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Sound Waves

Volume 17
Issue 4
January 2007

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS & MORE

**An
Interview
with**

JAMES BLUNT

Plus

BOB CURIANO

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30 JENNIFER TAYLOR	SHOWTIMES: Tue. 8:30-11:30 Thurs 9pm Fri. & Sat. 10pm	Thursday 18th CHASING BAXTER formerly NamethatBand.com

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Dear Readers,

This past month saw the passing of a music legend. James Brown was a powerful influence in the world of music and he was rightly named "The Godfather of Soul". His name stands equally with the likes of Frank Sinatra, Elvis Presley and John Lennon as one who changed the direction of music. James Brown was also the first person I ever saw in concert. My sister and I (14 & 15 years of age) both snuck our way into a club in Phoenix Arizona to see this great performer live. (Not to date myself too much, but the time was in the mid to late 1960s.) The show was electric, and his "Live at the Apollo" was one of my very first albums. I love to hear his songs today as much I enjoyed listening to them back then. James Brown is a musician who's music will last forever and his presence on stage will be missed by all.

Till Next Month
David L. Pottie
editor/publisher



4 SOUND WAVES

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we will.**



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Sound Waves

January 2007
VOLUME 17, NUMBER 4

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THEY SAID IT IN 2006 A REVIEW OF THE MUSICAL YEAR THROUGH A MUSICIAN'S PERSPECTIVE

By Rex Rutkoski

You can learn a lot about the musical year that was 2006 through the insights of the artists who were playing, singing and writing those songs.

Here is just some of what they had to say:

KT TUNSTALL: "Performing live is the closest I ever get to meditating. I am at the mercy of music when I play a gig. I don't think about anything else. 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

JAMES BLUNT: "I didn't know any rules (of music) to follow. I was just following my own way. I didn't say, 'This has been done before, so I can't do it again.' Following my own path through naivety is a benefit for me."

TOOL'S GUITARIST ADAM JONES: "The four of us couldn't do it with anyone else. It's what comes out of that between the four of us. We like experimenting with music. We don't worry about radio or video until after the process is done. It's from the heart. I'm a Tool fan. I really like our stuff. I'm very proud of it."

LUDACRIS: "There are a lot of rappers turned actors, and they go do movies and then they come back to albums and it's almost like they're not as hungry as they were kind of when they first started out. I just want to let people know I'm just as hungry and I have a lot more to get out and off my chest music-wise."

NINE INCH NAILS' JEORDIE WHITE: "He's (Trent Reznor) more demanding than some band leaders, but not for any bad reasons. He's looking to put on the best show and that just makes you more demanding of yourself in general."

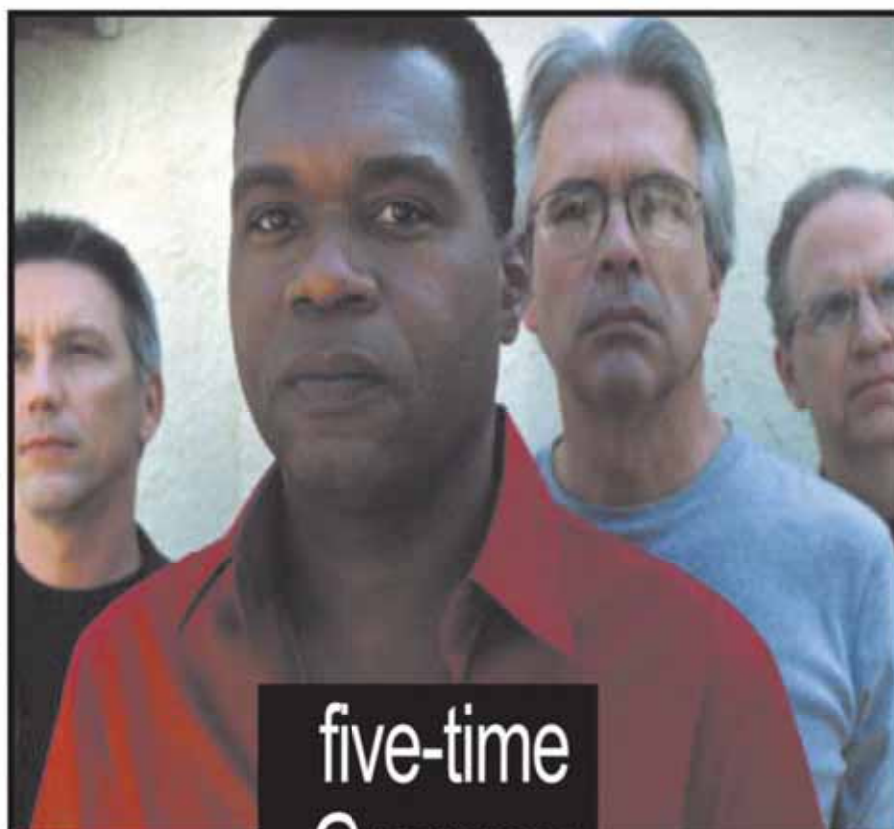
G. LOVE: "It's definitely a big part of what we do, take people away from their worries. We play every night, but most people work all week, and they work hard for their money. It's a big honor when they use their money and their free time and choose to spend it with us. "My job is to take people away from their daily grind, and whatever could be going wrong for them in their life, and help them forget about it for a while, and magnify what is good."

JONNY LANG: "I just hope when people are listening to my music that I can mean something more than just something they put on in the background. If they are listening and getting a fragment of anything legitimate out of it that pertains to their life, I'm happy about it."

GUSTER'S BRIAN ROSENWORCEL: "The Internet is everything for like 98 per cent of bands, including ours. It's how you communicate with your fans, express yourself through videos and just plain get your music out. It wasn't even here 12 years ago. What a strange thing to have your band grow up along with the Internet."

