

Sound Waves

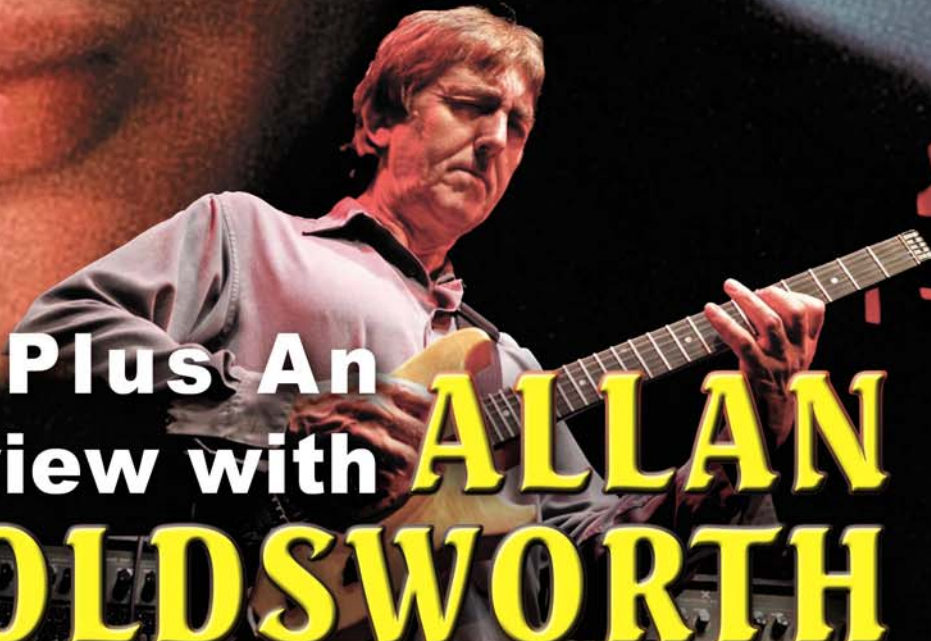
Volume 22
Issue 7
April 2012

DAVY JONES

1945 - 2012

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE

Plus An
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HOLDSWORTH**



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Fri	Sat
6 FUSION	7 THUNDER BOXX
13 MELEANA 6:30 - 9:30 <i>No Cover</i>	14 CALL TO ARMS
20 BLACK TOP FOREST <i>No Cover</i>	21 JEFF PITCHELL & J. GEILS
27 DIRTY DEEDS	28 ANGUS & THE ATTIKS <i>No Cover</i>
4 <i>No Cover</i> JAY DEMPSEY BAND 6:30 - 9:30	5 MURRY THE WHEEL <i>No Cover</i>

L
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Saturday Apr. 7th
THUNDERBOXX

ALL
FEMALE
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BAND



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April 21st

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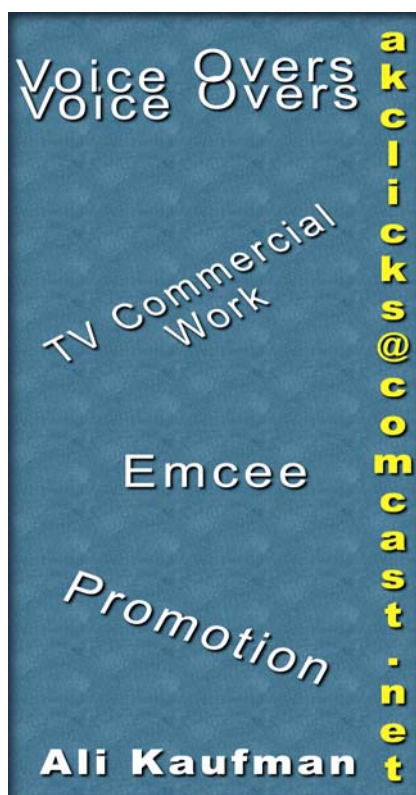
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photo by Karsten Koch



Sound Waves

April 2012

VOLUME 22, NUMBER 7

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6 RON DRAGO	7 MIKE & PAT
13 SUE MENHART	14 CHRISTOPHER JOHN
20 BRIAN MERRITT	21 SAM E. JAMES
27 CHAMPAGNE SKYE	28 LEAD PAINT LICKERS
4 RON DRAGO	5 SHAWN TAYLOR

