

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

Sound Waves

Volume 16
Issue 7
April 2006

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with**

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Sound Waves

April 2006
VOLUME 16, NUMBER 7

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13 PETER PERRI on piano	14 THE DAN HARTMAN BAND	15 CHILI BROTHERS
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15,16 - Black-Eyed Sally's, Hartford, CT

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28 - Garde Arts Center, New London, CT

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15 - DCU Center, Worcester, MA

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22 - Univ. Of Rhode Island, Kingston, RI

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21 - Ryan Center, Kingston, RI
23 - Springfield College, Springfield, MA

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29 - Blackstone River Theatre, Cumberland, RI

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12 - Toad's Place, New Haven, CT

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29 - Hubbard Park, Meriden, CT

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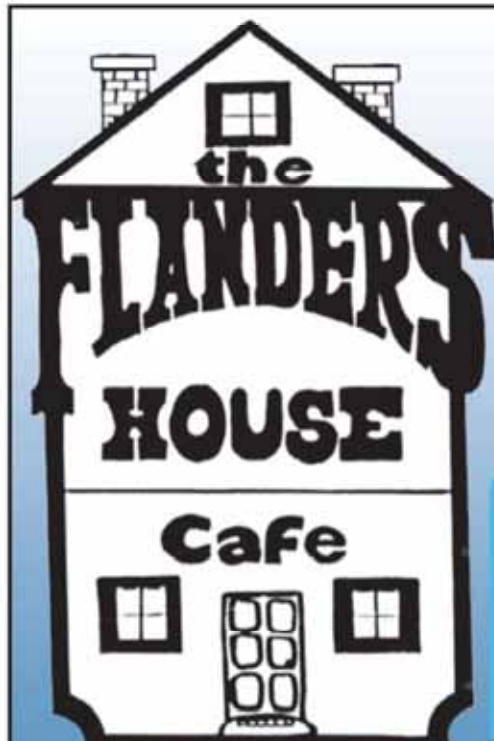
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8 SOUND WAVES

The Fear to Speak Comes to America's Shores

If the government does not protect our freedom of speech by force, America will join Europe's climate of self-censorship.

By Onkar Ghate

Europeans are all too well acquainted with the fear of criticizing Islam.

To cite just a few of depressingly many examples: a painter, Rashid Ben Ali, is forced into hiding after one of his shows "featured satirical work critical of Islamic militant's violence"; a politician, Ayaan Hirsi Ali, must go underground after it becomes known that she has renounced her Islamic faith; and a film director, Theo van Gogh, is savagely stabbed to death for making a film critical of Islamic oppression of women. And most recently, of course, there were the Danish cartoons. When the Jyllands-Posten, in order to expose and challenge this climate of intimidation, printed an article and accompanying cartoons, some of which portrayed Mohammed in a negative light, the response was torched embassies, cries for government censorship, and death threats.

It appears that we should now begin to get used to a similar climate in America.

Borders and Waldenbooks stores have just announced that they will not stock the April-May issue of Free Inquiry magazine because the issue reprints some of the cartoons. Is the decision based on disagreement with the content of the magazine? No, not according to Borders Group Inc. spokeswoman Beth Bingham. "For us, the safety and security of our customers and employees is a top priority, and we believe that carrying this issue could challenge that priority."

Borders Group's capitulation to Islamic thugs is understandable given the pathetic response of our and other Western governments.

Has any Western government declared that an individual's freedom of speech is sacrosanct, no matter who screams offense at his ideas? No. Has any Western government proclaimed each individual's right to life and pledged to hunt down anyone, anywhere, who abets the murder of one of its citizens for having had the effrontery to speak? No--as they did not when the fatwa against Rushdie was issued, American bookstores were firebombed, and Rushdie's translators were attacked and murdered.

On the contrary, our government went out of its way to say that it shares "the offence that Muslims have taken at these images," and even hinted that they should not be published. The British police, Douglas Murray reports, told the editor of a London magazine that they could not protect him, his staff, or his offices from attack--so the magazine removed the cartoons from its website. (A few days later, Murray notes, "the police provided 500 officers to protect a 'peaceful' Muslim protest in Trafalgar Square.")

In the face of such outrages, we must demand that the U.S. government reverse its disgraceful stand and fulfill its obligation to protect our right to free speech.

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Freedom of speech means the right to express one's ideas without danger of physical coercion from anyone. This freedom includes the right to make movies, write books, draw pictures, voice political opinions--and satirize religion. This right flows from the right to think: the right to observe, to follow the evidence, to reach the conclusions you judge the facts warrant--and then to convey your thoughts to others.

In a free society, anyone angered by someone else's ideas has a simple and powerful recourse: don't buy his books, watch his movies, or read his newspapers. If one judges his ideas dangerous, argue against them. The purveyor of evil ideas is no threat to those who remain free to counter them with rational ones.

But the moment someone decides to answer those he finds offensive with a knife or a homemade explosive, not an argument, he removes himself from civilized society.

Against such a threat to our rights, our government must respond with force. If it fails to do so, it fails to fulfill its reason for being: "to secure these rights," Jefferson wrote, "Governments are instituted among Men." And if it fails to do so, we the people must hold it to account.

