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Sound Waves

Volume 17
Issue 2
November 2006

An
Interview
with

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE

KT

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14 BRANDON DAVIS	17 WAR PIGS & RUST	18 TEN Amazing Pearl Jam Tribute
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MAILBAG



Dear Readers,

This month is very important. As Americans you can make our opinions count. On Tuesday November 7th I hope everyone gets to the voting poll and cast a vote to make this country a better place. Saying that, Sound Waves Magazine endorses any one that is a Democrat. The reasons can fill 2 or more (5,10) Rant columns, but this is not the place. All I can say is that I urge everyone to get out and vote. This is your time.

Last month's issue didn't have space for this mailbag. But some of you might have noticed that we are now Vol. 17 No. 2! And we are already planning our 200th issue party next year! Time sure does fly. I'm starting to look for a bigger storage space for all the back issues I keep. It surprising how many request I have for some of those original magazines.

Sound Waves has survived this long because of you the readers. You let the advertisers know that you saw their ads within these pages. Because of the advertisers this magazine has been able to stay a free publication. Keep up the great support! Let's see if we can make it to 2012 (that's when the Mayan calendar ends)!

Well I hope everyone has a great month. Get out and enjoy the many great events that you see within these pages. And remember to tell them you saw it here in Sound Waves Magazine.

Till Next Month
David L. Pottie
editor/publisher

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Sound Waves

November 2006
VOLUME 17, NUMBER 2

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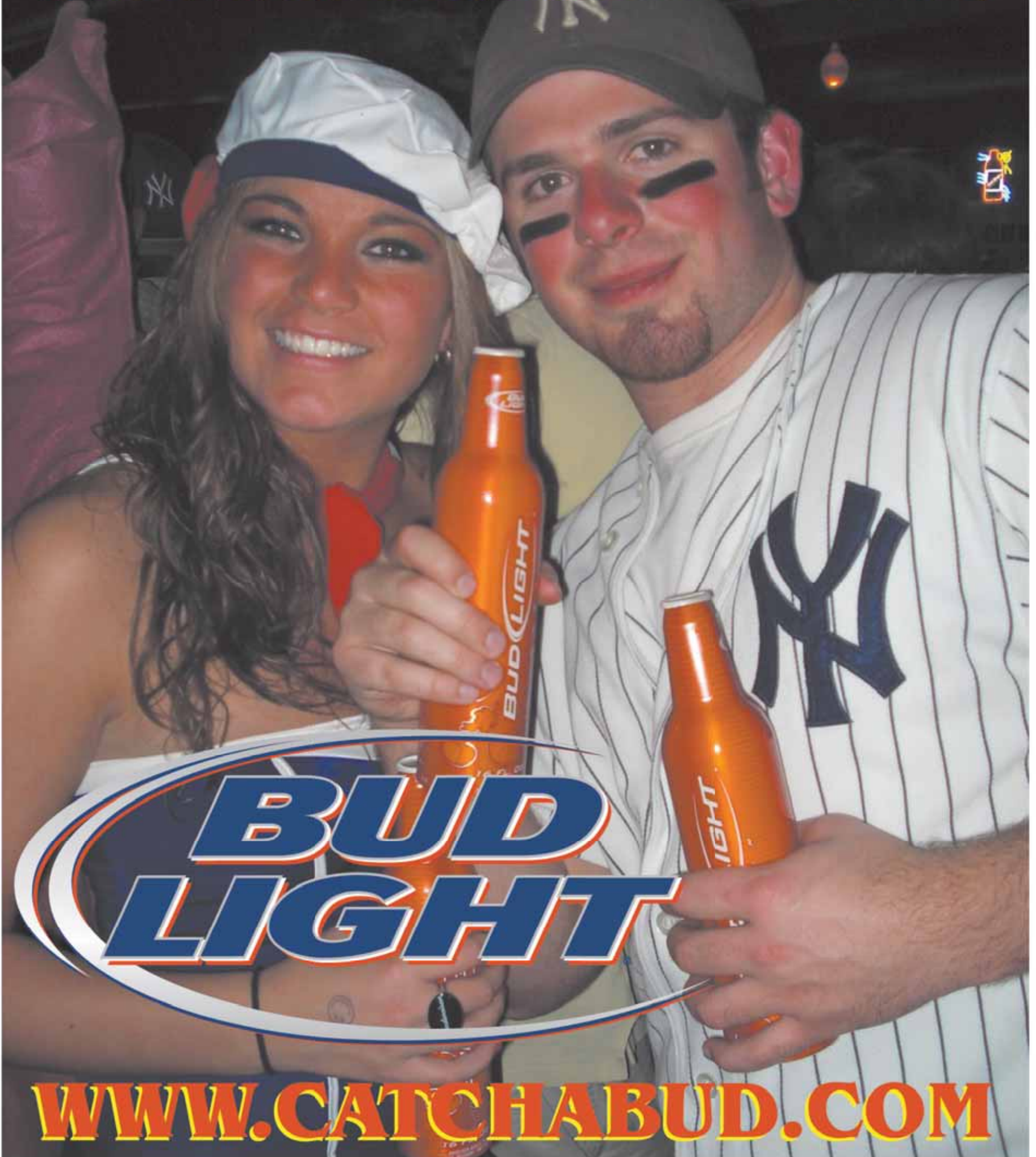
Wednesday, Thursday, Sunday 7-1:00 **NOVEMBER** Friday and Saturday 7-2:00

