

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

Sound Waves

Volume 17
Issue 1
October 2006

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE

An
Interview
with

DWEEZIL ZAPPA

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INSIDE THE WAVE

Concert Dates	pg. 7
Music Notes	pg. 9
Band Dates	pg. 10
Cover Story	pg. 14
Hearing Aid	pg. 21
<i>Record Review</i>	
Classifieds	pg. 22

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Sound Waves

October 2006
VOLUME 17, NUMBER 1

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11 SCOTT GORDLEY TRIO	12 GOPHER BROKE	13 JAMES HARRIS	14 MEG HACKETT
18 DAVE LAUDON DUO	19 CHRISTOPHER JOHN	20 PHIL NEWLAND	21 CHRISTOPHER JOHN
25 RON DRAGO	26 GOPHER BROKE	27 JAMES HARRIS	28 SCOTT GORDLEY TRIO

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4 BARTHELEMY	5 PETER PERRI (piano) & KARL KELLY (vocals)	6 THE PURE JOY BAND	7 MOJADO 5 piece jazz	⁸ BLUES NIGHT
11 TENDER NIGHT	12 PETER PERRI (piano) & HEIDI HARGER (vocals)	13 GREG ABATE	14 TONY LEE BAND	¹⁵ BLUES NIGHT
18 CHEER LONG	19 PETER PERRI (piano) & ANGELO TEADOSIO (vocals)	20 TC1 4 piece jazz	21 ADAGIO ALL STARS	²² BLUES NIGHT
25 Call today for booking your Holiday Private Party	26 PETER PERRI (piano) & KARL KELLY (vocals)	27 GREG ABATE	28 DAN HARTMAN QUINTET	²⁹ Proper Attire Strictly Enforced

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ALICE IN CHAINS

31 - Lupo's, Providence, RI

BONNIE RAITT

17 - Perf. Arts Ctr., Providence, RI

GWAR

21 - Webster Theatre, Hartford, CT

THE IGUANAS

7 - Yale University, New Haven, CT

JAMES BLUNT

7 - Civic Center, Providence, RI

9 - Chevrolet Theatre, Wallingford, CT

JAMES TAYLOR

10 - Perf. Arts Ctr., Providence, RI

JORDAN PRUITT

18 - Civic Center, Hartford, CT

29 - Civic Center, Providence, RI

KEITH URBAN

20 - Mohegan Sun, Uncasville, CT

KT TUNSTALL

10 - Toad's Place, New Haven, CT

11 - Lupo's, Providence, RI

MARIA MULDAUR

7 - Common Fence, Portsmouth, RI

MAVIS STAPLES

20 - Perf. Arts Ctr., Providence, RI

RICHIE HAVENS

27 - Cheney Hall, Manchester, CT

ROBIN TROWER

13 - Webster Theatre, Hartford, CT

THE STRING CHEESE INCIDENT

14 - Chevrolet Theatre, Wallingford, CT

15 - The Palladium, Worcester, MA

WAYNE "THE TRAIN" HANCOCK

27 - Bank Street Cafe, New London, CT

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28 - The Palladium, Worcester, MA

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Sat. 28th - **FACE FIRST**
w/Guest

Fri. Nov. 3rd - **CLINT McCLINTON**

Sat. Nov. 4th - **PAUL BROCKETT
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MUSIC NOTES

By Mark T. Gould

"You Talk, He'll Listen"

I was climbing the stairs to the upper deck of the Mohegan Sun Arena, alone, looking for my seat. So, figuring that was closer to him than I was on the ground floor a few minutes earlier, I decided to talk to my best friend, Jim.

"Well," I started, "we finally made it. Crosby, Stills, Nash and Young. And, how about this, only 15 minutes from home. I guess that's better than back in '74, when I talked you out of going to the Nassau Coliseum, right?"

"Right?"

"Right?"

I got no answer. I figured Jim was still pissed off at me, the guy who single handedly prevented him from seeing his favorite band, CSNY, on their 1974 tour. There was a stop announced for the Nassau Coliseum that summer, but, convinced they would come much closer to our southeastern Connecticut base, like probably Hartford, I told him we should pass on the tickets, to wait.

I mean, it was a classic no brainer.

At least to me.