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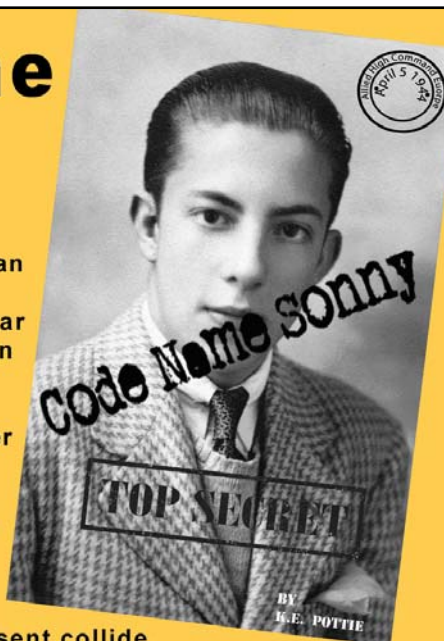


K.E. Pottie

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SPRING FEST
Sunday ~ April 29th

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Fri	Sat	Sun
6 Doug Parkinson 7pm	7 Guido 7pm	8 Seth 3pm
13 Dom Pucci 7pm	14 Brian Merritt 7pm	15 Dave Mac 3pm
20 Greg Rose 7pm	21 T-Ray 7pm	22 Jamie 3pm
27 Tony Marshall 7pm	28 Matt Kearns 7pm	29 Brian Merritt 3pm
4 Steve Gregory 7pm	5 Doug Parkinson 7pm	6 Brandon & Waters 3pm

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MUSIC NOTES



Paul Metsa's "Hollered-Out Loud Glory Shout"

By Mark T. Gould

"There is a drop of blood behind every note I play and every word I write."

--Paul Metsa.

He's Minnesota other Dylan.

Let's face it; many songwriters, hell, writer writers, have been unfairly compared to the one and only Bob Dylan, and many a career has been savaged by that seemingly unjust and down-right inequitable comparison.

But, half a century after Dylan first appeared in our midst and stole our consciousness, I really, seriously think I've found a writer who can walk in his shoes.

His name is Paul Metsa, and if, right about now, you are scratching your head and thinking "who?," well, until recently, I would have been right there with you.

Several months ago, I got an e-mail from a publicist pitching a musician's memoirs. The book was called "Blue Guitar Highway," and the release said it was written by somebody named Paul Metsa.

Now, I probably get a dozen of these pitches a month, and, frankly, I ignore most of them. I'm not sure how or why, but, for some reason, this one stood out. Maybe it was because it was the story of a guy from Minnesota who stayed steadfastly loyal to his roots, musically, geographically and personally, over a long and varied career. I dunno.

So, I requested a copy of the book from the publicist, and, while waiting for it to arrive, I did some research on Metsa, downloading and listening to some of his songs. They are, frankly, breathtaking. From the anthemic "Slow Justice," to the questioning doubts of "Jack Ruby," to the hard hitting, take no prisoner of "Robots on Death Row," and a ton of others, Metsa, well, reminded me of that Dylan fellow.

Then, I got the book, and, now considering myself somewhat of a fan, I burrowed into it.

And, what a freaking ride! Never mind that he's been on stage with Bruce Springsteen and Pete Seeger, Metsa's writing style, sort of like John Wayne with a bourbon in one hand and a laptop in the other, is at least as Americana as those guys, and, yes, he's right up there with that Dylan fellow, again.

Compelling, gripping and laugh out loud funny even as he describes some far from funny happenstance, Metsa takes us on his lifelong ride, from
6 SOUND WAVES

the death of his mother on an operating table, to his bust for cocaine possession, through a personal quest to save a beloved local theatre, all told within the roller coaster ride of a musician from whom "quit" is definitely not an option.

Along the way, he introduces us to friends and influences as varied as actors Dennis Hooper and Tom Arnold (yes, that Tom Arnold), his glorious nephews, musical gigs and anecdotes from pretty much everywhere, anywhere and everything in between, and, perhaps most importantly, his best friend and beloved dog, Blackie. Throughout, his eye, and ear, for the pinnacle and nadir of life is so rich, so detailed and so breathtaking that it is all but impossible to put down his book.

Put it this way: Metsa writes so well that he can even make a hangover seem beautiful.

But, don't take my word for it. Here's how this writer of writers describes the music that we, and he, love and live for:

"American rock and roll started around a campfire in a dark and howling wind. It was blues, country, and hillbilly music then. Once it was moved inside four walls-juke joint or gin joint, rent party apartment, greased alley garage, or some full-moon Ozark barn dance-it became rock and roll.

"First, gut-bucket whiskey passed around in coffee cans, then ordered over the bar, smoke from hand-rolled cigarettes misting blue windows, both inviting the night and keeping it at bay,...

"Beautiful women writhing with imaginary lovers on sawdust dance floors, young men on a weekend pass from some hell-forbidden job doing the Hucklebuck and the Chicken Strut....