We must vociferously demand that our government declare publicly that, from this day forward, it will defend by force any American who receives death threats for criticizing Islam--or religion--or any other idea. We must demand that the government protect the stores and employees of Borders, of Waldenbooks, and of any other organization that reprints the cartoons.

We must demand this, because nothing less will prevent America's climate of freedom from disintegrating into Europe's climate of fear.

Dr. Onkar Ghate is a senior fellow at the Ayn Rand Institute (<http://www.aynrand.org/>) in Irvine, CA. The Institute has reprinted the 12 Danish cartoons on its Web site as part of its ongoing campaign to bring the Danish cartoons to the widest possible audience--and to arrange a series of panel discussions to discuss the vital need to defend free speech.

To see the Danish cartoons visit:

<http://www.aynrand.org/site/>

PageServer?pagename=Danish_Cartoons_01

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SOUND WAVES 9



BAND DATES

BOOTIE ABATE & THE COOL & EASY BAND

20 - Billias Grille, Westerly, RI 8:30

CAPITAL PUNISHMENT

7 - The Brookside Cafe, Preston, CT
15 - Burke's Tavern, Niantic, CT
29 - Bank Street Cafe, New London, CT

COPPERHEAD

15 - The Music Lady, Plainfield, CT

DAN LOUDON BAND

7,8 - Lakeside Cafe, Coventry, CT
14 - Oak St. Pub, Manchester, CT
22 - Chute gates, Terryville, CT 7:30
28 - Winchester Cafe, Portland, CT
29 - Country Lounge, Wales, MA 7:30

DAN STEVENS

5 - Dolphin Striker, Portsmouth, NH
6 - King Eider Pub, Damariscotta, ME
7 - York Harbor Inn, York Harbor, ME
15,29 - RiverWalk, Mystic, CT 8:00
21 - Penny Lane, Old Saybrook, CT
22 - Perks & Corks, Westerly, RI
26 - Red Lion, Stockbridge, MA 8:00
30 - Daffodil Festival, Meriden, CT 1-2

1800

6 - Bourbon St., Springfield, MA
7 - Downtown Cafe, Bristol, CT
8 - Burke's Tavern, Niantic, CT
14 - Gilos, E. Hartford, CT
15 - Whiskey Pub, Manchester, CT
21 - JJ Toons, S. Windsor, CT
22 - Otter's Pub, Torrington, CT

EIGHT TO THE BAR

7 - Memories, Johnston, RI
8 - St. James Church, Watertown, MA
9 - Elks Club, Leominster, MA 7-10:30
14 - The Hukelau, Chicopee, MA
15 - Irish American Club, Glastonbury, CT
21 - Unitarian Congregation, Princeton, NJ
27 - Chan's, Woonsocket, RI 7-8:30

FAT BETTY

15 - Stash's, New London, CT
21 - Christopher's, Groton, CT

10 SOUND WAVES

29 - Music Lady, Central Village, CT

FIVE FINGER DISCOUNT

7 - David Daniel's Pub, Middletown, CT
15 - Glock Grill, Higganum, CT
28 - Jenn's Jetty, Westbrook, CT

THE GOAT ROPER

14,15 - V.F.W., Taunton, MA 8:30-12:30
22 - Oak Hill Tavern, Wickford, RI 8:30
29 - Circle 9 Ranch, Epsom, NH 8-12
30 - Legion Post 15, E. Greenwich, RI 1-5

GOPHERBROKE

5 - Red Lion Inn, Stockbridge, MA 8-11
6,27 - Riverwalk Rest., Mystic, CT 8-11
7 - School St. Bistro, Westfield, MA 7-11
8 - Billy Wilson's, Norwich, CT
13 - Elizur's Pub, Holyoke, MA
15 - Bidwell Tavern, Coventry, CT
21 - Main Street Tavern, Old Saybrook, CT
28 - Whip City, Westfield, MA 5:30-8:30
29 - Arch Street Tavern, Hartford, CT 8-12

GREEN TEA

14 - Skipper's Dock, Stonington, CT
15 - The Wood River Inn, Hope Valley, RI
22 - The Barley House, Concord, NH
29 - Stella Notte, Jeffersonville, VT

HAND GRENADE SERENADE

6 - Bank St. Cafe, New London, CT
15 - Steves Tavern, Oakdale, CT
29 - Plan B Cafe, Uncasville, CT

JAMES HARRIS

5,12,19,26 - Daniel Packer, Mystic, CT
11,18 - Harp & Hound, Mystic, CT
14,28 - Riverwalk, Mystic, CT 8pm
25 - Stash's, New London, CT 8pm

THE KNOWN UNKNOWNNS

30 - Black-Eyed Sally's, Hartford, CT 8:30

THE LIMIT

5 - Huske Hardware, Fayetteville, NC
6 - Coastal College, Myrtle Beach, SC
7 - The Brick House, Myrtle Beach, SC
8 - Young Harris College, Young Harris, GA
9 - Azalea Festival, Wilmington, NC
13 - Daniel Street, Milford, CT