Naturally, we passed on the sold out show, and we didn't know from scalpers in those halcyon days. And, you got it, they came no closer, so we didn't, more importantly, he didn't, get to see them.

So we weren't there, and the most mellow, laid back guy I ever knew never let me forget about my snafu. He actually had a much better description for it, calling it "your (meaning my) all time major f*** up."

And, looking back, as far as he was concerned, I guess he was right.

Over the years, for a guy who never knew what a grudge was, never mind how to hold one, I could never live it down. I got him great seats to see Crosby, Stills & Nash, quite a few times, actually. Yet, it never seemed to be right. You know, he'd say, no Neil, no dice. He enjoyed it, but something was definitely missing.

Rolling Stones tickets. Poco tickets. Stills/Young Band tickets, with his second favorite band, Poco, opening, for Pete's sake. But, still (no pun intended), I continued to hear about it, albeit in his quiet way.

Jim passed away, much too young, in 1996. From '74, when I messed up, until then, CSNY never toured together again. In 2000, though, they got back on the road, and I managed to see his beloved band twice, once in Florida and again in Connecticut. Two years later, I saw them again, in Connecticut. But, without him there with me, like he was for so many shows over the years, it just wasn't the same. So, now, believing what I believe, I thought I could make it up to him, taking him with me, literally in the shadow of our homes.

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"It really sucked, you not being there in 2000 and 2002," I said to him. "It was fun, but not like it was we went to shows together, with all our friends." Man, there were so many great memories that it brought a tear to my eye. But, I had to keep climbing to find our seats.

Reaching the upper deck section of the Arena, I sat in my aisle seat, and quietly sipped the beer that I always had for him at every show since '96. Curiously, the seat next to me remained empty throughout the show.

Sort of.

"Well, we're here," I tried. "At least you could say something." I thought he was still mad at me, this guy who never mad at anything or anybody, especially me.

Then, I remembered what our friend Sue had told me, right after Jim passed away. I was upset, telling her how much I missed talking with him. Jim, as all our friends well knew, could cool me out better than anyone, and I could put his demons to rest like no one else. Like Jim's sister once told me, "he only listens to you." Sue, being the wonderful friend that she is, sent me a card that quoted me something remarkable that made me feel better.

"You talk. He'll listen," it said.

During the CSNY show, I suddenly remembered that, and I put it to good use.

So, I sat, drinking my beer, watching the concert, and talking to Jim, knowing, as Sue said, that he would be there, that he would listen, through the entire three-hours plus show at the Arena. I mentioned how good the harmonies of Crosby and Nash still are; how great Stills and Young played guitar off each other; how their collective and individual hearts were still in the right place; that, just like Jim, they would always "stand and be counted." I think that's one reason why he liked them so much.

I talked to him about what we were doing and where we were when we first heard "Carry On," "Almost Cut My Hair," "Déjà Vu," "Our House," and "Helplessly Hoping," as they performed them that night. I laughed with him about how good those 60-somethings looked on stage. I remembered how good we looked together at shows.

I took one final sip from my beer, and raised the cup to the rafters, just above me, in tribute to our friendship, which has lasted long past '96. I felt pretty good, having talked to him.

"You talk. He'll listen."

Truer words were never spoken.

MARK T. GOULD, ESQ.

Attorney at Law



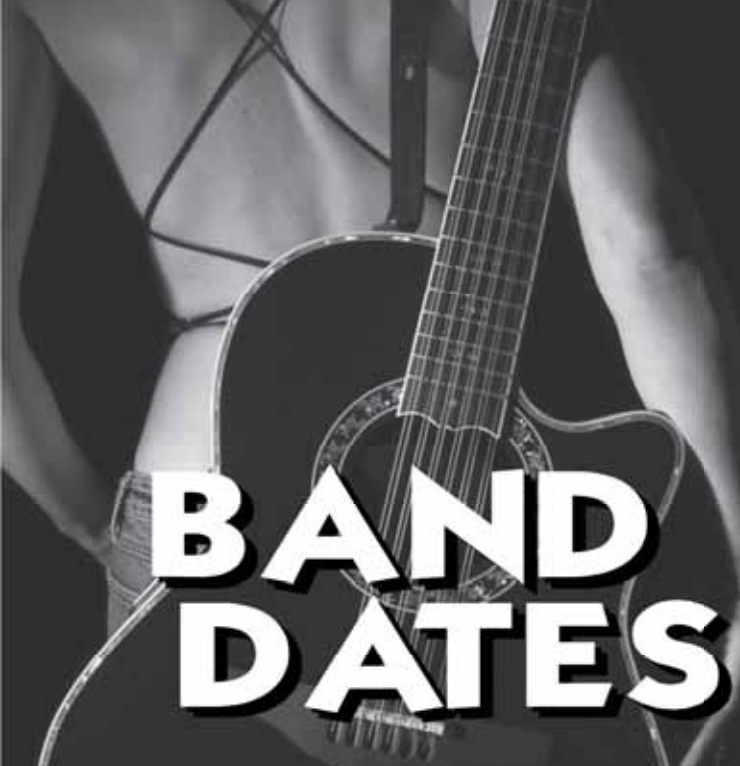
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BAND DATES