Wed	Thu	Fri	Sat	Sun
1 DATES SUBJECT TO CHANGE	2 PETER PERRI (piano) & ANGELO TEADOSIO (vocals)	3 THE PURE JOY BAND	4 ADAGIO ALL STARS	5 JAM SESSION
8 B A R A L L	9 PETER PERRI (piano) & ANGELO TEADOSIO (vocals)	10 THE BLUE LION TRIO JAZZ	11 CALL TBA JAZZ	12 JAM SESSION
15 T E N D E R T H I G H T J L	16 PETER PERRI (piano) & ANGELO TEADOSIO (vocals)	17 TONY LEE BAND	18 CALL TBA JAZZ	19 JAM SESSION
22 C H E O N G	23 HAPPY THANKS GIVING	24 THE PURE JOY BAND	25 ADAGIO ALL STARS	26 JAM SESSION
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CONCERT DATES

Ani DiFranco

11 - Lupo's, Providence, RI

Aztec Two-Step

3 - Chan's, Woonsocket, RI

B.B. King

20 - Palace Theatre, Waterbury, CT

Boney James

3 - John Lyman Arts Ctr., New Haven, CT

Disturbed

15 - Civic Center, Providence, RI

18 - Dodge Music Center, Hartford, CT

19 - Mullins Center, Amherst, MA

The Duke Robillard Band

18 - Blackstone, Cumberland, RI

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

Gov't Mule

25 - Chevrolet Theatre, Wallingford, CT

28 - Lupo's, Providence, RI

29 - The Palladium, Worcester, MA

Guns N' Roses

8 - DCU Center, Worcester, MA

Jewel

9 - Perf. Arts Ctr., Providence, RI

11 - Foxwoods Casino, Mashantucket, CT

L.A. Guns

14 - Blues Cafe, Newport, RI

Medeski, Scofield, Martin & Wood

15 - Lupo's, Providence, RI

Melissa Ferrick

3 - Wilde Auditorium, Hartford, CT

30 - Toad's Place, New Haven, CT

New York Dolls

21 - Lupo's, Providence, RI

Queensryche

10 - Chevrolet Theatre, Wallingford, CT

Shemekia Copeland

18 - Wadsworth, Hartford, CT

19 - Chan's, Woonsocket, RI

Wishbone Ash

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MUSIC NOTES

By Mark T. Gould

Tim Bogert's "Hangin' On" To The Fun, Again

It was about three hours before show time at a semi-deserted sound check at Toad's Place, and a couple of members of the Vanilla Fudge were, to put it mildly, having "creative differences" over the band's arrangement of "Dancing Days," one of the Led Zeppelin covers that they've recorded for upcoming CD, and a song that they'd performed on the handful of dates on a short Northeast reunion tour that brought them to New Haven in early October.

The song repeatedly started and stopped, as guitarist Vince Martell played the familiar Jimmy Page riff over and over again, adding his own smooth touch to it. Voices were being raised, just a bit, and, while it never seemed that the good will generated by this celebrated reunion tour would be disrupted, there was an undeniable tension in the air.

Off to the right side of the stage, longtime Fudge bassist Tim Bogert crossed his arms over his instrument, which he had draped over a jacket that he had not taken off since entering the club. Seemingly oblivious to the discussion, he lit a cigarette for himself, and one for a nearby stage hand. Then, quietly, he surveyed the situation, glancing from one band member to another.

Once more, the song started and fizzled out. Bogert then leaned over, and said something audible only to those on stage. Quickly, the band went back to the song, played it through flawlessly and moved on, seemingly straightened out by Bogert's quiet, yet apparently forceful, intervention. Clearly, he didn't want anything to mar the reunion of one of best American bands from the Sixties.

"I may be getting a little long in the tooth," the friendly, earnest and eloquent 62-year old Bogert said in an interview before the show, "but I'm having a good time with it (the reunion). It's been a lot fun. Only when I am very tired, do I wonder what the hell I am doing."

The short series of shows, coming on the heels of a "package" tour earlier this year, the latter with the Doors of the 21st Century, John Kay and Steppenwolf, and the Yardbirds, has been a coming out party of sorts for the Fudge, which, in addition to Bogert and Martell, includes the dynamic and irrepressible drummer Carmine Appice, ("our marketing wizard," Bogert says of his longtime cohort) and Bill Pascali ("our designated hitter,"), sitting in for original keyboard player Mark Stein, much as he did for a couple of short lived reunion tours and recording sessions in the late 90s, although this time because Stein is recovering from recent back surgery.

And, before the tour, the band recorded the new CD, all Led Zeppelin covers, which is scheduled for release on a Holland-based label early next year.