LIVINTRUST

18 - The Guest House, NYC, NY
19 - The Space, Hamden, CT 7pm
20 - Up or On the Rocks, Hartford, CT
22 - Manhattan College, NY, 3pm

MASS-CONN FUSION

6,13,20,27 - Iron Chef, Essex, CT
7 - The Whiskey Pub, Manchester, CT
21 - Lighthouse Inn, New London, CT
23 - Rookies, Cromwell, CT

29 - Rentschler Field, E. Hartford
30 - Moguls, Killington, VT

MIKE SAVINO / THE SONS

6,15, 20 - Ivoryton Tavern, Ivoryton, CT
7 - N.E. Sports Bar, Terryville, CT
8 - The Black Seal, Essex, CT
13 - Gilo's, East Hartford, CT
14 - Oliver's Taverne, Essex, CT 8pm
16, 30 - Driftwood, Clinton, CT 8pm
21 - Old Corner, Naugatuck, CT 8:30pm
22 - JRoo's, North Haven, CT
28 - Knuckleheads, Moodus, CT
29 - Cugino's, Cheshire, CT 8:30pm

MORTAL MADNESS

13 - Bank St Cafe, New London, CT

Ms. MARCI & THE LOVESICK HOUNDS

20 - Dante's, Marlborough, MA 8:30pm
27 - Woodland Meeting House, Foster, RI
28 - P J O'Connor's, Jewett City, CT 8pm

PHANTOMS

15 - Moose Lodge, Fitchville, CT 6-11:30
29 - Trios, Occum, CT

RYAN HARTT & THE BLUE HEARTS

6 - Stash's Cafe, New London, CT
30 - Bar A, S Belmar, NJ

SANTA MAMBA

21 - Water Street Cafe, Fall River, MA
24 - Wolf's Den, Uncasville, CT

THE SOUND FACTORY

15 - The Crossroads, Oakdale, CT
6,13,27 - Bank Street Cafe, N. L., CT
7,8,28,29 - Plan B Cafe, Uncasville, CT
14 - Brookside Cafe, Preston, CT

TONECATS

29 - C.C. O'Briens, Pawcatuck, CT

2 CAT ZOO

12 - Voodoo Grille, Mystic, CT
27 - Hanafin's, New London, CT

T-RAY

7 - Pattaconk, Chester, CT
9,16,23,30 - Burkes, Niantic, CT 8-12
10,17,24 - Lighthouse, N. L., CT 6-10
11 - Stash's, New London, CT
13,27 - Fat Cats, Westchester, CT
15 - Main St. Tavern, Old Saybrook, CT
28 - La Vita Gustosa, E. Haddam, CT
29 - Cherrystones, Old Lyme, CT 8-12

VALENTINO

7 - Dexter's, Groton, CT

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21 - Daniel B's, Wakefield, RI

WAR PIGS

7 - Brookside Cafe, Preston, CT

WICKED PEACH

7,22 - One Pelham East, Newport, RI

8 - Fat Cats, Colchester, CT

21 - Mardi Gras, Cranston, RI

29 - Stash's Cafe, New London, CT

WORLD'S SMALLEST QUARTET

15,28 - Oliver's Taverne, Essex, CT

6,20 - Chowder Pot, Branford, CT

7 - Billy Wilson's, Norwich, CT

8,29 - Glock Grill, Higganum, CT

21 - Hartford Road Cafe, Manchester, CT

22 - 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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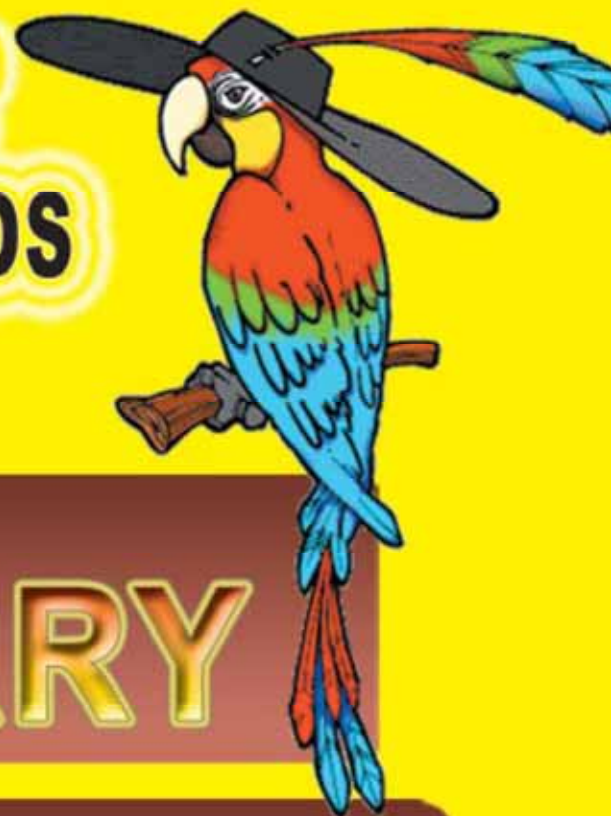
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FRANK N' JERRY

- April 15th -

DOUBLE FISTED

(Wicked Peach)

- April 22nd -

MELAEANA

- April 29th -

**RED LIGHT
DISTRICT**





By Rex Rutkoski

Now it may look like a no-brainer.