BOOTIE & THE COOL & EASY BAND

6 - Yacht Club, Westerly, RI

DAN STEVENS

5 - RiverWalk, Mystic, CT
 6 - Steak Loft, Mystic, CT 8:00
 7 - Penny Lane, Old Saybrook, CT 7:30
 8 - Shelton Day, Downtown Shelton, CT
 8 - Apple Harvest Fest, Southington, CT 4-8
 10 - Red Lion, Stockbridge, MA
 12 - King Eider Pub, Damariscotta, ME 7:00
 13 - York Harbor Inn, York Harbor, ME
 14 - Suds Pub, Bethel, ME
 21 - Unitarian Church, Meriden, CT 7:30
 27 - King Street Blues, Alexandria, VA
 28 - Leadbetter's, Baltimore, MD

DAVE LOUDON BAND

4,18 - Riverwalk, Mystic, CT
 6,7 - Lakeside cafe, Coventry, CT
 13,20 - Country Lounge, Wales, MA
 14 - Chute Gates, Bristol, CT

DOUBLE FISTED

6 - Christopher's Café, Groton, CT
 8 - American Wharf, Norwich, CT noon
 8,27 - Waterstreet Café, Fall River, MA
 13 - Burke's Tavern, Niantic, CT

1800

12 - Rookies, Cromwell, CT
 13 - Whiskey Pub, Manchester, CT
 20 - Fat Cats, Westchester, CT
 21 - Burkes, Niantic, CT
 27 - Club 645, Windsor, CT
 28 - Sweet Janes, Hartford, CT

EXIT 72

13,27 - Burkes Tavern, Niantic, CT

FACE FIRST

6 - KC's Tap, Pawtucket, RI
 28 - The Bank Street Cafe, New London, CT

10 SOUND WAVES

FAT BETTY

6 - October Fest, Ocean Beach, CT 7pm
 7 - C.C. Obrien's, Pawcatuck, CT
 28 - Christopher's Cafe, Groton, CT

FIVE FINGER DISCOUNT

28 - Jenn's Jetty, Westbrook, CT

FRANK & JERRY

5 - Hanafins Irish Pub, New London, CT
 10 - Daniel Packer Inn, Mystic, CT
 13 - Steak Loft, Mystic, CT
 14 - Billy Wilson's, Norwich, CT
 20 - Harp & Dragon, Norwich, CT
 21 - Ivoryton Tavern, Ivoryton, CT
 27 - Ivory Restaurant, Deep River, CT
 28 - David's Cafe, Preston, CT

THE GOAT ROPER BAND

6,28 - V.F.W., Taunton, MA 7:30-11:30
 7 - Autumnfest, Woonsocket, RI 2-4
 13 - Portuguese Club, Cranston, RI 7-11
 14 - Bud's Place, Hyannis, MA
 21,22 - Blondie's, Fall River, MA
 27 - Oak Hill, Wickford, RI 8:30-12:30

GOPHERBROKE

5,19 - Elizur's Pub, Holyoke, MA
 6 - School St. Bistro, Westfield, MA 7-11
 12,26 - Riverwalk Rest, Mystic, CT 8-11
 13 - Baci Grill, Cromwell CT 7-11
 20 - Main Street Tavern, Old Saybrook CT
 24 - Red Lion Inn, Stockbridge, MA 8-11
 27 - Whip City, Westfield, MA 5:30-8:30
 28 - Tuscany Grill, Middletown, CT