Bogert, at least from his comments, seems to be weathering this flurry of activity from a band that, although having gotten together periodically in the last decade, hasn't played together for an extended period in over 35 years, with the understanding, patience, and, yes, excitement, of a celebrated musician who has seen, and done, quite a bit in a career that took him from long, late night club shows in the band's Long Island/New York City/New Jersey heyday in the mid 60s, through critical and commercial acclaim as the cover band nonpareil, to a break-up and his re-emergence with the criminally underrated Cactus and, finally, one of rock's early and best super groups, Beck (as in Jeff), Bogert and Appice.

It was such a ride that, as it ended in the mid 70s, Bogert chose to spend many years as he put it, "passing the time sitting at home on my hill, or just riding on my motorcycle." Now, back on the road and in the studio, he acknowledges a vastly changed musical landscape, both on stage and off.

"I'm so different that everything about it (the Fudge reunion) is different," he said. "Now, I look for a good meal and a good time. Before I was looking for good drugs and a bad girl, with a drink in my hand. Maybe a couple of drinks."

"It's all changed. Being this age, the business has been, and still is, for young people, which I am not one of anymore," he observed. "Yet, our audience is about my age, and they still love us. Carmine and I also play with the Cactus band, and that gets younger people out. The Fudge audience is older, and that's OK with me. I'm glad they come."

In its first go-around, Vanilla Fudge was, as Bogert aptly points out, the ultimate cover band, yielding absolutely stunning keyboard and guitar laden versions of standards like Motown chestnuts "You Keep Me Hangin' On," and "Shotgun;" Beatles classics like "Eleanor Rigby" and "Ticket to Ride;" and other Sixties gems like "People Get Ready," "Bang Bang," "She's Not There," "Season of the Witch," and a host of others.

But, the beauty and genius of the Fudge wasn't that they were simply covering those classics, giving listeners letter-

Continued Page 16

MARK T. GOULD, ESQ.

Attorney at Law



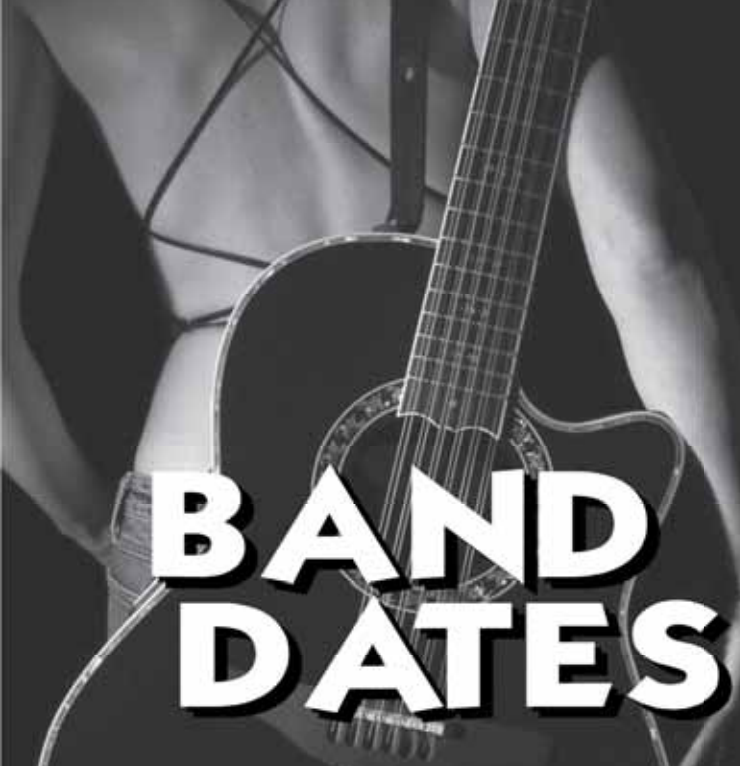
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BAND DATES

BAD EDDIE & THE HIGH TOPS

4 - CC O'Brien's, Pawcatuck, CT

BOOTIE & THE COOL & EASY BAND

3 - Yacht Club, Westerly, RI 8-12

DAN STEVENS

2,11,30 - RiverWalk, Mystic, CT
 3,24 - Penny Lane, Old Saybrook, CT 7:30
 4 - Maritime Grille, Guilford, CT 7:00
 9 - George's II, Wallingford, CT 5:30-9:30
 10 - Bistro By Benigno, E. Haddam, CT 7:00
 14 - Red Lion, Stockbridge, MA 8:00
 16 - King Eider Pub, Damariscotta, ME
 18 - Thirsty Whale, Bar Harbor, ME
 25 - G. W. Tavern, Washington Depot, CT
 26 - Sam The Clam's, Southington, CT 4-8

DAVE LOUDON BAND

1,15,29 - Riverwalk, Mystic, CT
 3,4 - Lakeside, Coventry, CT
 10 - Angelicos, E. Hampton, CT
 11,17 - Wales Lounge, Wales, MA