But, earlier last year, before the release of Coldplay's new and third CD, "X&Y," Sean Ross of Edison Media Research, reported "I think their prospects this time out are really good."

He ticked off the reasons:

~ They've become a core artist for alternative as well as one of those bands that bridges the two halves of the rock constituency.

~ Just as there are people who don't like hard rock but still like System of a Down, there are hard rockers who like Coldplay.

~ In both cases, it's because they're a thinking person's rock band.

Then that cerebral band went out and put a decided explanation point on that research, scoring the biggest opening week sales for a rock artist this year, according to Nielsen SoundScan.

Writer Ken Barnes suggested that those who have crowned Coldplay the next U2 may not be far off.

What's going on here?

Billboard director of charts Geoff Mayfield: "They've done everything you hope to get done with a rock band. They've become a great touring attraction. They've had a high Grammy profile for two years now. Their audience has grown from album to album."

Coldplay guitarist Jonny Buckland takes in all that information, pauses, and offers, laughing, "It's a long way down."

"We just try to be good at everything you have to be good at: touring and making records," he says. "We love touring when we feel we have got something good to tour with."

That's obviously the case with "X&Y."

"The artistic goals were kind of the same they have been in the past: to make a record with great tunes, great melo-

14 SOUND WAVES

dies and real emotion, but also with more interesting percussion and bigger sounding," Buckland explains.

Where does it rank in the band's body of work?

"Third," Buckland replies, laughing again. "I don't really think about them like that. They're like photographs of when you are a certain age."

Drummer Will Champion has noted a running theme through the album, a sense of duality, the idea that you can't have light without dark, or yin without yang.

"We kind of searched and discovered a lot of things that work both ways," Buckland explains.

Whichever way they go, passion and honesty remain ingredients that are at the foundation of the band. "It's probably the most important parts," he says. "We're four friends trying to make the best music we can."

Chris Martin told Rolling Stone, "There would be no Coldplay music without Jonny."

Buckland sees his role as the excitable boy in the band. "I'm the one who kind of gets excited about all the ideas," he says. "I'm the enthusiastic one. The others have the right to shoot you down," he adds, laughing.

Motivation was a group experience in approaching the new CD. "We had to work out what it was. What it came down to was the four of us going to the rehearsal room with no one else around and just playing together," he explains. "There is no other feeling like it. There are a few other good feelings (he laughs), but this is a particularly good one: the four of us in a room trying to write new music and it working out."

He says that music is "my motivation for everything." "I've got everything in my life because of it. All of our lives are linked together through it. Everything we have pretty much evolved through it somehow."

Buckland is amazed at the journey so far.

"Absolutely. We feel like lottery winners," he says. "It's incredible for us. Just amazing that we can come to a city and play to thousands of people."

Is it difficult to keep all of the attention and success in perspective?

"It's very hard to keep anything in perspective," he says. "When you're on tour you're left in a little bubble surrounded by friends and crew. You walk out on stage, see a load of people, then you walk off and into a hotel. When you're home you've got friends around you that you've had a long time. They kind of ground you. Having the four of us in the band all kind of works to ground you. But it's hard to know how grounded you are because you live inside a bubble."

Being very good friends strengthens Coldplay, he suggests. "It helps a great deal. We kind of push each other as well," he says.

Buckland says he is not sure what it means to be called "a thinking person's rock band," as they have been. "I don't know really. Is it because we're not Skid Row or something," he asks, then breaks out in laughter.

Then he offers, "We're called a thinking person's band because we ask a lot of questions." "Unfortunately," he adds through more laughter, "We don't have many answers."

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That's part of artistic exploration, he agrees, pursuing those answers.

He says he is not certain why Coldplay's music speaks to people. He hopes, though, that it works for them the same way it does for him with other groups. "I hope it works on every level. You like it at first, then you get into the lyrics, then you think they resonate with your life. Each time you listen to it, you get something new. That's how I feel about music I like."

Buckland wants people to be entertained, obviously, but also hopes it can provide a soundtrack for their lives. "That's the way I remember summers, by the record I was listening to," he recalls.

He insists the group does not worry about demographics with its music. "We really don't think of anything like that. We think about it on an individual level. If you just want somebody to buy your album or to get them to listen to it, and think this is great, it doesn't matter who they are or what they listen to."

There's no magic formula on how it all translates to the concert stage and back to the audience, he says. "You really just got to be into it. All you have to do is enjoy it and it kind of translates. That's the most important thing. You don't need to have fire coming out the end of the guitar (he laughs) or be dancing with white tigers. You've just got to be into it."

"It's just great to be standing in front of a load of people playing our songs. And if it is enjoyable to other people as well, it sure makes a difference. Stony silence wouldn't be as much fun. Crowd participation, singing along with your songs, is a great feeling."

That's more important, he implies, than being called "The next U2."