"These sons and daughters then joining in this Church of Saturday night together, while the band in the corner jacks it up, like drill hammers toward heaven, until the sweaty crowd stumbles out sanctified and satisfied...

"Some boys are just born to rock and roll, enjoying that hollered-out loud glory shout, a teenager's hallelujah...This is what sustains the men and women who have dedicated their lives to it, and, while plying their trade, have become artists in the process."

Whew.

Nobody, for my money, has ever described our music that well, or with that much emotion, and Paul Metsa, through his highways and byways, has become an artist of the upmost degree, and has thusly earned the right to write about it that way.

That's right, he is Minnesota's other Dylan.

Run out and order this book and bask in Paul Metsa's creativity and originality.

And, tell 'em Blackie sent ya.



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SOUND WAVES 7

A photograph of a woman with blonde, wavy hair, smiling broadly. She is wearing a black strapless dress. The background is dark with warm, out-of-focus string lights.

Hello, My Sweet BarFlies...Wow! What a month was sweet March? Lotsa changes, some good!, some bad :(and some just sad. The world is a sadder place with the passing of four well-known local men, Mike Logan, Deke Clachrie and Jake Levanti and Franny or Franswa, as some liked to call him. These men were lost to us well before their times and will be missed by their families and many, many friends!

A wonderful Benefit was held for Deke's Family at the PAWCATUCK VFW and the outpouring of love and generosity in our Community never ceases to amaze me! So much food donated (special thanks to Ray at HI-

TECH PROFILES), and the Raffles were fantastic. Thank you to everyone who attended, donated or gave their time and energy at this event!

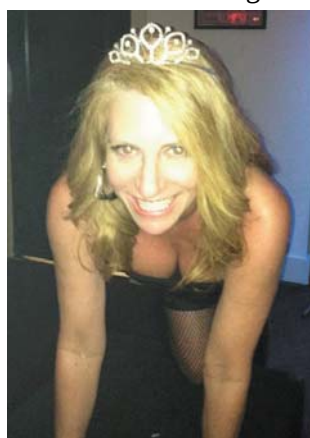
This month we also saw Summer come and then, of course, leave us.. slightly sunburned and wanting for more. Buuuutttt....Can I get a Whoot-woot? My Birthday was da Bomb! And....drumroll, please? We stuck to the previously mentioned Plan, believe it or not! We all met up at the HANDLEBAR CAFE for Cake and Gifties with the Gals,(Thank You, Friends!) Then, it was off to the MALT-ED BARLEY for delicioso Pretzels and Cocktails and a few more friends! Finally, the night ended (for me, but not for some others) at the KNICKERBOCKER



The Birthday Girls

CAFE with NEVER ENUFF! We did it!! With nary a problem!

NEVER ENUFF did an Awesome Job!, playing to the dancing crowd, kindly allowing us to all roam the stage, dancing with us, letting us screech into the mike!! Cripes what more could a girl ask for on her Birthday? A Cube!! Yes, that's right..my friends and I were dancing the night away, when one of my less traveled gal friends says, " I love the Cube..let's go dance on the Cube again.."



Well, I had had a few, (thank you Nick, for being my DD) and said "OK" let's do it! All night with the Cube, The Cube! The girls couldn't stop talking about the dancing Cube, we were all climbing and swaying on! Imagine my surprise when it finally dawned on me that they were calling the Speaker! the Cube! Really, girls? Never danced on a speaker before? Too Funny! Thank you to all including, Xta-cie, Joanna, Lina, Tami, Jane, Wendy, Kirsten, Jean, Lisa, Angie, Dan and Katie, Randi, Jen, Samantha, Chris Cip, Pete, Whitney, Todd, Cheryl, Brian, John, Bonnie, Joe, Ian, Kim, Ginger and Lee, Barbetta, Kathy, Ken and Sue.

Rose and John, and if I left you out, I apologize, Bad Brain!

A Special "Thank you" to the always lovely Jennifer Hare Lensis for taking some fabulous pix that evening, which can be viewed on my FaceBook Page! It is about this time that I acquired the Nick Name "SnowPanther"! (Another Nick Name was 30-18...I'll let u Figure that One out!) Apparently, after a few photo ops, me climbing onto "the Cube" with my white freakin' body, reminded one of my friends (perhaps, one of the Heathers?)... of a "SnowPanther". Ha Ha!! Too Funny, Again! Freakin' Awesome Night! Thank you to all my friends, and to the KNICK and NEVER ENUFF!