TAJ MAHAL: "Music is the song of life, man. I walk with the energy of music every day. I don't have to turn it on
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Continued Page 16



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20 - Mohegan Sun, Uncasville, CT
30 - DCU Center, Worcester, MA

BROOKS & DUNN

27 - Mohegan Sun, Uncasville, CT

BRYAN ADAMS

12 - Foxwoods, Mashantucket, CT

CHICK COREA/GARY BURTON

26,27 - Jorgensen Ctr., Storrs, CT

DAVE MASON

30,31 - Foxwoods, Mashantucket, CT

DEBBIE DAVIES BAND

6 - Chan's, Woonsocket, RI

ERIC LINDELL

26 - Chan's, Woonsocket, RI

GREGG ALLMAN

6 - Mohegan Sun, Uncasville, CT

JAMIE FOXX

19 - Mohegan Sun, Uncasville, CT

JENNIFER O'CONNOR

24 - Wesleyan University, Middletown, CT

JOHN HAMMOND

27 - Newport Blues Cafe, Newport, RI

JOHNNY WINTER

20 - Toad's Place, New Haven, CT

O.A.R.

25 - Alumni Hall, Fairfield, CT

RICKY SKAGGS

7 - Mohegan Sun, Uncasville, CT

ROCK STAR SUPERNOVA

27 - Chevrolet Theatre, Wallingford, CT
28 - DCU Center, Worcester, MA

THE ROBERT CRAY BAND

12 - Garde Arts Center, New London, CT

STEVE TYRELL

19 - Fairfield University, Fairfield, CT

TRACY LAWRENCE

28 - Mohegan Sun, Uncasville, CT

THE WAILERS

7 - Webster Theatre, Hartford, CT

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8 SOUND WAVES

MUSIC NOTES

By Mark T. Gould

The Man Who Gave Us Our Music

Ray Charles. Joe Turner. The Drifters. Ruth Brown.
The Clovers. Clyde McPhatter. The Coasters.
Bobby Darin. Professor Longhair.

\$10,000 from the family dentist, who mortgaged his house. That's how Ahmet Ertegun started Atlantic Records. Actually, Atlantic wasn't his first choice for the record company name, but all the others he came up with were taken. Hearing about one called Pacific Jazz, the then 23-year-old Turkish immigrant decided on Atlantic. The company began making records in early 1947.

The first office, if you can call it that, was in a condemned hotel in midtown Manhattan. Young Ahmet slept in the bedroom and used the living room as the office. In the first couple of years, the company's records didn't sell so hot, so Ahmet traveled to the South, where he saw new moves being made on dance floors to a new sound. He brought the new music, and its beat, back up north with him, and, applying what he had heard and learned, in April 1949, had Atlantic's first hit, Stick McGhee's "Drinkin' Wine Sop-Dee-o-Dee."

Four years later, Ahmet bought out the dentist and other early investors, and added brother Nesuhi, and Jerry Wexler, who was to become Atlantic's legendary producer, as partners. He also brought in the amazing Tom Dowd as an engineer. Armed with all that talent, Ahmet Ertegun's Atlantic records was, for the next six decades, the virtual soundtrack of popular music, incorporating the best of that new sound from the south, called rhythm and blues; along with jazz and something even newer, called "rock and roll."

John Coltrane. Charles Mingus. The Modern Jazz Quartet. Ornette Coleman. Aretha Franklin. Wilson Pickett.

Maybe Ahmet Ertegun's musical instincts weren't always perfect. In 1955, Atlantic offered Colonel Tom Parker \$25,000 for Elvis Presley's contract, but lost out to RCA. A few years later, they missed again, failing to sign an English group called the Beatles.

There weren't many other misses, though.

Ertegun once told an interviewer that his strategy, if you can call it that, was to bring music to an audience that major labels were ignoring. In the day, that meant black artists and black audiences. With his partners, and having what industry insiders called "great ears," Ertegun initially pur-

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sued rhythm and blues artists, making what were then called "race records." They branched out to jazz, a favorite of Nesuhi, and never looked back, finding a rare array of talent.

Imagine then, Ahmet, a Turkish Muslim, and several Jewish-Americans successfully running a record company that, initially at least, catered to a black audience.

Multi-culturalism, indeed.

Sonny & Cher. The Young Rascals. The Allman Brothers. Cream. Buffalo Springfield. Dusty Springfield. Roberta Flack. Donny Hathaway. Led Zeppelin. The Bee Gees. Crosby, Stills, Nash & Young.

And, those "ears" never stopped listening, as Ertegun heard, and saw, the changing tides and turned to the burgeoning pulse of rock and roll, signing many of the great artists of the day. He had an innate ability to produce music that could aim for an audience far beyond whatever had been done before, almost single-handedly breaking down many of the barriers, many racial in nature, that had stood in the business. In 1967, the partners sold the company, but Ahmet continued to work for Atlantic, signing new artists and established artists looking for a change of scene, all the while embracing the ever-changing ebb and flow of music. As corporate culture invaded the music scene, Atlantic stood as one of the few companies that survived the prevalent merger-mania, with the same person, Ahmet Ertegun, always, with his vision and, yes, those ears, at the helm.

Dr. John. Dire Straits. Yes. Velvet Underground. Hall & Oates. INXS. Genesis. Emerson, Lake & Palmer. Alice Cooper. The Rolling Stones.

Well into his 80s, Ahmet Ertegun kept as active as any latter-day company A&R man, scouring dives, nightclubs and concert halls for the best and the newest talent. Thankfully, those "ears" kept listening, right into present-day hip-hop and rap.

It was ironic that Ahmet Ertegun's fall, which ultimately resulted in his death at age 83 last month, occurred at a Rolling Stones concert in New York City. If he had to go, Ahmet probably would have thought it appropriate that his last hours were spent at a concert, still listening, nurturing and finding that sound.