"It's a nice compliment, they're a great band, but you are what you are, whether you are the next U2 or the next Beatles or the next Elvis, or if Elvis is the next Sinatra. You can't take it too seriously."

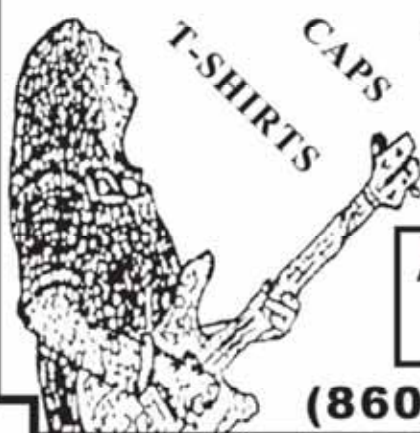
And as for Rolling Stone's suggestion that they are "the nicest guys in rock?"

"I don't know, I think Dave Grohl is nicer," Buckland says through laughter.



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MUSIC NOTES

By Mark T. Gould

Do You Hear What I Hear?

I heard a Billy Joel concert last month at the Hartford Civic Center.

Notice that I did not say that I "saw" it, but that I "heard" it.

For that reason alone, technology is a wonderful thing.

It all started when my wife and a close friend decided to go to the show. Not wanting to miss the NCAA basketball tournament, I declined buying a ticket. Not to worry, though, because I missed nary a song.

Thanks to my wife's cell phone.

Now, clearly (no audio pun intended) it wasn't like sitting in the mezzanine, watching a great show, like they did, but it wasn't half bad.

So, the night of the show, with my eyes on the television, watching college basketball, the phone began to vibrate shortly after the 8 p.m. concert starting time.

I answered. It sounded a bit like Billy Joel, albeit perhaps playing in a wind tunnel, but it was the him, nonetheless. I had to listen intently, because the sound had a tendency to fade in and out, but it was unmistakable. "My Life." One of his biggies, right off the bat.

So, fan that I am, there I sat, watching the game on TV, and listening and singing along, as "My Life" faded in and out over the phone.

The song ended, with much yelling and screaming and whistling from the Civic Center crowd. Jeez, I think, I can't even get away from the obnoxious screamer and whistler concertgoers by using a cell phone!

Can you hear me now? Yes. Now shut the hell up, will you!

Suddenly, without warning, the connection cut out, mid shrill whistle. There must a God, I thought, and she uses a cell phone.

A few minutes later, I was engrossed in the game, and the contraption sitting next to me vibrated again. There was a timeout in the game, so I stole a quick look at the cell screen. It was a text message from my wife.

"How does it sound," she wrote. "Want more?"

"Yes," I eagerly text back. It took me a minute to find those lovely letters because me, the semi-"lighting fingers" typist, had trouble locating the right letters on the phone keys to send the message.

Actually, in the world of shorthand text messaging, our cyber-optic correspondence looked more like this:

Her: "Sound? More?"

Me: "ys."

Mine was probably just a typo, but you get the idea.

Minutes later, the phone vibrated again. I picked up. Then, I heard a fairly clear "New York State of Mind." I sang along again, missing several key plays in the basketball game.

Now, I got bold. I send her a text message:

"Want Capn Jk."

For the uninitiated, that means I wanted to hear "Captain Jack," my favorite Billy Joel song. A few minutes later, my telephonic jukebox rang again. Sure enough, it was my song. I happily sang along again, all the while watching the game.

It was during then transmission of that song that I figured out that the concert reception was better if I simply balanced the open cell phone on my shoulder, near my ear. Don't ask me why, but there I sat, watching a live NCAA basketball and listening to a live Billy Joel concert, on the telephone carefully perched on my right shoulder, at the same time.

Somewhere, Alexander Graham Bell was rolling over in his grave.

And, so it went, for almost two hours, me simultaneously trying to watch the game and balance the phone. Still, it was pretty cool. "Downeaster Alexa." "Goodnight Saigon (I could even hear the piped in helicopter sounds)." "We Didn't Start the Fire (this one accompanied by my wife's on the spot review, yelling 'this is unbelievable' into the phone...ssssh, honey, I trying to, ah, listen....)." "Still Rock and Roll to Me."

And on. And on.

I got a call to hear "You May Be Right," which I knew closed the show. I text message "encores," cell shorthand for "please leave the phone on through the end of the show, or else I just might not take out the garbage."

"Right" ended and I could hear the crowd go wild. I resisted the urge to jump up on my family room couch and light my Bic (although my wife reminded me as I wrote this that, today, in the 21st Century, fans waves their open cell phones instead). Either way, it was indeed encores time. Billy came back on stage for "Only The Good Die Young," and "Scenes From An Italian Restaurant," but I knew it wasn't quite over, and so I prayed that the connection wouldn't cut out, because I knew that there was one more song that I hadn't heard yet.

"Oh, boy" I heard my wife say into the phone, "he's got the harmonica out." That can only mean one thing, "Piano Man," the grand finale. Nut that I am, I sit alone in my family room, singing along with the crowd.

Into a cell phone.