EIGHT TO THE BAR

3 - Connollys, NYC, NY
 4 - Maneeleys, So. Windsor, CT 8-12
 10 - Chowder Pot, Branford, CT
 17 - Chans, Woonsocket, RI 8-11:15
 18 - Wrights Mill Farm, Canterbury, CT 8-12
 24 - Oceanmist, Matunuck, RI

FAT BETTY

4 - Stash's Cafe, New London, CT
 9 - Burke's Tavern, Niantic, CT

FIVE FINGER DISCOUNT

10 - Knuckleheads, Moodus, CT

FRANK & JERRY

3 - Main St. Tavern, Old Saybrook, CT
 10,22 - Harp & Dragon, Norwich, CT

10 SOUND WAVES

11 - Glock Grille, Higganum, CT
 14,28 - Daniel Packer Inn, Mystic, CT
 16 - Hanafins Irish Pub, New London, CT
 17 - Billy Wilson's, Norwich, CT
 18 - David's Cafe, Preston, CT
 24 - Ivory Restaurant, Deep River, CT

GENERATIONS

3 - Iron Chef, Essex, CT
 4 - Knuckleheads, Moodus, CT
 11 - Mill Street Brews, Southbridge, MA
 18 - Victory Lane, Dayville, CT

THE GOAT ROPERS

3 - V.F.W., Taunton, MA 8:30-12:30
 4 - Columbus Club, Framingham, MA 8-12
 10,11 - Bud's Place, Hyannis, MA
 17,18 - Blondie's, Fall River, MA
 24 - Oak Hill Tavern, Wickford, RI 8:30
 25 - Circle 9 Ranch, Epsom, NH 8-12

GOPHERBROKE

3 - School St. Bistro, Westfield, MA 7-11
 4 - Billy Wilson's, Norwich, CT
 9,30 - Elizur's Pub, Holyoke, MA
 10 - Main St. Tavern, Old Saybrook, CT
 11 - Caelie's, Guilford, CT
 17 - Tuscany Grill, Middletown, CT 8:30
 21 - Red Lion Inn, Stockbridge, MA
 24 - Bidwell Tavern, Coventry, CT
 29 - John Harvards, Manchester, CT

GREEN TEA

4 - The Barley House, Concord, NH
 11 - Milly's Tavern, Manchester, NH
 22 - Nicola's, Westerly, RI
 25 - Wood River Inn, Hope Valley, RI

JAMES HARRIS

4,8,15,22,29 - Daniel Packer, Mystic, CT 10
 2,18 - Billy Wilson's, Norwich, CT
 3,10 - Stash's, New London, CT 5-7:30pm
 7,21 - Harp & Hound, Mystic, CT 9pm
 9,16 - Skipper's, Stonington, CT 6-10pm
 10,24 - Riverwalk, Mystic, CT 9pm

LIVINTRUST

4 - Lucky Dog Music Hall, Worcester, MA
 16 - Geraldines, W Springfield, MA
 24 - Daniel St, Milford, CT

MIKE SAVINO / THE SONS

2,16,22,30 - Ivoryton Taverne, Ivoryton, CT
 3 - Contrassegno Restaurant Hamden, CT
 4 - Howard Johnson Rest., Waterbury, CT
 10 - Nikita's Middletown, CT 5-8pm
 10 - Black Seal Grille Essex, CT
 11 - Marinelli's Burlington, CT 8:30pm
 12 - St.Dominic Southington, CT 4pm
 12,26 - Driftwood Cafe Clinton, CT 8:30pm
 17 - Old Corner Cafe Naugatuck, CT 8:30
 18 - Oliver's Taverne Essex, CT 8pm
 24 - Baci Grille Cromwell, CT 7pm

25 - J-Roo's North Haven, CT

Ms. MARCI & THE LOVESICK HOUNDS

6 - The Hungry Tiger, Manchester, CT
 10 - Christopher's Cafe, Groton, CT

THE NEW INERTIA

3 - David Daniels, Middletown, CT
 25 - La Boca, Middletown, CT

PUSHBOXX

4 - Fat Cats, Colchester, CT
 11 - Copperfield's, Boston, MA
 25 - Maximum Capacity, Chicopee, MA

RINGERS

24 - El 'N Gee, New London, CT
 25 - Pianos, New York, NY

WORLD'S SMALLEST QUARTET

2 - Tal's Place, Webster, MA
 3 - Oliver's Taverne, Essex, CT
 4 - Glock Grill, Higganum, CT
 9 - Angelico's Lakehouse, E Hampton, CT
 10 - Billy Wilson's, Norwich, CT
 11 - Brewing Company, Willimantic, CT
 17 - Elks Club, Westbrook, CT
 18 - Knuckleheads, Moodus, CT
 22 - Glock Grill, Higganum, CT
 24 - Main St. Tavern, Old Saybrook, CT
 25 - 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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- SATURDAYS -

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Nov. 11 - MELAENA
Nov. 18 - HARD KNOXX
Nov. 25 - DIRTY DEEDS
Dec. 2 - FAT BETTY

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- November 25th -



**DIRTY
DEEDS**

AC/DC

- December 2nd -

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KT'S TIME TO SHINE: THE KT TUNSTALL INTERVIEW

By Rex Rutkoski

It's more than just a personal victory, suggests KT Tunstall. The 30-year-old Scottish singer-songwriter hopes that being one of the success stories of 2006 is a reminder that there is a lot of good music and musicians waiting to be found. They just need a break once in a while.