Ahmet Ertegun was, and his vision and legacy will continue to be, a force of nature in the music business.

Chic. Tracy Chapman. Collective Soul. Tori Amos. AC/DC. Abba. Foreigner. Easy-E. JJ Fad. The D.O.C.

Enough said.





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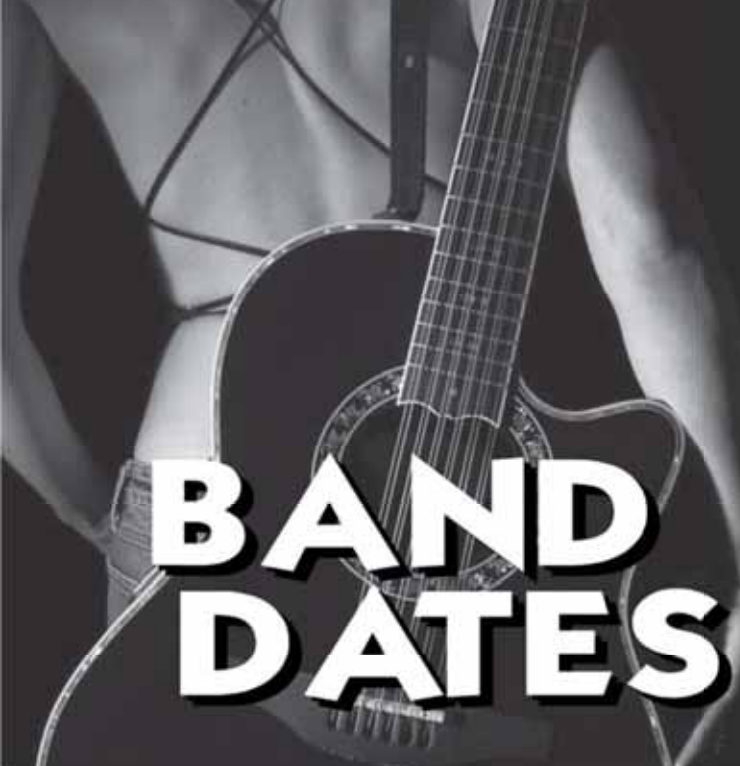
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BAND DATES

BOOTIE & THE COOL & EASY BAND

5 - Yacht Club, Westerly, RI 8pm

DAN STEVENS

3 - Dolphin Striker, Portsmouth, NH
 5 - Horsefeathers, North Conway, NH
 6 - Wildcat Tavern, NH
 12 - G. W. Tavern, Washington Depot, CT
 13 - First Congregational, Branford, CT 8pm
 26 - Skunk Hollow Tavern, Hartland Four Corners, VT
 28 - Red Lion, Stockbridge, MA

DOGIE & THE COWPIE POACHERS

3,10,17,24,31 - Billy Goodes, Newport, RI
 8,15,22,29 - Rusty's, Middletown, RI 8-12
 21 - American Legion, Warwick, RI 1-5

DYN-O-MYTE DISCO REVIEW

6 - Marriott Hotel, Enfield, CT
 13 - The Chowder Pot, Branford, CT
 19 - Club Europa, S. Hadley, MA
 25 - The Wobbly Barn, Killington, VT
 27 - Grandstands, Northampton, MA

EIGHT TO THE BAR

5 - Donald Oat Theater, Norwich, CT
 12 - German Club, Pawtucket, RI
 19 - Bishop Center, Newton Center, MA

FAT BETTY

13 - C.C. O'Brien's, Pawcatuck, CT
 27 - Stash's Cafe, New London, CT

FIVE FINGER DISCOUNT

13 - Jenn's Jetty, Westbrook, CT
 20 - La Boca, Middletown, CT

FRANK & JERRY

5,11,26 - Blue Moon Grill, Westerly, RI
 6 - Ivory Restaurant, Deep River, CT
 9,23 - Daniel Packer Inn, Mystic, CT

10 SOUND WAVES

12 - Main Street Tavern, Old Saybrook, CT
 19 - Knucklehead's, Moodus, CT
 20 - Billy Wilson's, Norwich, CT

THE GOAT ROPERS

6 - Circle 9 Ranch, Epsom, NH 8-12
 7 - V.F.W., Uxbridge, MA 2-6
 13 - Oak Hill Tavern, Wickford, RI 8:30-12:30
 14 - American Legion, Fairhaven, MA 1-5
 19,20 - Blondie's, Fall River, MA
 21 - Holy Ghost Hall, Taunton, MA 1-5

GOPHERBROKE

4,18 - Elizur's Pub, Holyoke, MA
 5 - School St. Bistro, Westfield, MA 7-11
 6 - Tuscany Grill, Middletown, CT
 11,25 - Riverwalk Restaurant, Mystic, CT
 12 - Whip City, Westfield, MA 5:30-8:30
 16 - Red Lion Inn, Stockbridge, MA 8-11
 19 - Cambridge House Pub, Granby, CT
 20 - McKinnon's Irish Pub, Hartford, CT
 26 - Main St. Tavern, Old Saybrook, CT
 27 - Bidwell Tavern, Coventry, CT
 31 - John Harvards Pub, Manchester, CT

GREEN TEA

6 - The Wood River Inn, Hope Valley, RI
 12 - Stash's Cafe, New London, CT
 13 - The Andirons Lodge, W. Dover, VT
 14 - The Snow Barn, W. Dover, VT
 27 - C.C. O'Briens, Pawcatuck, CT

JAMES HARRIS

3,10,17,24,31 - Daniel Packer, Mystic, CT
 4,18,27 - Billy Wilson's, Norwich, CT
 5,19 - Riverwalk, Mystic, CT
 9,16 - Harp & Hound, Mystic, CT
 19 - Stash's, New London, CT 5-7:30pm

