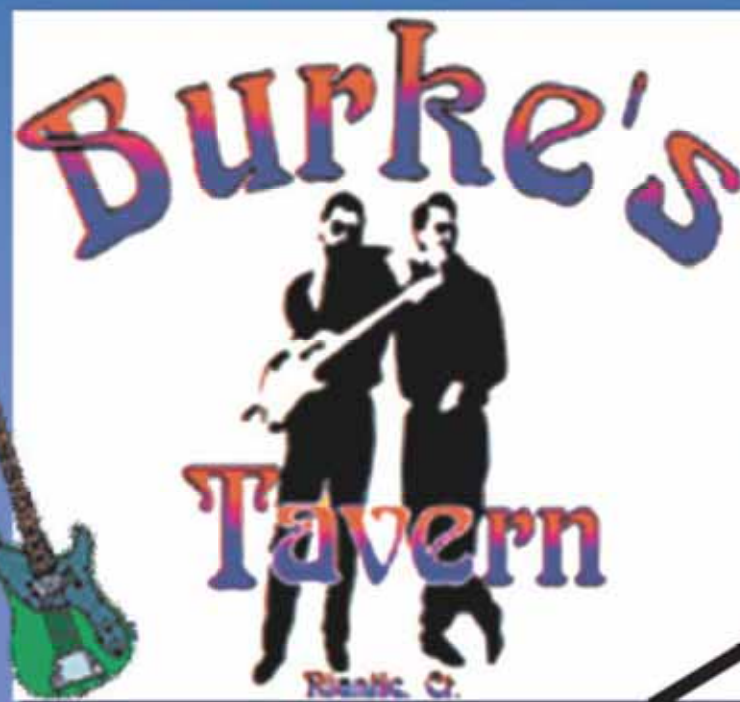
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