Big Birthday Month for many friends, but a celebration with my bestie Stacie (remember? Sexual Chocolate) well now, she's Xtacie!! or XXXX-tacie!! Lol! She held her Birthday Audience enthralled at KOTO in Groton, where we were asked again and again to BE QUIET!! Uh, not happening! Twenty celebrants in an enclosed room...hello? it was a private room.. quiet? I think not!! Xtacie entertained us all with her birthday song..."on this day when I was born, the angels got together....and decided to create a dream come true...so they sprinkled stardust in my hair...etc etc.....haha-hahaha...she too cute!

Then the gang headed over to visit Steve (of 12 TATTOOS also) and Patrick at the ROTTEN APPLE..only Steve wasn't there! Patrick did his best to entertain us (after all, we had just been asked to leave a Japanese Hibachi Spot, but he did his best! Nice Local Spot on Rte. 12 near the SubBase. Definitely gonna be a stop on our POKER RUNS, which are starting shortly and will probably be held on a Sunday Afternoon! Stay tuned for details!



The Gang at

More about Xtacie, you ask? Well, Joanna will be hosting a MEATBALL COOK-OFF

CHALLENGE on April 15 at the **HANDLEBAR CAFE!** Well, well, well...two previous champions Xtacie (of the Soupy) and Rose (owner of CLYDESDALES and Chili Champ) will be squaring off on this Spring Day...who will be the Winner and who will be... Chopped??

More about Joanna?, well we celebrated her birthday also, by starting our evening at HEARSAY BAR AND GRILLE in New London (remember the old Sundowner, across from the Court-house?). We met up with three fine gentlemen there, who were kind enough to buy us our first round of drinks! Whoa! We are Martini Girls, remember? Very Nice! Anyways, we were thrilled to meet NOAH FELDMAN, his father Jay and family! NOAH is another 17 year old of mine, that is So Talented!



Noah Feldman

The girls and I had no sooner sat down with our Tini's when Noah started singing and playing his guitar. Wow, we were blown away. He played "Dinner Music", as it was before 9 and there were many families, but what wonderful "dinner music" it was! HALLELUJAH, a Freakin' Classic! that I simply love!, had all of us girls near tears! Beautiful rendition, Noah! Then he also played a couple he had written himself! Very talented, will definitely be stopping to see him again!

Opened LeBoutique at COCO'S SALON, between the HANDLEBAR CAFE and GUY'S GOURMET ON THE GO! Had the ribbon cutting with Kirsten, from the WESTERLY PAWCATUCK CHAMBER, along with friend, Ed Haberek! Welcome to Guy, Denise, Diane and Mike into MITCHELL PLAZA, with wishes for many prosperous years ahead of you! And at LEBOUTIQUE?....Many fabulous gifts, jewelry and accessories, along with fun hand-painted glassware, by CoCo, herself! Come, Check out our little area of Route 1 for Food, Beverages and Just Looking Good!

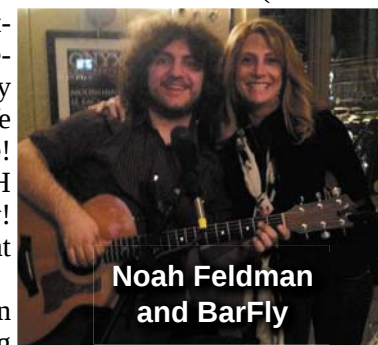
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The Gang at The Rotten Apple



The Birthday Girls



Noah Feldman and BarFly

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Heard Hendee went to see the JUSTIN ADAMSON BAND at THE MALTED BARLEY this month and they were Fab! Tried to see Cody Bill and his friends play at PERKS AND CORKS, but seriously? I had been out since 4! It was coming close to 11..stick a fork in me...I was done! Maybe next time Gene could put him on a bit earlier? Just saying...Also, the Baaa-faatha himself, is doing Fridays at CLYDESDALES TAVERN, in Westerly! CLYDESDALES is now open for lunch, so stop by to visit him or one of the other Lovely Bartenders!

Would like to wish my sister, Christine a Happy Birthday this month, along with beautiful Joanna, and the lovely Joyce Jones! My friend Limo Bill headed over to the SIDEPOCKET CAFE in Groton for some fancy dancing to KEN ATKINS AND THE HONKY TONK KIND....said it was a Very Fun Night! The PAWCATUCK RIVER DUCK RACE is this month...hope to see you there! I'll probably be over selling the Pizza from the PIZZA PLACE in Downtown Westerly, for the CHAMBER, in DONAHUE PARK! Buy Your Duckies!!

Honest to God, I could write on for hours...I have so much more to tell you, but unfortunately Editor Dave limits my space! So visit me on FaceBook at Bar Fly or send me an email at barfly2u2@yahoo.com . Have a Fabulous April and I hope to see you all with the naked painted girls at FUSION on May 11...Ciao for now, my Sweet Flies!