MIKE SAVINO/THE SONS

4 - Tuscanny, Middletown, CT 7:30pm
 5 - Nikita's Bistro, Middletown, CT 5-8pm
 5 - The Ivory Restaurant, Deep River, CT
 6,27 - Cugino's, Cheshire, CT
 11,20,25 - Ivoryton Tavern, Ivoryton, CT
 12 - The Old Corner Cafe, Naugatuck, CT
 13 - June's Outback, Killingworth, CT
 19 - Sullivan's, Naugatuck, CT

THE NEW INERTA

6 - Javapalooza, Middletown, CT 8:30
 12,25 - David Daniels, Middletown, CT
 20 - Webster, Hartford, CT

PUSHBOXX

13 - Brunswick, Old Orchard Beach, ME
 20 - Up Or On The Rocks, Hartford, CT
 26 - Maximum Capacity, Chicopee, MA

RYAN HARTT & THE BLUE HEARTS

6 - Black Eyed Sally's, Hartford, CT
 11 - Meeting House, Foster, RI

12 - Harry's, Hyannis, MA
 28 - Victory Lane, Dayville, CT 4-7pm

SUNDAY GRAVY

26 - Blue Moon Grille, Westerly, RI

TWO FINGER DISCOUNT

7,14,21,28 - Jenn's Jetty, Westbrook, CT 7

WORLD'S SMALLEST QUARTET

5 - Oliver's Taverne, Essex, CT
 6,13,20,27 - Ray's, Westbrook, CT
 11 - Angelico's, East Hampton, CT
 12 - Bidwell Tavern, Coventry, CT
 19 - Adams Mill, Manchester, CT
 26 - Glock Grill, Higganum, 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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STRAIGHT UP



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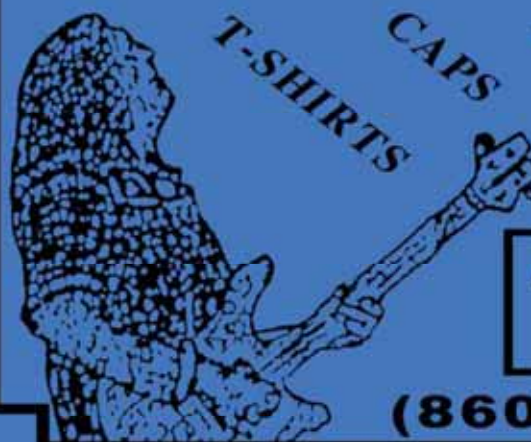


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JAMES BLUNT: MORE THAN "BEAUTIFUL"

By Rex Rutkoski

James Blunt wasn't necessarily looking for a piece of history.

He just wanted to get his music out in the United States. He accomplished the later in dramatic fashion, along the way making unintended music history of sorts.

When his ballad, "You're Beautiful," reached number one on the Billboard Hot 100, he became the first British artist to top the U.S. singles charts since Elton John did it with "Candle In the Wind" in 1997. It also became an RIAA double platinum digital single, while helping propel the album it introduced, "Back to Bedlam," to double platinum status.

The singer-songwriter-musician says he really has no idea why it took so long to get a Brit back on top again. "There's been some great music in Britain. As to why some crosses over (to the U.S.) and some don't, I'm not in a position to say. I feel I've been incredibly fortunate people in America have given me a chance and welcomed me."

It is appropriate, perhaps, that Sir Elton was the last to do it before Blunt, because it is John who initially welcomed Blunt into his artistic circle after he completed his Army duty in 2002.

He was signed to John's management company and then to a record contact. John, who asked him to perform at his wedding, described "You're Beautiful" as a modern successor to his "Your Song."

"You're Beautiful" spent five weeks at number one in the UK, making it the first time a male solo artist had ruled both album and singles charts for a month since Rod Stewart did it 30 years ago.

"Back to Bedlam" was the number one CD in England for nine weeks and was number one in many countries worldwide.

It's understandable if it all still seems to be somewhat of a whirlwind experience for Blunt.

"It's definitely a learning process. I always set out to be a musician. I'm lucky enough to be given a chance to achieve my ambition. I'm really excited that some people seem to connect with it," he says.

Understatement aside, Blunt seems to be making connections in a number of ways as his music is being embraced worldwide.

He has no regrets of possible lost time because he was in the military for four years. "No, quite the opposite. It was a time where I met many people and learned about the world and people and social groups and politics. And I lived and worked with many other people," he says.

The former British Army captain agrees that the military really did prepare him to deal with and survive in the music industry.

The Blunt family has a tradition of soldiering that goes back many years. His father is a retired colonel in the Army air corps. After graduating from Bristol University at the age of 21, James joined the Army, serving in the elite Household Cavalry. He also had a tour of duty in Kosovo in 1999 as a reconnaissance officer with the NATO peacekeeping force.

When he returned to assignment in London, he guarded the queen, including riding beside her when she came out in a carriage. He also guarded the casket of the Queen Mother at the vigil in which she lay in state.

It was his experiences in Kosovo, when he was very much in harm's way, that made their way into song. The closing track, "No Bravery," was written in the barracks in Kosovo, a response to the genocide he had witnessed.

He senses that he views life and the world in a different way than he otherwise might have had he not been in war. "It was only six months, but it was an incredibly intense time. Experiences came thick and fast and most extreme. I saw humans at their most extreme and most destructive and, in many ways, at their best. There was inhumanity and, at other times, incredible compassion. You would see groups of people and individuals responding in incredible ways. It was truly inspirational and very touching and very humane."

One group he has not forgotten is the independent international medical humanitarian organization known as Doctors Without Borders, for whom he is raising funds through his music and performances. The organization (www.doctorswithoutborders.org) was awarded the Nobel Peace Prize in 1999.