"I've never questioned that. I know there are great people out there. I'm always finding gems of CDs that haven't been given the platform. I hope my success maybe changes the minds of a few record companies," she says.

That's especially so for those labels that "completely ignore the talent of women over 25," she adds. "I'm just so surprised by that attitude. It's a real shame when Sheryl Crow had her first album at 34 and it was one of the best selling albums on the planet."

Tunstall's own debut CD, "Eye to the Telescope," has gone triple platinum in her native United Kingdom and is gold and moving toward more rarified color in the United States, on the strength of one of the year's most durable radio hits, the intriguing "Black Horse and the Cherry Tree."

Two years after it was released in the UK, "Eye to the Telescope" is still reaching listeners as a new album in the states.

Tunstall also hopes that it is seen by struggling musicians as a lesson in patience.

"Absolutely, I've had a lot of musicians come up to me after shows saying they were getting so depressed (about their chances) and that my success 'makes me feel like it could still happen,'" she says. "I hope it still serve as some kind of comfort for a lot of people who have been hard at it a long time. I was trying for 10 years before all this happened."

Her story is one that also is a reminder there are many ways to catch a listener's ear. Songs from her album have been featured on a series of high-rated television programs, including "American Idol" (Runner-up Katharine McPhee sang her "Black Horse and the Cherry Tree"), "Will and Grace" and "Grey's Anatomy."

"Suddenly I See," the CD's second single, was the open-

ing song in the Meryl Streep/Anne Hathaway film comedy, "The Devil Wears Prada."

Tunstall describes herself as a huge film buff. "I love films. I always hoped there would be a possibility for a song to cross-over to film. The television thing really didn't cross my mind. I knew it happens, but I wouldn't have been upset if it didn't get used on TV," she says. "It's quite amazing that it just has been eaten up by so many shows. It's an amazing medium to get to people."

Many people have told her they heard her songs on various television programs. "The important thing is it gets people to shows," she says.

Tunstall says she is not sure why "Black Horse and the Cherry Tree" has made such a connection. "With that song, it's so weird," she says. "I feel like a little fish that got through the net. It's very bizarre. When it was released in the UK I expected to turn a few heads, maybe get me the first rung of the ladder to go and introduce some of the more traditional stuff from the record."

She admits to being "completely bowled backwards" by the fact so many people connected to it and really loved it.

"Refreshing" is the word she most often hears from fans of the song. "People say it doesn't sound like any of the songs played in between on radio, and that it is catchy and intrigues people. A lot of people are trying to work out what it's about." The meaning of it is an intricate thread, she says.

In making "Eye to the Telescope," this daughter of a physicist dad at the University of St. Andrews, says she found inspiration in Carole King's early '70s' chart-topping "Tapestry" album. "It was such a brilliant way to introduce herself, using songs that were very personal, almost biographical," she says.

The essence of a singer-songwriter is looking for new ways to tell an old story, Tunstall says. "Basically you are rewriting cliché subjects that you look to work out in a new way," she says. "It's incredibly exciting. I tried to keep it very simple and personal and intimate."

She just started a new album and says the material is quirkier and faster "and a little more of a mystery."

What she records is meaningful to her, she assures. "And I like to think it is meaningful to someone else. That's the reason I do it. I get up on stage and share it and have an experience with people. It's so visceral."

She is appreciative that she has an opportunity not afforded to everyone. "I'm enjoying myself and I hope people enjoy me," she says.

The artist does not sense that there is a different perception of her music in America than in her own country or elsewhere in the world. In fact, it is surprisingly similar, she says. "I actually thought the audience here would have a different feel or demographic. I really didn't have the expectations of it being similar, but it is such a similar crowd,

very similar."

Her musical awareness moved into high gear as a teen when she received a scholarship to Connecticut's Kent School, where she formed her first band. She became a frequent performer at local open mike nights. By the second week, she recalls, "they started introducing me as 'their special guest from Scotland.'"

Her audience now, she adds, is "completely varied." "There are kids sneaking in and realizing their parents are at the show as well. That's really, really cool. I'm so glad it is appealing to such a wide variety."

She was asked to perform on the Cartoon Network for kids 9 to 12 years old. "It was such a compliment that they are into what you do when you are 30 years old and writing lyrics for adults," Tunstall says.

Her favorite email came from a 43-year-old punk rocker in London who said he was embarrassed to be writing to her, but "You're the only person I can tell that I absolutely love your record." "He said he couldn't tell his mates," she recalls, laughing.

Asked to evaluate her own strengths, Tunstall says it is in knowing where she is at and what she wants. "Had this happened to me five years ago, I wouldn't have known," she admits. "If you don't know what you want, and other people make the decision for you, that's when you lose your soul. It has to be what you are. Otherwise there is not much point doing it if it's just for making money."