The music finally ended, and I heard Billy say "thank you, Hartford, good night." My wife came back on the phone.

"Is that the end?" she asked me.

"Yes, honey, it is," I say, snapping the phone shut.

Can you hear me now? I guess so.



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HEARING AID

FRANK CARILLO AND THE BANDOLEROS

"Bad Out There"
Jezebel Records

If you haven't heard Frank Carillo and the Bandoleros before – or even if you have heard them – it's hard to singularly categorize the group. They're certainly not Joe Strummer and the Mescaleros. Instead, think a bit Stevie Ray Vaughn, some George Thorogood and the Destroyers, add in Bruce Springsteen and a dash of Dylan, then maybe you'll have an idea of where the band's sound is coming from. However, originality is one thing that Carillo does not lack. In fact, Carillo is a well-seasoned and world-renowned veteran of the music scene. Since the early 1970's, he's been a sought after guitarist, working with a diverse variety of well known musicians from Peter Frampton to J. Geils and Led Zeppelin to Van Halen. On backing vocals for his first album in 1978 was Yvonne Elliman and on his second in 1979 was Michael Bolton. Over the year's he's also written songs for various successful artists.

His current group was formed by Carillo in 2003, and includes Norman DelTufo (percussion), Eddie Seville (drums), and Karl Allweier (upright bass). "Bad Out There" is band's debut release. When I first heard this CD, I was immediately impressed by its slick mixture of lyrical depth, Carillo's distinctive, yet familiar, deep, gravelly voice, and the crisp tonal quality of the electric, acoustic, and slide guitars. What you'll notice when you listen carefully is that the production quality is an extremely clean mix that equally highlights Carillo's vocals and electric and acoustic guitar skills, placed upon a strong foundation of subtle percussion and bass.

Not going unnoticed, through March 2006, "Bad Out There" has been at or near the top of the Roots Music Report's "Roots Rock Airplay Chart" for 6 months. The 14 song, 51 minute set is consistently strong throughout, but the title song certainly stands out. With the state of the country and the world these days, when you hear the song title "Bad Out There," it definitely draws you right in, attracting one's curiosity to learn Carillo's thoughts

of why it is "bad out there." In fact, when you hear the lyrics, for those of you that think it is bad out there, you'll empathize, and then want to hear more of the CD. I certainly did. In more traditional blues rock tempo, the 5th track "Watch Gonna Do (When the Levee Breaks)", stands out. It's got that down to earth, straight on, deep southern blues sound that you might hear on a great night at your local blues club. The next tune, "Just Like a Photograph," is a great display of Carillo's combined lyrical and vocal precision. In stream of consciousness like prose, the song is a short story, a day in the life. Throughout, "Bad Out There" display's Carillo world-class guitar, and provides a nice variety of insightful lyrics and traditional roots rock energy.

*****_{1/2}

- David Geller

ROBIN TROWER

"Living Out Of Time"
CD / DVD
Ruf Records

Robin Trower is considered by many to be one of the finest guitarists in rock music. With a unique and identifiable blues rock sound that has often been compared to the legendary Jimi Hendrix, Trower's musical career has now spanned over four decades. Robin Trower earned his musical chops playing guitar in various London clubs during the 1960's before joining the band Procol Harum, best known for the classic "Whiter Shade of Pale", in 1967. Trower would later move on to a successful solo career, churning out authentic blues-based staples such as "Too Rolling Stoned", "Bridge Of Sighs", and "Day Of The Eagle". His signature Fender Stratocaster sound and album rock material, despite never gaining the same commercial success as Hendrix, continues to stand the test of time today.

Ruf Records has now released the long awaited "Living Out Of Time – Live", Trower's 25th album and his very first DVD, recorded on his 60th birthday in Bonn, Germany in March 2005. Trower's playing still sounds as fierce as it did in his younger day. This inspired 13-song performance was recorded by WDR Rockpalast at the Crossroads Festival in Germany. Trower has always remained faithful to his classic rock and blues sound, and "Living Out Of Time – Live" displays Trower and the bandmates at their very best. Davey Pattison's soulful voice compliments former Trower vocalist

James Dewar's sound nicely, and bassist Dave Bronze and drummer Pete Thomson, both longtime band members, deliver an inspired performance. Right from the first few notes of the show, with begins with the Trower signature classic "Too Rolling Stoned", it is evident that Robin Trower's dynamic guitar playing remains sharp and soulful. The set list is comprised of original material from most every aspect of Trower's extensive career, and Trower himself even lends a hand on vocals for "Breathless" and does an admiral job.

The "Living Out Of Time – Live" CD and DVD are identical in content. The DVD, viewable in 16:9 picture format and recorded in Dolby Digital 5.1 / 2.0 PCM stereo sound, also includes a one-one one interview with Trower as well as a picture gallery. "Living Out Of Time – Live" provides a terrific compilation for those looking to be introduced to Robin Trower's music, while long-time fans will who have admired the veteran's guitarists work will appreciate that Trower still has the chops that would be the envy of guitarists half his age. It's great to see that Robin Trower is still going strong.