GREEN TEA

7 - Sandy's Lighthouse, Misquamicut, RI
 13 - The Perfect Wife, Manchester, VT
 28 - C.C. Obriens, Pawcatuck, CT

JAMES HARRIS

3,17,24 - Harp & Hound, Mystic, CT
 4,11,18,21,25 - Daniel Packer, Mystic, CT
 7 - Jonathan Edwards, N. Stonington, CT 12-3pm
 13,20 - Stash's, New London, CT 5-7:30pm
 19,28 - Billy Wilson's, Norwich, CT
 13,27 - Riverwalk, Mystic, CT

THE KEVIN CRANDALL BAND

7 - Nichola's, Westerly, RI

Ms. MARCI & THE LOVESICK HOUNDS

27 - East End of London, Putnam, CT

MIKE SAVINO / THE SONS

1,15,29 - Driftwood, Clinton, CT 8:30pm
 5 - Gilo's, East Hartford, CT
 6 - Old Corner Cafe, Naugatuck, CT 8:30pm
 7 - Memories on Main, Torrington, CT

13 - Sullivan's, Naugatuck, CT
 19,28 - Ivoryton Tavern, Ivoryton, CT
 21 - VFW, Northford, CT 7:30pm
 26 - Tuscany, Middletown, CT 7pm
 27 - Oliver's, Essex, CT 8pm

PUSHBOXX

13 - JT's Cafe, Stafford Springs, CT
 14 - Gusto's, Barre, VT
 28 - Music Lady, Central Village, CT

WAR PIGS

31 - Hygienic Art Park, New London, CT

WORLD'S SMALLEST QUARTET

5 - Tal's Place, Webster, MA
 6 - Main Street Tavern, Old Saybrook, CT
 13 - Oliver's Taverne, Essex, CT
 14 - Glock Grill, Higganum, CT
 20 - McKinnon's Irish Pub, Hartford, CT
 21 - The Fan Sports Bar, Woodbridge, CT
 26 - Angelico's, E. Hampton, CT
 27 - 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 FAX them to:

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Oct. 21 - 5 AFTER 5
Oct. 28 - SPECIAL 20
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**DIRTY
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AC/DC

- October 21st -

5 AFTER 5

- October 28th -

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DWEEZIL ZAPPA HONORS HIS FATHER IN ZAPPA PLAYS ZAPPA

By Rex Rutkoski

Dweezil Zappa wants to be a good son.

When your late father happens to have been one of the legendary musicians in rock, though, you have to go with your heart.

Frank Zappa was claimed by prostate cancer in 1993, cutting short one of the pioneering careers in contemporary music, one that explored not only rock, but also jazz, classical and other forms as well with innovative flair.

Legacy was not one of the subjects on his mind, his musician son says.

"He wasn't interested in anyone remembering him. If you had asked him, 'How do you want people to remember you?' he would have said, 'I don't.' That's a hard wish to respect for me. I'm so proud of what he has done. I feel it has to be seen and heard by as many people as possible. He is so unique. Nobody did anything like he has done. The music is 40 years old and it still sounds ahead of its time. You can't say that about hardly any music."

And so the son is honoring his father in what he believes is one of the most appropriate ways possible: taking his music to the people. It stops at Providence Performing Arts Center, Providence, R.I., Oct 25; and Chevrolet Theatre in Wallingford, Ct., Oct. 29.

In a labor of love he has dubbed Zappa Plays Zappa (ZPZ), he is leading a band playing Frank's music live for what Dweezil says is the first time in its original form since the artist's death.

It is not an attempt to re-create the experience of a Frank Zappa show, but to play the music as close to how Frank would have presented it as possible. Dates are booked well into 2007.

Somewhere, his dad must be smiling, Dweezil implies. "He definitely would be amused by the lengths we have gone to to get things the way they were supposed to be," he explains. Some of Frank's musical parts don't have any transcriptions, but because Dweezil has his dad's master tapes he says he can get the right textures "so we can create it, make it as close to the sound as people are hearing on Frank's records."

With his father, each small detail was in the music for a very specific reason, he explains. "That was part of the

overall musical puzzle," he adds.