The great thing about being older is that she has that realization, she says. "I'm so relieved I'm this age and doing this on my own terms. I'm not signed to a label that is trying to make me do something I don't want to do. Why would I do that? I'd prefer not to do it at all."

She says her own approach to music is "very compulsive and very sensual," and it feels very natural to her. "It's not something I analyze or get particularly deep on. It's a very, very intrinsic and normal part of my life." She has been writing stories since she was 16. "It was natural as anything else, writing songs and having the compulsion to play for people. If I couldn't perform, I'm not sure I'd write any more. The reward of writing is doing it live. Playing live is the fundamental basis of what I do."

Tunstall says performing live is the closest she ever gets to meditating. "I am at the mercy of music when I play a gig. I don't think about anything else," she explains. "It's a very important connection to something much bigger. It's my reason for being. That hour and a half on stage is where I feel most at home."

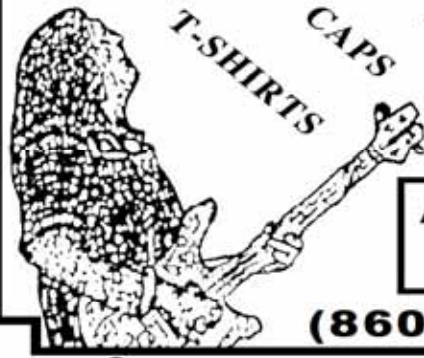
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SOUND WAVES 15

MUSIC NOTES CONTINUED

perfect renditions of the originals like some Sixties tribute band. Instead, they rearranged them, slowed them down, and made them their own.

Today, you hear those versions, you don't think the Supremes or Junior Walker, and you think 'Vanilla Fudge.' Yet, according to Bogert, a cover band was, and is, the perfect description of the Fudge.

"That's exactly what we are. We were an underground cover band, a club band in the Long Island/New York/New Jersey area," he said. "We covered the Beatles, because that's what the audience would dance to, and the more they danced, the sweeter they got and they'd buy booze at the bar and that's the reason we were there, to sell liquor."

"They referred to us as the world's best club band," he said, "which we were."

What put the Fudge on the board was its absolutely breathtaking reworking (although Bogert describes them that way, "cover band" doesn't seem to do justice in describing their amazing work) of "Hangin' On," which Bogert remembers, came about just the way they approached all their projects in those days.

"It was late one night, after a club gig, and we got home almost at day break," he recalled. "Mark (Stein) and I were sitting in the car, listening to 'Hangin' On' on the radio. We thought, 'oh, that would be a great tune to slow down, put some emotion into it,' and, by God, it worked."

"There was a general sound in the Long Island/metro-politan area that people were beginning to slow things down, be very dramatic with it," he remembered. "We picked out songs that we liked, or we said, 'that suits my voice, let's do that.'"

And, he emphasized, the Fudge did it with no trepidation that they were monkeying with the classics.

"When you're 23, there is no fear," he responded, laughing. "You get fear in your 40s, man."

Yet, despite their greatness, and audience and consumer reaction to them, the Fudge ultimately broke up.

"Drugs and the bad attitude that went with it broke the Fudge up. It made it no fun anymore," Bogert said. "I was still in it at that time for fun. I was in it literally just to have a good time."

Appice and Bogert then formed Cactus, one of the truly great hard rock bands of the era.

"The Fudge played everything as slow as humanly possible, with a keyboard," Bogert recalled. "Cactus played everything as fast as humanly possible without one."

After Cactus ran its course, Bogert and Appice were approached by legendary guitarist Jeff Beck, and formed Beck, Bogert and Appice. Bogert remembers that collaboration pushing him to greater musical heights.

"It just kicked us up a level or two. We were playing in a bigger arena, on a higher level," he said.

But, in early '74, Bogert got off the bandwagon, literally, tired out from a

16 SOUND WAVES

trip that, as he put it again, "just wasn't fun anymore."

Now, over three decades later, armed with the wisdom and knowledge that comes with both experience and perfect hindsight, Bogert's back again with the Fudge, and, judging from what he says, and those mind blowing performances on stage during the recent tours, audiences are again falling in love with this great band, allowing Bogert and the other band members to react from a different perspective, both appreciating the new ride and looking back fondly on the old one.

"Age is simply looking at the journey you're taking through different eyes," he said. "(This) gives me an opportunity at the age of 62 to reprise a role I did at the age of 22."

"Boy, am I lucky."

"And," he said, laughing. "We're still 'Fudging' it."