- Don Sikorski

SUN ZOO

"Hope Flies"
Independent Release

Recorded in a private school classroom in Avon, Connecticut, Sun-Zoo's second album "Hope Flies" is phenomenal and invigorating with rhymes that move your heart and beats that stun the mind. The first track of the album, "The Dao of Sun-Zoo," sets the tone with swelling beats and stunning lyrics. Keeping up the high energy is "Escaping" with an unbelievable story that we can all relate to through either personal experience or observation. Sun-Zoo dabbles in some slower tracks as well such as "Something Is Wrong," which is a cry for hope for the people of American society.

Sun-Zoo is a rarity that the underground hip-hop scene can't live without, and his honesty shows in tracks such as "Just Fuckin' Around," and "Get Free." It is in these two tracks that Sun-Zoo blows up the microphone politically by attacking the music industry on more than one level. Sun-Zoo attacks rappers for not being "real" and truly shows them what it means to be a real rap artist.

Sun-Zoo is bold and daring throughout all

eleven tracks. However, it is not his mature lyrics and beats that captivate you, but rather his search for truth and hope in mankind that will leave you mesmerized throughout the entire album. Sun-Zoo is a necessity to hip-hop; he is the great white hope. (Download it for free at www.sun-zoo.com)

***** - Bryan Farrell

DEVOTCHKA

"How It Ends"

Cicero Recordings

My first encounter with Devotchka was late last October when they played with the Dresden Dolls in Providence. They opened the set with their signature song "Devotchka!" and it was immediately clear that this band had cultivated something completely unique and awe-inspiring. I was blown away by their diverse use of a wide array of instruments and musical styles, and the passion and energy with which they played. Before listening to their latest release, "How It Ends", I was worried that their sound might not transfer well onto CD, making them forever known only as a "live band." However, this is no ordinary band, no ordinary music, and "How It Ends" is equally extraordinary.

The first thing that stands out about Devotchka's music is their distinctive instrumentation. Tuba, trumpet, violin, accordion, piano, and exotic percussion blend with guitar, bass, and drums to create a sound fusing the power of rock with a symphonic beauty and foreign flair. Theremin, bouzouki, vibraphone, and glockenspiel: if there's an instrument you've never heard, Devotchka uses it. Of course, anyone can pick up several instruments, but the members of Devotchka play them beautifully. Rarely is the blending of raw passion with expert musicianship as apparent or well done as it is on this record. Sounding foreign, but not specific to any one culture, Devotchka's music is transcendent, finding commonalities between the music of countries separated by great distances. In a single song, they can freeze you in a Siberian winter, moments before warming you in the Mexican sun. Devotchka blurs the boundaries between cultures, emotions, and music genres, creating a sound that is all their own.

In a band with a sound already very full because of the sheer amount of instruments, having a voice to match can be nearly impossible. However, Nick Urata's voice actually becomes part of the music, another instrument playing with words.

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Urata sings in an almost ghostly croon, adding an airy quality to the band's music. Urata's lyrics also fit the foreign style of the band's music by occasionally switching into Spanish and French. Because of the tone of Urata's voice, Devotchka's lyrics are sometimes hard to distinguish. Regardless, his vocal tone is amazing, his pitch perfect, and his range enviable. Even when simply whistling in the opening of "The Enemy Guns," Nick Urata is impressive, and Devotchka would truly be a different band without him.

With its foreign sound, passionate performance, and unique instrumentation, "How It Ends" is simply amazing. This album takes both your ears and heart places. For lovers of truly original music, "How It Ends" is absolutely a must. You don't have an album like this one at home.

***** -Wyatt Shibley

THE WHITE STRIPES

"Get Behind Me Satan"

Third Man Records

Jack and Meg have done it again. They have created yet another creative and revolutionary album. The creative aspect starts with the name of the album, "Get Behind Me Satan," and ends with the very last song, incorporating a bluesy touch with the piano ballad, "I'm Lonely (But I Ain't That Lonely Yet)."

The cover portrays Jack and Meg White in full 20's garb with a red velvet background and their backs to one another. Given the title, this implies that each of them are "Satan" to one another. There is a condenser microphone hanging down in the middle of each other. Meg in her red dress and a blue apple in hand with her finger pointing at Jack's back with a top hat on his head, the cover is just where it begins.

You open up the CD and the first thing

you see is a close-up of the blue apple that Meg holds on the cover. You pop the CD in your respective stereos or boom boxes or even, load it onto your iPod and the first sound you hear is what sounds like a motorcycle revving its engine. As it continues, you realize it's really a bass drum, played by the one and only Meg White. The beat settles down into a steady tom beat, closely followed by a rasping guitar playing a grinding unique riff, played by the one and only Jack White. Jack begins to sing the first track, "Blue Orchids," in an almost 70's style falsetto voice, not unlike the Bee-Gees voices. As the song progresses, you hear Jack settle into his normal tone. This is a great start to a great album.