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BAND DATES

BOTTOM DRAWER

13 - Black Sheep, Niantic, CT
21 - Sneakers Cafe, Groton, CT

BRANDT TAYLOR

5 - Hungry Tiger, Manchester, CT
6,13 - Village Lounge, Woodstock, CT
12 - Theodore's, Springfield, MA
14 - Lindy's, N.Smithfield, RI
21 - Fred's, Willimantic, CT 6pm
27 - Johnny's, S.Hadley, MA
28 - Sneakers, Ashford, CT 5pm

THE CARTELLS

4 - Steak Loft, Mystic, CT 7-10pm
6 - Maugle Sierra, Ledyard, CT 6-9pm
8 - Wolf Den, Uncasville, CT 8-9:30
13 - Latitude 41, Mystic, CT 7-10pm
14,28 - Angelico's, E. Hampton, CT 8pm
18 - Knickerbocker, Westerly, RI 8pm

DAN STEVENS

6 - First & Last Tavern, Collinsville, CT
12 - Perks & Corks, Westerly, RI
14 - Penny Lane, Old Saybrook CT
15 - Delta Grill, New York, NY
16 - Grand Central, NYC, NY 8-10am
16 - Times Square, NYC, NY 12-3pm
18 - Red Lion, Stockbridge, MA
20,21 - Manhattans, Burlington, VT
26 - C. C.'s, Southington, CT
27,28 - Songbird Cafe, Old Lyme, CT

DAN WATSON

3,17 - Daniel Packer, Mystic, CT
8,22 - Harp n Hound, Mystic, CT
27 - Shipyard Tavern, Mystic, CT 7pm

THE DRAWBRIDGE BAND

13 - Angelicos, E. Hampton, CT 7pm
27 - Bank St. Cafe, New London, CT

EIGHT TO THE BAR

6 - Amazing Things, Framingham, MA 8-10
10 - Wolf Den, Uncasville, CT 7-10pm
10 SOUND WAVES

13 - Green Line Cafe, Wolcott, CT
15 - Town Hall, Newington, CT 2-4pm
20 - Maple Tree, Simsbury, CT 8:30
21 - Hartford Club, Hartford, CT 6-10:30
22 - Sail Festival, St. Petersburg, FL
25 - Gulfport Casino, Gulfport, FL
28 - Mohonk House, New Paltz, NY

FLAT NOSE DIESEL BUS

7 - Skipper's Dock, Stonington, CT

FUSION

6 - Stashes, New London, CT
20 - Black Sheep, Niantic, CT

THE GOAT ROPERS

20 - VFW, Taunton, MA 8-12

GOPHERBROKE

6 - McKinnon's, Hartford, CT
7,21 - Mango's, Branford, CT 7-10
8 - Red Lion, Stockbridge, MA 8-11
27 - Hub Bar, Canton, CT 8:30-12
28 - Bidwell Tavern, Coventry, CT

GREEN TEA

6 - Ocean Mist, Matunuck, RI
12 - Knickerbocker, Westerly, RI 8-10
14 - Wood River Inn, Richmond, RI
17 - Art After Dark, Mystic, CT 6-8
20 - Bridge, Westerly, RI

JAMES HARRIS

3,10,17,24 - Harp & Hound, Mystic, CT
4,7,11,18,21,25 - Daniel Packer, Mystic, CT
5 - Steakloft, Mystic, CT 7pm
6,14 - Ancient Mariner, Mystic, CT
12 - Voodoo Grille, Mystic CT
19 - Perks & Corks, Westerly, RI
21 - Maugle Vineyard, Ledyard, CT 6pm
22 - Ancient Mariner, Mystic, CT 5pm
26 - Boathouse, Mystic, CT 7pm
27 - Dogwatch, Stonington, CT

KEVIN MANZELLA & HEATHER LEPAGE

13 - Perks & Corks, Westerly, RI
19,25 - Ancient Mariner, Mystic, CT 8-11
27 - 84 High St, Westerly, RI 8:30-11
28 - Boathouse, Mystic, CT 8-11

kGb

6 - French Club, Jewett City, CT 5-8
13 - Steak Loft, Mystic, CT 8-11
21 - Boathouse, Mystic, CT 8-11

Ms. MARCI & THE LOVESICK HOUNDS

13 - Gentleman Lounge, Plainfield, CT 8:30pm

MUNSELL BROTHERS BAND

14 - Bank St. Cafe, New London, CT
27 - Ivory Pub, Deep River, CT

RED LIGHT

2 - Wolf Den, Uncasville, CT
7 - Music Lady, Central Village, CT
27 - Hard Rock, Mashantucket, CT