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JEFF LANG

"Prepare Me Well"

Telarc Records

Australia's Jeff Lang brings a bit of folk, a measure of blues, and some deep roots story-telling to the music world. The guitarist/singer/songwriter's most recent release on Telarc Records, "Prepare Me Well", offers a fine collection of Lang's work compiled from five of his prior overseas releases. For those unfamiliar with the name, Lang's music is based in the traditions of such influences as Tom Waits and Ry Cooder, with a healthy dose of Dylan and Hendrix sprinkled in for good measure. Yet his musical style is difficult to categorize. Each track on "Treat Me Well" encompasses a new perspective. "The Road Is Not Your Only Friend", for example, displays Lang's technical expertise on the acoustic guitar. "Mr. God" is haunting and mysterious vocally and lyrically, while "Ravenswood" displays more dark and swampy textures. "Too Easy To Kill" moves at a more up-tempo rate of speed, while the title track traces more of a Fleetwood Mac lineage. Lang's emotional vocals and inspired guitar work are present throughout.

Jeff Lang's slide guitar work is creative and original. Steering clear of the traditional 12 bar blues, Lang opts for the more creative sounds of acoustic fingerpicking, steel guitars, dobros, and bottleneck slide playing. The results are a unique collection of inspiring music. "Prepare Me Well" offer listeners an authentic offering of Lang's most innovative work to date.

**** - Don Sikorski

RINGERS

"Ringers"

Cosmodenomic Telegraph

Though relatively unbeknownst to the rest of the world, New London has nurtured some really great musicians. New Londoners are spoiled by bands like the Can Kickers, Quiet Life, and The Paul Brockett Show. Now with their debut album, Ringers is making their own contribution to New London's rich music scene. Fusing an element of complexity with indie rock energy, Ringers creates a sound both familiar, yet distinctively their own. The opening track "Disco" immediately grabs you with an infectious beat remi-

niscient of, well, disco. This is a prime example of the careful and intentional songwriting that went into making this album. Throughout most of the record a hard driving beat is paired with almost ethereal guitar parts. However, not to be locked into a certain formula, there are frequent mood and tempo changes that occur so seamlessly they are barely noticeable. "The Alchemist" for instance, begins relatively quietly and builds up to a hammering pace by the end. Because of these dynamics the album never really grows tired even despite its length of a mere six songs. Ringers also manages to balance having a pretty hard sound with being incredibly catchy. The guitar solos cut through the rest of the music and keep everything from being too much white noise. "This Just In" is perfect near the middle of the album, its primarily slow tempo being a brief departure from the fast indie-rock found on the rest of the album. However, for the most part this is a fast rock album. When you listen to Ringers you'll want to dance, and after you listen to this album you'll be singing it in your head for hours.

One of the most incredible things about this band is their ability to rhyme and fit words together that just don't otherwise. "Pretty and Bleached" pairs "humor" with "who you were." Since you just read that I'm sure it means nothing to you. I want you to try saying it right now. Go ahead, "humor." Okay? Now, "who you were." Too many syllables in "who you were" huh? People around you are probably staring, and it's not because of what you said, it's because it didn't fit together. However if you were Ringers frontman Brock Johnson, you would have made those lyrics fit and you would have done so beautifully. Johnson writes primarily about typical teen subjects, but he writes about them in a very unique way. In one of their songs, Johnson likens the subject to an alchemist. This is a comparison I don't think I, or very many other people have drawn about anyone ever before. But it makes sense in context of the song, and works perfectly.

The Ringers are comprised of (vox&guitar) Ben Brock Johnson (lead lines) Ryan Birmingham (bass) Mike Hanna (drums) Matt Allen.

With its lively vigor and interesting dynamics, I can recommend this album to any fan of indie rock in the vein of Fugazi. This album is great, and has found a quite appropriate home right next to "Rites of Spring" in my record collection.

You can find out more about this great new

band at www.Myspace.com/Ringers or email them at Ringersrock@comcast.net

- Wyatt Shibley

BOB SEGER

"Face The Promise"

Capitol Records

The Tigers aren't the only big comeback story in downtown Detroit. Motor City music legend Bob Seger has returned to the scene with "Face The Promise", a refreshing and enthusiastic offering of a dozen tracks and Seger's first studio offering in 11 years. Welcome back Mr. Seger.

Now a Rock and Roll Hall of Fame inductee, Bob Seger has been delivering gritty, authentic rock and roll classics since "Turn The Page" and "Night Moves" became FM radio staples in the late 1970's. And while we haven't heard from Seger since 1995's "It's A Mystery", his run of hits during that era continue to earn solid airplay. Still, Seger fans have been waiting to hear more, and "Face The Promise" is a welcome offering that brings with it a fresh approach without compromising the vintage Seger signature sound.

Recording time logged in both Detroit and Nashville prove to be a worthwhile recipe of unpretentious rock with an honest country influence, all of which serves up "Face The Promise" with the authenticity it deserves. The opening track, "Wreck This Heart", hits the ground running and wastes little time in a return trip to the Seger days of old. Special guest stars Patty Loveless ("The Answer's In The Question") and fellow Michigan native Kid Rock (covering Vince Gill's "Real Mean Bottle") each lends a strong effort and compliment Seger's musical approach nicely. The title track is pure working-class Seger, complete with surf-style guitar twang and the confident strut of a rock legend. The ballads are equally moving, especially "Wait For Me", the album's first single, which would have offered a solid compliment to the "Against The Wind" sessions of 25 years ago.