The second track settles down a bit with "The Nurse," and then comes the upbeat piano/vocals/drum hit, "My Doorbell." This tune is a very catchy one I think, and apparently so does America. But, on the same token, I don't think America truly understands The White Stripes revolutionary music-making technique. The White Stripes started with just Jack and Meg with Jack on vocals and guitar, and Meg on drums. With that combination they were somehow able to create an extremely unique sound, especially considering the absence of a bassist. As they progressed in their musical talents, they came out with more and more hits such as "Dead Leaves on the Dirty Ground" and "Seven Nation Army."

This new album incorporates new sounds, new instruments, and new styles. They use piano a lot more in this album and also Jack uses a xylophone-like instrument called a Marimba and the tambourine. Overall this is just a great album, with catchy tunes and a country touch to the punk rock aspect. The White Stripes will be forever revolutionary. I strongly recommend this album to any one who enjoys a twist in the everyday normal music.

***** - Matt Brown



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FAX: 860-848-0716



210 S. Broad St.
Pawcatuck, CT

860-599-1230

Hours: Mon, Tues & Fri 9-7
Wed. 12-7 Thurs. 9-8
Saturday 9-3

CoCo's^{*}
salon

CoCo's Salon Uses & Offers
~ Biolage ~ Paul Mitchell
~ Back To Basics ~ Farouk ~ Matrix

Nails - Waxing - Coloring - Tanning

walk in or call for an appointment today



CHRISTOPHER'S

Groton, Connecticut

Cafe

Ribs, Rock-N-Roll & More

Live Bands

Fri	Sat
7 NEVER ENUFF	8 LEFT OF CENTER
SATURDAY 15th NO SHAME <i>Come Meet The Providence Roller Girls</i>	
21 FAT BETTY	22 SMACK DAB
28 DOUBLE FISTED	29 STONE WALL

Steak Night

Every Monday
\$12.99 6:30-10
 12oz Rib Eye
 Salad ~ Potato
 Free Beverage ~ Draft

LADIES
All Male Review
Every Wednesday
 No Cover Before 9
 \$1 Drinks 8-10:30

Karaoke Party

Thursday Night
 w/ DJ DAVE 9 to close

NASCAR BASEBALL

*Catch all your
Sport's Action Here!*

*Best Burgers ~ Wings ~ Ribs
in Town!
Take Out Available*

Route 1, Groton CT 445-6716

13 HOPE STREET NIAHTIC, CT (860) 739-5033

THE AREA'S BEST LIVE ENTERTAINMENT!



Fri. 7th - **LICK**

Sat. 8th - **1800**

Friday 14th

SUGAR DADDY BAND

Saturday 15th

CAPITAL PUNISHMENT

& a Surprise Band

Friday 21st - **DIRTY DEEDS**

Sat. 22nd - **PUSH BOXX**

Fri. 28th - **HARD KNOXX**

Saturday 29th

NAUGHTY JUNGLE OF LOVE

Fri. May 5th - **TAYLOR MADE**

Sat. May 6th - **MELEANA**

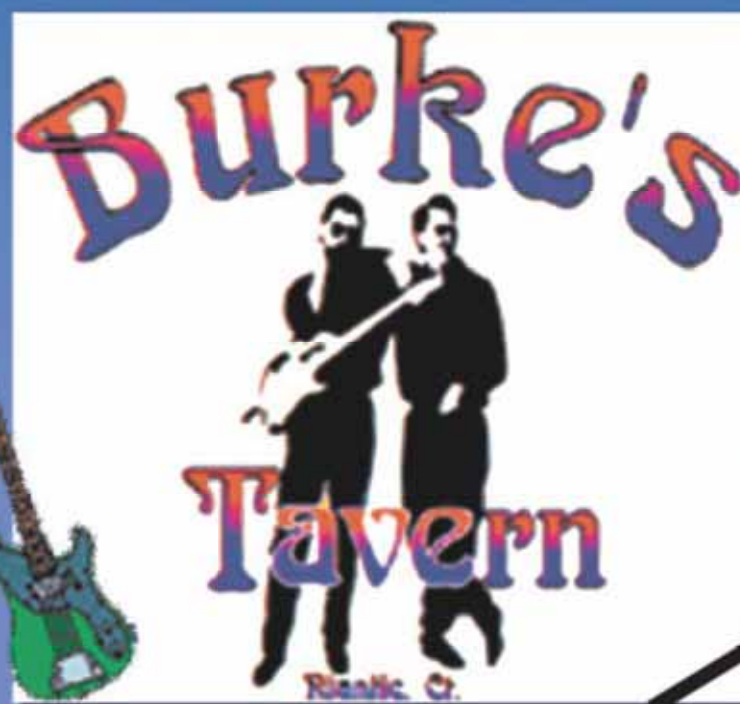
EVERY WEDNESDAY

Mexican Night music by **DAVE HOFFMAN**

EVERY SUNDAY T-RAY

EVERY THURSDAY ~ KARAOKE & DANCE w/ RJ the DJ 8-12

FULL LUNCH & DINNER MENU - OPEN EVERYDAY
BEST BURGERS, STEAKS & SANDWICHES IN THE AREA!
Best Happy Hour! Hot Buffet! Monday-Friday



CHECK OUT OUR WEB SITE AT
WWW.BURKESTAVERN.NET