"It was really inspirational. I was in a depressing place of genocide and murder, and it was pretty abhorrent, and war was going on. And yet Doctors Without Borders was doing something pretty amazing around the corner. These are very selfless people with very little rewards who are really giving," he says.

In November, he held a concert at the House of Blues in Los Angeles to benefit their work. At each venue on his fall tour, a one-on-one after-show meet-and-greet with him was auctioned to raise additional funds for Doctors Without Borders. As of October, he had raised \$70,000, with one recent auction earning \$8,600 in a single night.

Doctors Without Borders delivers emergency aid to people affected by armed conflict, epidemics, natural or man-made disasters or exclusion from health care in more than 70 countries.

Each year, doctors, nurses, logisticians, water-and-sanitation experts, administrators and other medical and non-medical professionals depart on more than 3,800 field assignments. They work alongside more than 22,500 locally hired staff to provide medical care.

The group was founded in 1971 as a nongovernmental organization to both provide emergency medical assistance and bear witness publicly to the plight of the people it assists.

While Blunt is not enamored with the celebrity side of the music business, he is pleased that it can help him put the spotlight on such worthwhile causes as Doctors Without Borders.

He believes in the power of music to accomplish many things.

"I really believe in the songs I write. They are songs from the heart and mind, things that mean something to me, (forged from) connections and relationships long the way," he says.

While he writes about the human experience from his own perspective, we are all, in many ways, the same, he says. "People connect with those songs because we are all just trying to survive and we have the same emotions and hopes and fears and dreams along the way," he says. Blunt tries to write songs that capture those emotions.

"The mind can be a lonely place. No one really gets to hear the voice in our heads," he adds.

Music provides that voice, he suggests.

"Though people sometimes feel like they are in an isolated cell, if they can hear my songs and connect, I do feel they can relate to them," he says. It is about feeling less alone and knowing that we are not the only ones experiencing a particular emotion, he implies.

Blunt wants to continue to capture life's many experiences in songs. "I really enjoy life," he says. "Playing songs live is really kind of a social interaction in a way, an emotional journey of ups and downs."

The concert hall is a special place to him. "There are lots of people and they are all there to have fun and be taken on a journey, and they seem enthusiastic about it. They have the time of their lives," he says.

It is on American stages where he believes he can introduce people to the many musical sides -- low-key to energetic -- of James Blunt. The success and long run in the U.S. of his first single, "You're Beautiful," while a rewarding accomplishment to him, also provides a limited view of who he really is, he suggests.

Because the song is perceived as a ballad, then people think that is what you are all about, he explains. "If I am labeled a romantic, sensitive, singer-songwriter, that makes me feel slightly uncomfortable," he says.

"Around the world there have been five singles and, in most places, they were in the Top 10 or Top 5. Some people (in the rest of the world) know there is greater depth."

Blunt has said that he comes from a naïve background as far as pop and rock music goes. While he played both piano and violin from a young age, there was no CD or record player in his house. It was not until he went to boarding school that he was exposed to the Beatles, Pink Floyd, the Doors, Jimi Hendrix, Led Zeppelin and others.

He feels that gave him a different appreciation for rock and pop than he might have had, and that it did impact his artistry in its own unique way. "I didn't know any rules to follow. I was just following my own way. I didn't say, 'This has been done before, so I can't do it again.' Following my own path through naivety is a benefit for me."

"Being British I'm not very good at expressing myself emotionally," he adds through laughter. "And yet I find that music really does capture what I feel inside."

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SOUND WAVES 15

THEY SAID IN 2006 CONTINUED

to hear it play. It's always there."

ELVIN BISHOP: "For most people, music in general has a place in life that clothing and hair styles and this year's new cars and ephemeral surface stuff has. Music is just part of the daily lifestyle. I don't think most people feel a deep connection to it. It's just something to dance to and pass the time. Blues people insist on it having something to do with their life and it's a destination in itself."

IAN ANDERSON OF JETHRO TULL: "I want to continue in the last years of my professional life to play music that is constructive in a way that brings people of different cultures and belief systems together. I like the fact I do this, not in a confrontational way. It is the idea of bringing, within the safe orbit of musical performance, feelings and emotions and musical structures from a society that is quite different from the audience for whom I am presenting it. It is a healing and purposeful and positive thing to be doing."

DEATH CAB FOR CUTIE'S NICK HARMER: "All we've done from minute one is make music that represents who we are as people, and try to be a band you can be proud to say that you like." "We really care about what we do and really love and care about music a lot, and really like sharing it a lot. We never tried to be anything but who we really are."

PANIC AT THE DISCO'S JON WALKER: "Individuality is something that motivates us tremendously. Seeing people do their own things really inspires us to do the same. We all have heard rumors of the industry not being what you expected, but it's been pretty great to us."

PATTY LARKIN: "I think the music industry is a reflection of our culture, only worse in terms of women. Just in the way that there's a glass ceiling in corporate America, I think there is a glass ceiling in the music industry that allows for women to be marginalized and type cast. On the other hand, if you've got the chops, it's possible in 2006 to get the gig. We're still educating all those who think that girls can't play guitar, and, unfortunately, right now that is still the majority of the people."

LADYSMITH BLACK MAMBAZO'S ALBERT MAZIBUKO: "This is the dream we are living. As representatives of the South African people, we know when we are invited (to perform), they are inviting our people through us. This is an honor for us. An invitation to us is an invitation for all of South Africa....We hope we are an example to our people and to other people around the world that you should never say, 'I can't do this dream.'"