When the songs are dissected, they are very complex. "But that's the joy of putting this together, trying to get the sound the way he would have wanted it to be. We know it does sound that way against the masters (tapes)."

He is proud of the band that he has put together. "They've done a lot of homework and have a lot of motivation to do it right," he says. There is a band unification and solidarity to "Let's do it the way Frank would have wanted it done," Zappa says.

There is no selfishness, no attempt to put an individual spin on it, he adds. "They want to play what's supposed to be played and not try to change it," he said.

There is a lot of music to learn. "That itself is a tremendous undertaking," Dweezil says. "It's so much fun, but it also requires a lot of attention to detail and there is a lot of skill involved in being able to play it."

Band member Joe Travers (drums and vocals) is impressed with the effort, saying that Dweezil presents his father's music with such love and honesty.

Could there be any other way? "For, me, I grew up listening to it and watching him do it and knew there was nothing else he would have rather done," Dweezil says. "So it was obvious that this was something that was his life's work. I wanted more people to understand it from a better perspective. He is widely misunderstood."

Dweezil senses that most people became familiar with Frank Zappa's music through what small amount found its way onto radio, often songs that had a humorous, satiric, bent like "Don't Eat the Yellow Snow" and "Valley Girl." "He was sort of known to some people almost as a Weird Al kind of guy who didn't take the music seriously. That is really the exact opposite."

Dweezil: "For him to be able to put humor into music, and all the embellishments those kind of songs had, it was out of pure love of music and being able to do some things a little bit out of the ordinary. That humor is still minute in comparison to the rest of his material. This is a guy who was a serious composer. He had several classical CDs and his music is being played on a serious music circuit and being studied by up and coming conductors and musicians at universities. He is garnering more respect in that aspect and certainly should. In the world of rock music and on the popular level, people are not that familiar with what he really does."

That's why this tour is a good thing, he says. It gives people a chance to hear his music played in an authentic fashion.

Dweezil says audiences are able to hear a strong assortment that showcases Frank at his best: arranging a rock band in unique ways. "He treated rock bands as an ensemble. He would put them together like an orchestra. It was some incredibly difficult music, yet very beautiful and very energetic things. And there's some humor."

There's a lot of emotional value to his music, not only for him but for fans as well, he adds. "Rabid Frank Zappa fans have really connected with this. Almost all of them say his work changed their perspective on music and changed their life in some ways," Dweezil says.

He hopes it will motivate someone hearing it for the first time to explore the music in depth. "It does change their perspective. They didn't know he did all that stuff on purpose. He was a composer. It was not just studio trickery like they do today with special effects. Frank wrote and conducted everything."

He says there was a lot of cynicism before he began the Zappa Plays Zappa tour. "As is popular to do for any son or daughter of a celebrity using their family name, some people instantly assume it will be bad, that it's gonna suck and all this kind of stuff."

He knew it wouldn't, he insists. "The fact this music is so hard and we spent so much time on it, you'd kind of have to be an idiot to not recognize the dedication that went into it," he said. "You can't just go out and play this stuff. You have to really dedicate a lot of time and have some serious background before you play this. I knew when people saw how I approached it, they would respect it."

It is very important to do it in an authentic fashion, he adds. "I know not a lot of people are doing what I am doing. I had a lot of confidence it would turn out well. I'm really hoping to have a lot of younger people get into Frank's music."

He believes it is important to expose young listeners to his dad's music "because they are not used to hearing so much creative freedom" in today's music. "And he has so much to say musically, as well as political things. The way he writes, it's coming from a different place. With the amount of vacuous music readily available today, someone who wants some good repeat listening value for their hard earned money would enjoy listening to Frank's music."

Dweezil says that music is inspiring for other musicians too. It's very sophisticated music with odd time signatures. "What I got from his music is he had no boundaries, and he loved everything about sound, and the science of sound, and being able to combine arrangements, things that sometimes shouldn't be together, but they work. It was very cool," he says. "He's got everything I would ever want and more to find and enjoy in his music. It's caused me to want to learn other things I can apply to my own music. I like the science of sound, the same way Frank was fascinated by it."