Bob Seger is one of the true legends of rock and roll music who has persevered over the past four decades by delivering honest, blue collar working class music that stands the test of time. "Face The Promise" clearly demonstrates that the 61 year-old Seger is back on Mainstreet and still has plenty left in the tank.

- Don Sikorski

1/2

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LITTLE TOBY WALKER

"Plays Well With Others"

As a musician, you know you've got a good thing going when your playing summons up the best of the work of Sleepy John Estes and Mississippi John Hurt, and your blues is as pure as Robert Johnson. And, when you combine that with the sweetest, funniest storytelling this side of Steve Goodman, well, you know that's about as good as it gets.

Such is the way with Little Toby Walker's "Plays Well With Others," an astonishingly fresh, interesting extension of the spirit and soul of the very best acoustic country blues playing that clearly places Walker at the very top of that traditional genre.

Yet, don't think for a minute that Walker's some old-timey, throwback, wanna-be. His playing is so good, yes, almost perfect, that, when you listen to it, you'll think you'd gone to blues heaven, surrounded by all the masters. Yet, his songs, singing, and that masterful storytelling is so unique and modern, that, well, a musical idiom that some may think belongs only in a museum is so fresh in Walker's hands that it single handedly surpasses so much of what passes for blues today.

The songs on this self-released disc are both a harkening to Walker's musical descendants and his contribution to the present and the future. The breadth of what he has chosen to include here is incredible. From the standard "Nine Hundred Miles From Home," Doc Watson's "I Am a Pilgrim," the Rev. Gary Davis' "Death Don't Have No Mercy," to Walker's magnificent originals like "She's Got Something There," and "Southern Cross The Dog," and a drop-dead gorgeous coda of "Over The Rainbow," every song sounds as old as the hills and as new as the dawn.

The blues will always be with us (and that's truly a good thing) with someone as great as Little Toby Walker playing, singing, talking and writing them.

**** - Mark T. Gould

LINDSEY BUCKINGHAM

"Under The Skin"

Reprise Records

As the driving force behind the band Fleetwood Mac, Lindsey Buckingham has proven ability to successfully combine the art of making commercially successful mainstream music with the knack to incorporate

an honest and personal statement along with it. Buckingham has the talent to make obscure material resonate with listening appeal and his style is clearly recognizable and authentic. Now he brings us "Under The Skin", his first solo effort in 14 years.

Buckingham's musical offering on "Under The Skin" is deep and personal, often stripped down to little more than the man and his acoustic guitar. Yet with meticulous studio analysis, Buckingham layers these tracks with the appropriate amount of depth and precision to deliver just the right symphonic sound. Buckingham's haunting vocals on tracks like "Cast Away Dreams" is a prime example. The flamenco guitar arpeggios on the disc's opening track, "Not Too Late" display an outstanding aptitude on the acoustic guitar. We are even treated to fellow Mac bandmates Mick Fleetwood (percussion) and John McVie (bass), who lend a hand on "Down On Rodeo", driven by an infectious rhythm and melodic chorus. Buckingham adopts the two cover tracks, Donovan's "Try For The Sun" and The Rolling Stones "I Am Waiting", clearly as his very own, ideally what you would expect from an artist of Buckingham's caliber.

Though Lindsey Buckingham will forever be linked to the Fleetwood Mac

legacy, he is a remarkable solo artist, able to deliver his personal emotions in an intimate setting. Deceptively straightforward and honest, "Under The Skin" offers a glimpse into Lindsey Buckingham's world with a sound that is truly his own.

- Don Sikorski



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Our **Zing Wings** are Flame broiled like no others
 Simply the BEST!



Live Bands

Fri	Sat
3 BLACK VELVET	4 THE PHANTOMS
10 Ms. MARCI & THE LOVESICK HOUNDS	11 STONE WALL
17 STILL FACE	18 LIVE MUSIC TBA
24 MONSTA BUZZ	25 LIVE MUSIC TBA

Route 1, Groton CT 445-6716

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

THE AREA'S BEST LIVE ENTERTAINMENT!

Fri. 3rd - **SUGAR DADDY BAND**

plus **BUS DRIVERS** for Happy Hour

Sat. 4th - **DJ DANCE PARTY**
with 107.7

Wed. 8th & 15th - **DAVE HOFFMAN**

Fri. 10th - **FAT BETTY**

plus **EXIT 72** for Happy Hour

Sat. 11th - **5 AFTER 5**

plus **BUS DRIVERS** for Happy Hour

Fri. 17th - **EQUINOX**

Sat. 18th - **DJ DANCE PARTY**
with 107.7

Wed. 22nd - **SUGAR DADDY BAND**

Fri. 24th - **HARD KNOXX**

plus **EXIT 72** for Happy Hour

Sat. 25th - **AQUANET**

Fri. Dec. 1st - **BUS DRIVERS**

LADIES ~ 8pm-10pm ~ FREE Fri. & Sat.

EVERY WEDNESDAY

Mexican Night ~ **ACOUSTIC MUSIC**

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