PHILADELPHIA NATIVE AL MARTINO ON WHAT YOUNG PEOPLE MIGHT LEARN FROM HIS MUSIC:

"Sincerity, love, and what it means to them years from now. You can always look back and say, 'I remember that song.' What can you say about rock music? Ten years from now, can you say to your wife, 'Remember, this is our song?' about a rock song? Can you imagine a man and a woman saying the Black Eyed Peas or Pussy Cat Dolls were their songs?"

BOB CURIANO

By Don Sikorski

You won't find many musicians who can claim ties to both teen sensation boy bands like The Backstreet Boys and a heavy metal rock guitar icon the likes of Ritchie Blackmore. But Bob Curiano meets those criteria.

"I've been playing music since I can remember," said Curiano, who now who began touring during the late 1970's as the bass player with the band Mink De Ville. The Manhattan-based band was categorized with the new wave movement of the era, along the lines of performers like Blondie and Billy Idol. "We (Mink De Ville) were more of a cult band, touring in Europe a lot," recalls Curiano of those early days. Mink De Ville headlined shows all over Europe and opened for performers like Bob Dylan, Van Morrison, and Carlos Santana. Curiano was with Mink De Ville for a decade before moving on to pursue his own musical interests of writing and producing. It was those interests that led Curiano to his next claim to (almost) big-time fame. "A friend of mine (Lou Pearlman) called and said, 'I found these kids. Can you come down to Florida?' They were these nice little kids, but they couldn't really sing harmonies very well," recalls Curiano of that initial meeting with the teen band calling themselves "The Backstreet Boys". "I spent about a week telling them what notes to sing, helped formulate the sound, and wished them luck. Who would realize that a few months later, they would be selling platinum." In the beginning, the Backstreet Boys were actually performing Curiano's work. "When Jive Records entered the picture, they cleaned house, brought in their own people, and I sort of got lost in the shuffle," recalls Curiano. "That was one that got away. You learn how to have a sense of humor in this business".

Although Curiano wasn't actively seeking a band to join, in the music business, people know each other. And when a guitar god calls, people answer the telephone. "You play gigs, people see you, take your card, and eventually things get around and you get a phone call," said Curiano of how he landed a job playing bass alongside on the rock's greatest guitar players ever. "The Manager (of Blackmore's Knight) had seen me playing somewhere. I had quit the road and started a family. When I got the call, I said 'with who?' That Ritchie Blackmore from Deep Purple? Sure. I thought it might be a good reason to go out and have some fun again. And I did it for six years".

A diverse bass player, Curiano relished the opportunity to play with a guitarist of Ritchie Blackmore's status. Curiano first met Blackmore at the Normandy Inn, a Long Island tavern. They talked music over a few pints and subsequently played music there, earning Curiano the stage name "Sir Robert of Normandy". As a bass player, Curiano's biggest musical challenge was performing alongside an artist as diverse as Blackmore, who's hard rock and classical roots from his Deep Purple/Rainbow days have matured into the medieval and English folk style of Blackmore's Night (featuring vocalist Candice Night). "He could pick up the strat and go full tilt and the next song, pick up and acoustic and play something completely different," said



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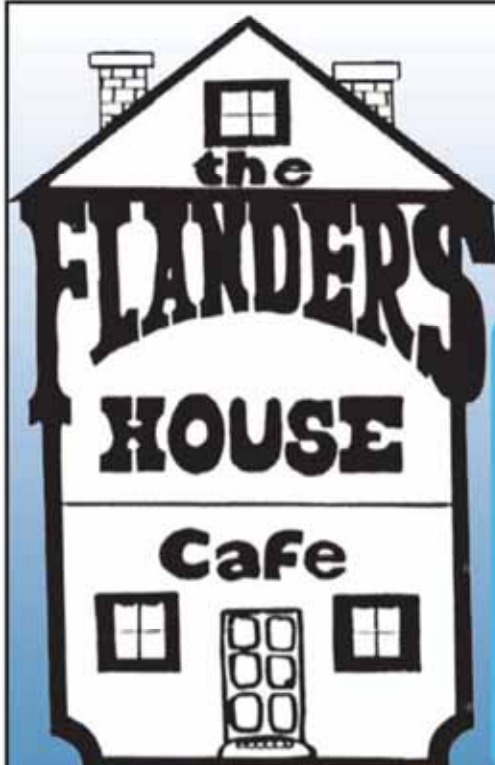
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Curiano of Blackmore's playing. Curiano also doubled on bass and guitar in Blackmore's Night. "Being a hired gun, I'm pretty adept at a lot of different styles, although I don't consider myself a master at any one of them," said Curiano. "When someone says let's play some Brazilian, or let's play some Rhythm and Blues, or let's play some Classical, I can pretty much go in and play that stuff." Curiano himself prefers "old school" music, rhythm and blues, and funky jazz. "I have a lot of roots that relate to (Ritchie) Blackmore; that's why I went out (on the road) with him," said Curiano. "He was sort of a mentor to me in some ways".

Just last month, Curiano left Blackmore's Night and returned to his passion of writing music. He and Mr. Blackmore have parted on good terms and remain friends. "The road can be sometimes disrupting," said Curiano of his reasoning behind the decision to leave the band. "I also wanted to be open to pursuing some other thing with my career that was put on hold when you go out to tour." Curiano now resides in Ridgefield, CT and has delved back into writing, working on specialized music for film and television, and continues to play locally. While most people were in awe of a guitar god of Blackmore's status, Curiano related to Ritchie Blackmore on a personal level. "I just related to him, and it was the best thing in the end," says Curiano. "He's a British guitar player. He likes soccer, he likes to have a few beers, and he likes to play guitar. We're still good friends". And as far as future opportunities, Curiano is leaving the door open. "If you have a passion for something, you just go on," said Curiano. "If something interesting comes up, I'd love to do it. I still like to play."