The overall sound of all of Frank's records is important for people to listen for, as well as producers and those just interested in the sonic landscape, he adds. "He was ahead of his time in so many ways with his music. Music production people need to hear and realize it's all being played by real people. He was so far ahead of technology, how he was able to get all these tracks into the music, relative to the available technology at the time, and make it sound like it does, with so much clarity. He was a brilliant arranger."

Those coming to hear those arrangements at the Zappa Plays Zappa show can expect a long program. It's three hours, says Dweezil. "We are playing songs from a very popular era of Frank's music and my particular favorite era, the middle '70s," he informs. "A lot of people who have seen the show have called it their dream set. All the songs they had hoped to get to see in one of Frank's shows,

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COVER STORY CONTINUED

we are kind of doing."

It is not necessarily a chronological time machine, he adds. The repertoire includes early '60s to later '70s material. "It jumps around a lot in terms of where it is chronologically, but still focusing on that period," he explains. "People are enjoying it."

...Not the least of those is an eldest son honoring a father too soon taken from him, and the world

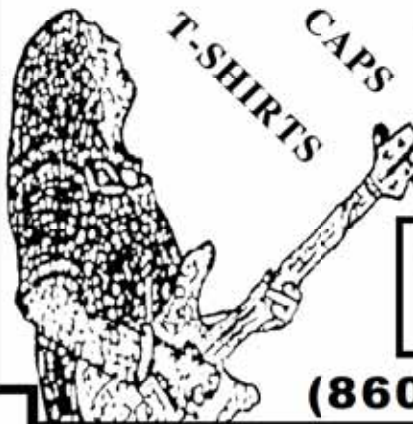


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HEARING AID

CHARLES MINGUS

"Not Heard ... Music Written For Monterey"

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In 1964 Charles Mingus, the notorious Jazz composer and bass player, played Monterey with outstanding results and was invited back to play in 1965. A short while before the play date, Monterey informed Mingus that they were only going to give him a twenty minute set. For Jazz, twenty minutes of music would be the same as seeing a rock band play two or three songs. As you would imagine Mingus was disappointed for he had written an entire set for the show. This concert, now preserved on CD for the first time, documents that set.

Charles Mingus believed that musicians should embrace the flaws of music because without them we would never learn from them and improve on them. He also treated small venues like this as "workshops," as he likes to call them. If anyone has ever listened to Tijuana Moods you would know that Mingus did not compose music that was easy to play. These "workshops" were a chance for his band to warm up and practice these songs with complex and even bizarre rhythm changes. The songs played in this concert are absolutely amazing. They are powerful and rich and musical color and texture. This is truly Mingus at his best. In "Don't Let it Happen Here" Mingus even shows his political side. The song appears to be a ballad at first with short solos alternating throughout the horn section. Mingus' voice pops in with political statements in poetry form about genocide and the past events throughout world and especially American history. The song then breaks out into almost a bop/swing tune, with Mingus shouting in the background.

The songs on this album are in no way your traditional Jazz tunes like "Body and Soul" and "All of Me." They are more like Jazz with an orchestral overtone. Only Charles Mingus could pull off these songs. In "Don't Be Afraid, the Clown's Afraid Too," Mingus brings out that carnival orchestra overtone with wonderful Jazz melodies. Another one of the spectacular songs is the "Ode to Bird and Dizzy," which, if you're not familiar with Jazz, is a tune dedicated to Charlie Parker and Dizzy Gillespie. The song features many riffs and melodies famous in these two Jazz Giants playing. Mingus intertwines the two with a few connecting rhythms and melodies of his own.

Overall the album is explosive and really makes you curious as to what will come next. Its unpredictability is an almost perfect representation of what others have said about Mingus himself. With Mingus lecturing the band and giving them a pep talk in the middle of the set, you really get a feel of how important his music, and others music, was to him. This is an album not to be dismissed but to be appreciated and listened with an open ear and mind.