SAM E. JAMES

13 - Ernie T's, Wyoming, RI
21 - Riverwalk, Mystic, CT

SARAH T

6 - Burke's, Niantic, CT 8-12
20 - Copperwood, New London, CT 8-12
21 - Holiday Bowl, Groton, CT

STYFF KITTY

13 - Sneakers, Groton, CT
20 - Wood River Inn, Wyoming, RI

SUE MENHART BAND

7 - Green Well, New Haven, CT 6pm
13 - Riverwalk, Mystic, CT 8pm
20 - Burke's Tavern, Niantic, CT 8pm
27 - Chamard Vineyards, Clinton, CT 5:30pm
29 - Mystic Village, Mystic, CT 8:30am

SUNDAY GRAVY

5 - Perks & Corks, Westerly, RI
7 - John's Café, Mystic, CT 8-12
13 - Voodoo Grill, Mystic, CT
19 - Acoustic Brew, Voluntown, CT 8-11
21 - Black Sheep, Niantic, CT

2 CAT ZOO

6 - Dog Watch Cafe, Stonington, CT
7 - Black Sheep, Niantic, CT
12 - Bridge, Westerly, RI
19 - Voodoo Grill, Mystic, CT

VINCE THOMPSON & FRIENDS

28 - Chamard, Clinton, CT 5:30-8:30pm

WICKED PEACH

14,21 - Margaritaville, Uncasville, CT
20 - One Pelham E., Newport, RI

WILSON KANE

4,18 - Commoner, New London, CT 8pm
5,19 - T's Cafe, Hartford, CT 7pm
6,14,27 - Mango's, Branford, CT 7pm
7 - Acoustic Brew, Voluntown, CT 8pm
8,15,22,29 - Malted Barley, Westerly, RI 7pm
12,26 - Ancient Mariner, Mystic, CT 8pm
13,28 - Penny Lane, Old Saybrook, CT 7pm

20 - Brown Derby, Uncasville, CT 5pm
21 - Pataconk, Chester, CT 8pm

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Howard Fishman and the Biting Fish Brass Band

Thursday, April 12 7:30pm

OASIS ROOM - includes pre-show light bites at 6:30pm, catered by Two Chefs Catering

Acclaimed singer, guitarist, composer and bandleader Howard Fishman's exuberant, spontaneous, and un-varnished music in the musical setting of his New Orleans inspired quintet.

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The Gregoire Maret Band

Saturday, April 14 8pm

OASIS ROOM - includes pre-show light bites at 7pm, catered by Two Chefs Catering

The Swiss-born Gregoire Maret, one of the most sought after harmonica players in the world with pianist Federico Gonzales Peña, Clarence Penn on drums, and bassist Matt Brewer comes to the Garde's Oasis Room.

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An evening with Henry Butler

Saturday, April 21 8pm

OASIS ROOM - includes pre-show light bites at 7pm, catered by Two Chefs Catering

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An evening with the Franklin Brothers Band

Friday, May 4 8pm OASIS ROOM

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Counting Crows

27 - MGM Grand, Mashantucket, CT

Creed

21 - Mohegan Sun, Uncasville, CT

Dan Hicks

And The Hot Licks

20 - Kate Center, Old Saybrook, CT

Dionne Warwick

20 - Univ. Of Hartford, Hartford, CT

The Fray

14 - MGM Grand, Mashantucket, CT

Jaimoe's Jasssz Band

13 - Arch St. Tavern, Hartford, CT

Jonathan Edwards

22 - Wolf Den, Uncasville, CT

John Prine

21 - Bushnell, Hartford, CT

The Moody Blues

13 - Mohegan Sun, Uncasville, CT

19 - Perf. Arts Ctr., Providence, RI

Nickelback

27 - XL Center, Hartford, CT

Roger McGuinn

12 - Kate Center, Old Saybrook, CT



SOUND WAVES 11

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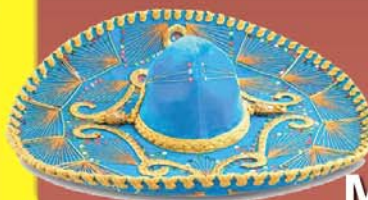
~ BAND ~

SPECIAL 20

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Life was looking good for Davy Jones that day early in this new century.

The lovable Artful Dodger of the Monkees, in his mid-50s then, was on the phone from his horse farm in Eastern Pennsylvania, 60 miles northwest of Harrisburg, speaking with enthusiasm about the future.

"I'm proudest that I'm still here and not sitting around being famous like they do at the awards' shows. Everybody strokes each other," he said cheerfully.

He made it clear he wanted to remain active. "I have all kinds of plans," he said, chuckling.