Bob Curiano

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HEARING AID

THE BEST IN BLUES 2006

A Sound Waves tradition continues with our annual picks of the best blues records of the year. Joining me this time is Dana Fagnoli who is the host of the "Out of the Blues Show" every Saturday morning on WCNI 91.1 FM. Dana replaces Dave Wyatt who was my partner in this endeavor for the past several years. Dave, who was the owner of the Tumbleweeds record store in Niantic, passed away back on February 13th. Dave was a great friend to both me and Dana and I'm sure he's up there enjoying the company of James Brown, Lou Rawls, Wilson Pickett, Robert Lockwood, Snooky Pryor, and all the other blues greats who passed on in 2006.

As far as the music goes, Dana and I did manage to agree on harp great Charlie Musselwhite and the beautiful blues guitar virtuoso Sue Foley. It's safe to say that Dana will be playing these CD's on his show throughout the winter. Also, all of these records are available at Tumbleweeds where Dave's daughter Tara has taken over the reins. I'm sure her dad would be very proud of the job she's done there. With that said, here are the best blues records of the past year:

Bill's List:

1. Chris Thomas King
"Rise" 21st Century Blues
2. Eric Bibb
"Diamond Days" Telarc Records
3. Keb' Mo'
"Suitcase" Epic Records
4. Sue Foley
"New Used Cars" Ruf Records
5. Robert Cray
"Live From Across The Pond"
Nozzle Records
6. Tab Benoit
"Brother To The Blues"
Telarc Records
7. Lil Dave Thompson
"Got To Get Over You" Electro-Fi
8. Eddie Turner
"The Turner Diaries"
NorthernBlues Records

9. Charlie Musselwhite
"Delta Hardware"
Real World Records
10. Michael Powers
"Prodigal Son" Baryon Records

Dana's List:

1. Charlie Musselwhite
"Delta Hardware"
Real World Records
2. Nick Moss & The Flip Tops
"Live at Chans"
Blue Bella Records
3. Rory Block
"The Lady & Mr. Johnson"
Rykodisc
4. James Hunter
"People Gonna Talk"
Rounder Records
5. R.J. Mischo
"He Came To Play"
Crosscut Records
6. Janiva Magness
"Do I Move You"
Northern Blues Music
7. Duke Robillard
"Guitar Groove-A-Rama"
Stony Plain Records
8. Watermelon Slim & The Workers
"self titled" Northern Blues Music
9. Sue Foley
"New Used Cars" Ruf Records
10. Fiona Boyes
& The Fortune Tellers
"Lucky 13" Yellow Dog Records

I would like to wish all Sound Waves readers a very happy and healthy new year. Our 200th issue will be coming out this May and you can be sure that we'll throw one hell of a party in celebration of that milestone.

- Bill Harriman



BOB DYLAN

*"No Direction Home:
Bootleg Series, Vol. 7"*

Sony Legacy

*"Live at the Gaslight
1962"*

Hear Music/Starbucks

Now, here's a radical thought: Nobody in contemporary popular music can write lyrics like Bob Dylan. No one. Nowhere. No how. Not even the "new Dylans," Springsteen, Petty, Mellencamp, et al. Nobody. No sir.

Now that I've gotten the truism out of the way, these two releases, one a companion to the magnificent Martin Scorsese (another truism) PBS "American Masters" September documentary and the other one of those kinda weird Starbucks Coffee Shop tie-ins, document this truth, in spades.

These discs span arguably Dylan's strongest songwriting era, from his early folkie days when, in small clubs as he was starting out, like the Gaslight Lounge in New York City in 1962 spotlighted on this release, he would sprinkle in soon to be classics like "A Hard Rain's A-Gonna Fall," "Don't Think Twice, It's Alright," and other originals among his many covers like "Rocks and Gravel," "The Cuckoo," and others, as he found his muse and his way.

Later, more fully assured, he turned away from folk to rock and roll, as the second of the two "Bootleg" discs aptly reveals, with stunning, alternate and unreleased, renditions of "Tombstone Blues," "Leopard-skin Pillbox Hat," "Stuck Inside of Mobile with the Memphis Blues Again," "Maggie's Farm" (from the infamous Newport Folk show, and you've don't think the man's self-assured, listen to the way his sings this, on the best ever heard source of this much bootlegged performance), and "Like a Rolling Stone," the last undoubtedly the most important song of the rock era.

Yet, the absolute magic of these performances, and of Dylan himself, comes out in his renditions, in the self-assured, no tentativeness at all, home tape recordings in the late Fifties and the later studio and live presentations of "Blowin' In the Wind," "Masters of War," "Mr. Tambourine Man," and "Chimes of Freedom," when his vision, his independence and his thoughtfulness all combined to raise the level of both presen-

tation and songwriting, and, as such, our national consciousness, which he is still doing today.

Listening to these songs, and these performances, will make the hairs on your neck stand up.

- Mark T. Gould

Both: ****

AYNSLEY LISTER

"Everything I Need"

Ruf Records

Aynsley Lister is one of the young leaders of this generation's British blues invasion. Playing his first musical gig at the age of 13, Lister developed his musical influences from listening to his father's record collection, and by the age of 18, he began to write his own material. Lister soon drew the attention of Ruf Records, and was subsequently billed with artists such as Walter Trout, Buddy Guy, and Robert Cray. Despite making a name for himself in Britain, Lister's music had yet to reach the shores of the states until now, with Lister and Ruf Records reworking and re-releasing "Everything I Need", Lister's debut album from 2000, by replacing five tracks and re-recording the original material. "Everything I Need" is now a complete offering from Aynsley Lister, and American blues fans can now absorb music they have been missing all this time.