- Bryan Farrell

LEWIS & CLARKE

"Live on WPRB"

La Societe Expeditionnaire

Lewis & Clarke is one of those artists who inspires me as a musician to create. I had never heard Lewis & Clarke previous to a few nights ago when he played at Strange Maine, a small shop in Portland that has shows after eight o'clock. Seating about thirty people on milk crates or the floor at full capacity, Strange Maine is a tiny venue that gives the intimacy needed for a spectacular folk show. I had come to see Cursillistas, a local Portland band that opened the show, and decided I'd stay for the other bands as well. I was still outside talking to some friends when Lewis started playing, and after a few minutes I headed in to watch him. His appearance was somewhat Christ-like, with long brown hair, and a full beard. As he performed he radiated honesty, and created a calming and somewhat therapeutic atmosphere. I was captivated by the music he played, the words he sang, and the voice with which he sang them. I spoke with him briefly after the show and bought an album he recommended to me, "Live on WPRB."

"Live on WPRB" is, as you may have been so clever to guess, Lewis & Clarke playing live on the air of a radio station. It captures a little bit of the magic from that night at Strange Maine, and adds to it a somewhat spiritual feel. However unlike the Strange Maine show, it's more than just Lewis playing guitar and singing. "Bare Bones and Branches" opens the album with an Indian instrument that sounds to be a shruti box. Organ, additional guitar, and many other instruments including various light percussion and piano also float in and out of the album as if by their own accord. "Live on WPRB" is impressive in it's ability to capture many of the wonderful things about live performance with little of what can sometimes ruin recordings of those performances. It's recorded excellently, mastered beautifully, and there are no real musical mistakes other than the occasional buzz-

ing of a guitar string. But considering the quality of this album, this only serves as a reminder that it is indeed a live recording. The music itself has a fairly somber tone, although not in any way dismal. It feels like the calm after a great storm that has torn down everyone's walls and united everybody in their loss.

This album is calming and comforting, but will never lull you to sleep. A great deal of what keeps Lewis & Clarke interesting are his lyrics. Offerings of life lessons like "Take your fruit from other trees and you'll have none of your own" make you listen in close to every word he sings.

Lewis is also one of those songwriters whose lyrics match their music perfectly. His calm finger-style guitar playing is paired well with lyrics like "You know I will let you in when your lungs are out of oxygen and your blood is running thin." They're optimistic but realistic at the same time. They recognize that things have hit rock bottom, lives have collapsed, but also that they can only get better, and they can only do so one step at a time.

If you enjoy live performances by singer songwriters with a really intimate feel, this album is for you. "Live on WPRB" was only released on limited edition 12" vinyl, so it may be hard to come by. However, it can be bought online, so if you have internet access and a record player, it's a worthy use of twelve dollars. If you can't find this album, any other Lewis & Clarke album should be excellent as well since "Live on WPRB" is comprised entirely of previously released material.



-Wyatt Shibley

***** Excellent



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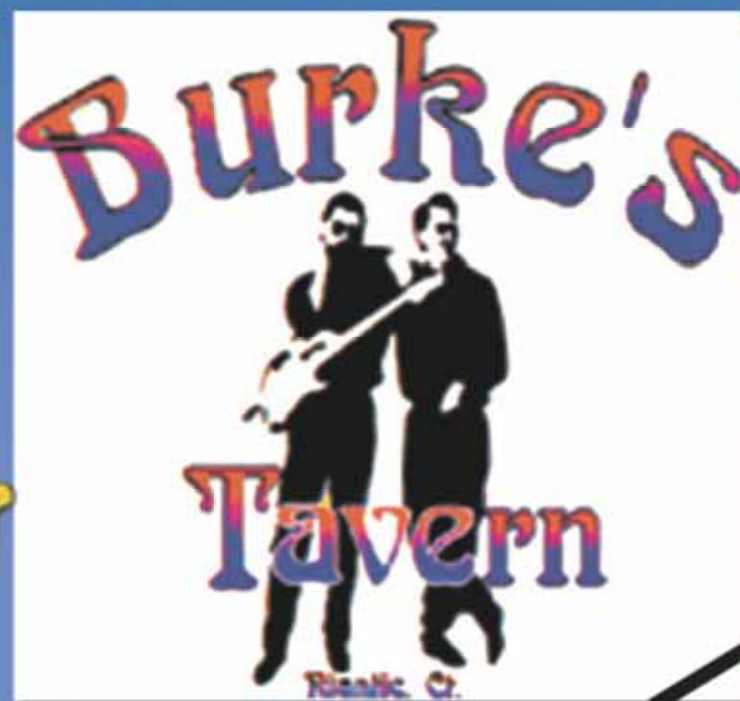
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