Jones was working on new music and had a new autobiography, "Daydream Believin'" he informed. And he had acquired a small church near his Pennsylvania property and wanted to turn it into a rock'n'roll memorabilia museum.

He had a new studio there where he and others could record and rehearse, he said, as well as facilities to house musicians working on projects.

This charming Briton, who had trained early on to be a jockey, also wanted to develop a horse and rider fitness center on his property too.

Such are the hopes and dreams when the days ahead, even with five and a half decades under your belt, seem limitless and full of promise.

Flash forward to a few short weeks ago and the stunning news that, for those of us of a certain age, a part of our youth had been taken from us. Davy Jones, perhaps the happiest of the Monkees, had been claimed by a fatal heart attack at 66.

"He was about as heartfelt a man as anyone I have ever met in my life" bandmate Peter Tork told USA Today in a reflection. "Not everyone was able to see the range and depth of his heart."

Some later found solace in learning that he had just spent a pleasant weekend with his family and was with his beloved horses when he passed.

"We have fun. The people have fun," he explained that day on the phone. After all these years, the entertaining came easy, he added.

The Monkees brought a lot of people together, Jones said. "People will drive 10 hours to see us. It's a very big crossover audience. They say they all grew up with the music."

When he went places, people recognized him as Davy Jones. "It's an instant door opener, as if I've been talking to them for the last 35 years," he explained.

He described the The Monkees as "total alter egos." "Professionally it worked beautifully. We were all there doing our bit because of who we were," he said.

It was 1986 when MTV re-broadcast "The Monkees" television series. It served as the catalyst for Monkeemania all over again. Member Micky Dolenz recalled those '86 tours as "like having a birthday party thrown for you every night. We could do no wrong."

Jones, who originated the role of the Artful Dodger in David Merrick's production of "Oliver!" in London's West End, which led him to Broadway and a Tony award nomination, said he always loved the element of surprise

in live theater. "And by pioneering innovative television techniques, we were able to capture that energy and excitement in the television series," he said.

"We just laughed our butts off the whole time. It was so funny. We had such a great time doing the show and being together," he recalled. "There was a camaraderie. It was like being brothers. It was us against them."

The Monkees gave America a chance to relax and laugh, he suggested. "It's not that the Beatles didn't do it. We were accessible every week on television. We have people telling us, 'Thanks for helping us grow up' or that we introduced them to music."

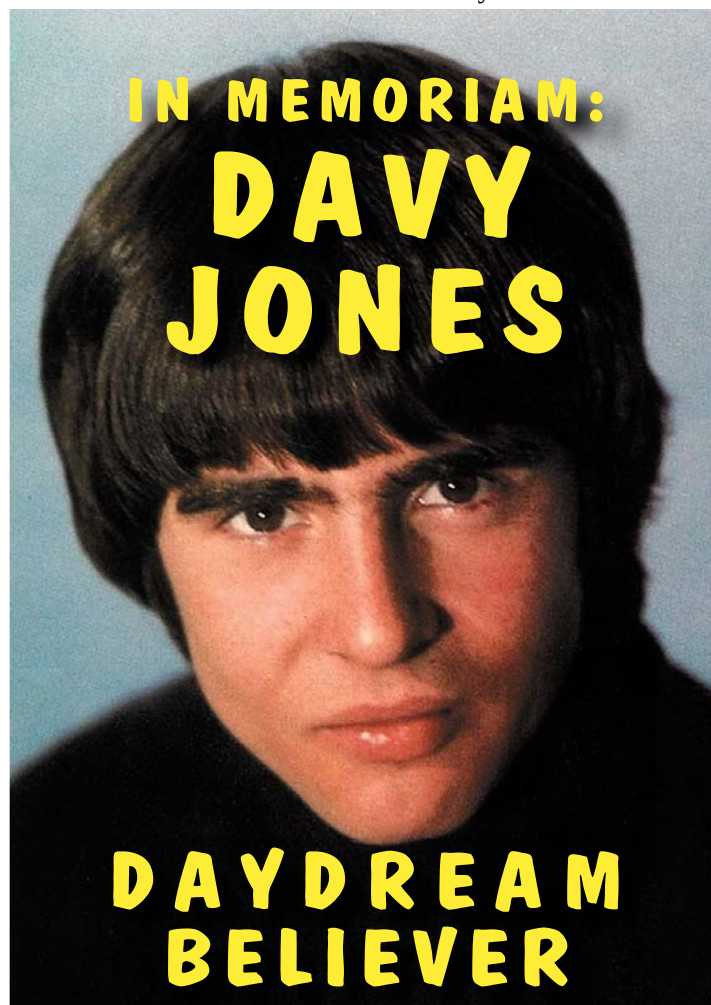
The Monkees were born when television producers Bert Schneider and Bob Rafelson (who later directed the film "Five Easy Pieces") placed an ad in an issue of The Hollywood Reporter in 1965 seeking "four insane boys, ages 17 to 21" to play musicians in a weekly television series.