9 of the 11 tracks on "Everything I Need" are Lister's original material, incorporating rock-based, gritty Chicago blues with two outstanding acoustic covers, Tony Joe White's "As The Crow Flies" and Jimi Hendrix' classic "Little Wing". The disc kicks off with the Texas-blues influenced title track, driven by a ZZ Top-like riff. The transition into "Angel O' Mine" works perfectly, delivering the swagger and sway of emotional blues. Lister and his band (Matt Kay-bass and Wayne Proctor-drums) offer up a diverse mix of musical styles; the instrumental "Quiet Boy", for example, is heavily SRV influenced, while the slow, bluesy "Need Her So Bad" cries out with the emotional pain of loneliness that only the blues can deliver. There's the brash, in-your-face "Soundman" or the rhythmic "Without You", clearly deserving of commercial airplay, with Lister's melodic voice serving as the perfect accompaniment to his soulful guitar work. Lister's musical creativity, emotional vocals, and diverse guitar style make "Everything I Need" an enjoyable listening experience from start to finish.

Aynsley Lister's next recording (his seventh) and first U.S. tour is scheduled for

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2007. Keep this name in mind as a major player in the future of guitar-based blues music. Aynsley Lister is the certainly the real deal, and his exposure in the states should only help catapult his career to new musical heights.

1/2

- Don Sikorski

NEIL YOUNG & CRAZY HORSE

"Live at the Fillmore East March 6 & 7, 1970"

Reprise Records

In the context of Young's last few albums, Reprise's recent release of this archive from a 2 day Fillmore East stint with his band Crazy Horse doesn't necessarily mesh with how the current generation might think of Young. On the other hand, for those of us who grew up listening to Young and Crazy Horse, it is a spirited collection of six classics that catches Young with his voice and band at their strongest. Tunes on this CD are from the electrical portion of the shows, and those such as "Everybody Knows This Is No-

where," and "Down By The River," might take your thoughts back to one of those tumultuous weekend nights that Young guided you through back then. Closing out the CD with a sensational 16-minute "Cow-girl in the Sand" jam, there is an intensity you can feel in the music that aligns with that depth and emotion of the place and time.

Aside from that, the CD takes you totally to the musical side of Young and the band with great guitar solos and jams. With the original Crazy Horse line-up, including Danny Whitten (who died in 1972), Jack Nitzsche, Billy Talbot and Ralph Molina, the unit is so precise and well polished with its crackling and angry guitar rants. That said, while our country's current political landscape has continued to cultivate an abundance of issues for Young to fight and write about, this CD shows off Young's musical inspiration. The CD is comprised of 6 highlight songs from the 2 day stint at the Bill Graham's legendary Fillmore East. At the time, Young was still considered part of CSNY, but also starting out on his primary career as a solo artist. Hindsight being 20/20, it is certainly clear in the passionate rockers on this CD that Young's ultimate direction was not the harmony of CSNY.

**** 1/2

- Dave Geller

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MISCELLANEOUS

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Every Monday
\$12.99 6-9:00
 12oz Rib Eye
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LADIES

All Male Review
Every Wednesday
\$1 Drinks 8-10:30

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with
 ~ \$2 Drafts ~ 1/2 Time Buffet
Christophers is THE Place to watch the Big Game!

Live Bands

Fri		Sat	
12	LIVE MUSIC TBA	13	LOOSE CHANGE
19	LIVE MUSIC TBA	20	GUILTY PLEASURE
26	MONSTA BUZZ	27	LEFT OF CENTER

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Sat. 6th - **DJ DANCE PARTY**

Fri. 12th - **FLOWERS & KAIN**

plus **BI-POLAR** for Happy Hour

Sat. 13th - **DJ DANCE PARTY**

Fri. 19th - **MELEANA**

plus **EXIT 72** for Happy Hour

Sat. 20th - **DJ DANCE PARTY**

Fri. 26th - **1800 BAND**

plus **BI-POLAR** for Happy Hour

Sat. 27th - **DJ DANCE PARTY**

Fri. Feb. 2nd - **EQUINOX**

plus **EXIT 72** for Happy Hour

Sat. Feb. 3rd - **DJ DANCE PARTY**

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

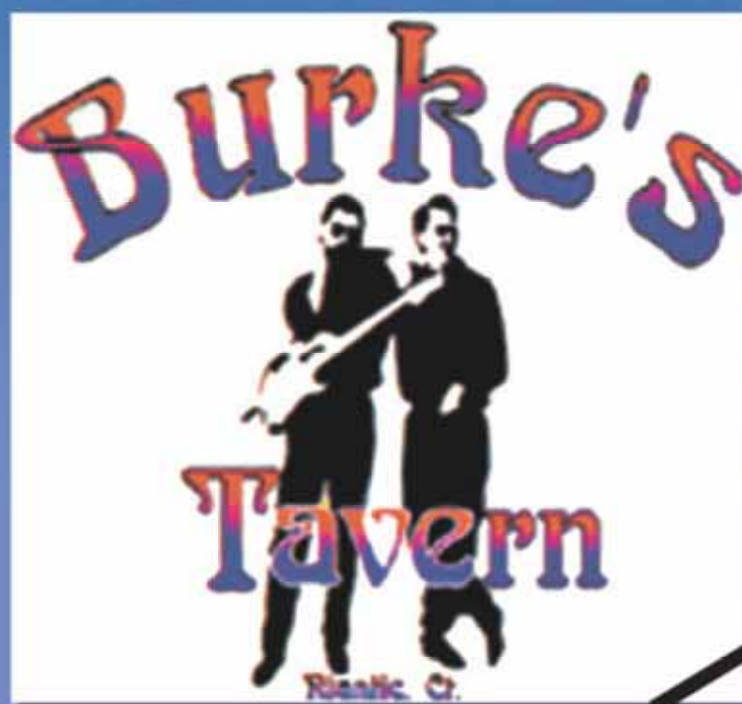
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Mexican Night w/ **DAVE HOFFMAN**

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