Of more than 400 responses, Dolenz, Jones, Mike Nesmith and Peter Tork were selected. Undergoing voice training and, outfitted in paisley and Nehru jackets, they were introduced the next year as The Monkees.

Their albums frequently outsold those of the Beatles and Rolling Stones. "Our music was written by great songwriters. We were lucky to get these songs from these people" Jones said. Those songwriters included Gerry Goffin and Carole King, Boyce and Hart, Neil Diamond, John Stewart and others.

"At the time, artists were used to getting one hit off an album. All of a sudden we were getting three and four. It touched something in people they could relate to. It was a very humbling thing and a continuation of that 'Father Knows Best' (feeling) and that homey family stuff."

They were said to have outsold both the Beatles and the Rolling Stones combined in 1967.



By Rex Rutkoski

They had four number one albums on the charts within two years, and nine of their singles went Top 20 in two years.

By 1996, they had sold more than 65 million records worldwide. Jimi Hendrix once was their opening act.

They well may have been television's first video band. "We were part of a whole evolving of the media, not just music, not just TV, but media in general, all the stuff," he explained.

Jones was on the Ed Sullivan Show with the cast of "Oliver" the night the Beatles were introduced to America. "It was amazing," he recalls. "The Beatles enriched my life with their music and conversation and the times I spent with them. They were happy memories."

...not unlike the ones that Davy Jones gave a lot of us.





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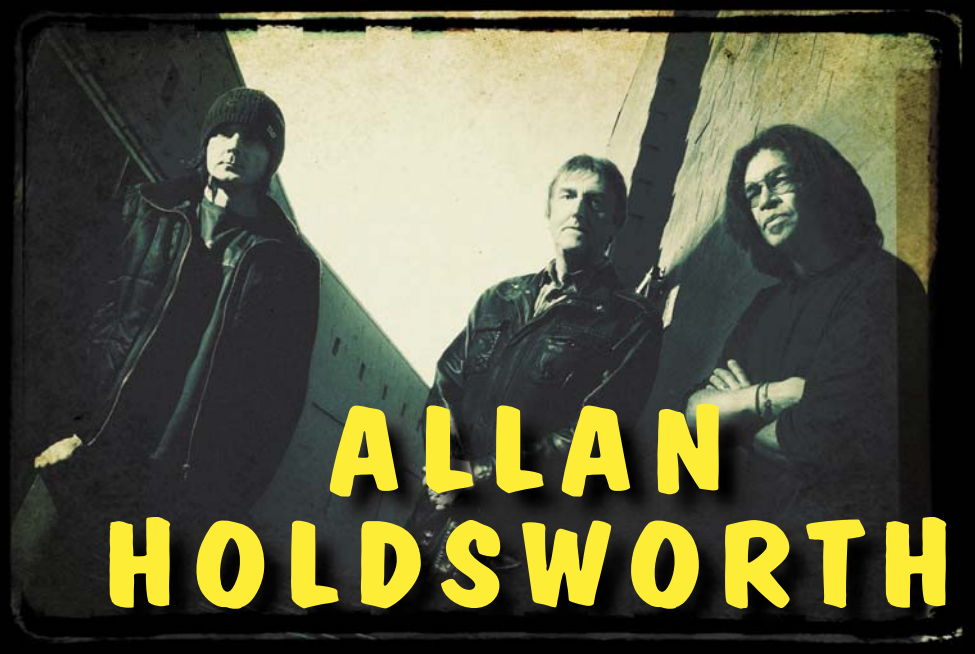
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SOUND WAVES 15



By Walter Modliszewski

Although jazz/rock fusion icon Allan Holdsworth is not the most well-known guitarist on the planet, he certainly is one of the most influential. Chances are, if you asked any modern guitar virtuoso (in any style) to name their favorite guitarists, Allan would be at or near the top of the list. Eddie Van Halen, Yngwie Malmsteen, Neil Schon, Alex Lifeson, John Petrucci, and Jimmy Herring are just a small sampling of today's guitar greats that have fallen under the spell of Allan's remarkable playing. The one thing that this diverse group of Allan Holdsworth aficionados has in common is that they all probably wish that they could play guitar like Allan Holdsworth.

To most casual listeners, the defining characteristic of Allan's playing is the jaw-dropping speed that he exhibits during his solos. In fact, the speed of his fingers dancing along the guitar fretboard has been compared to the speed of a hummingbird flapping its wings while hovering in midair. After seeing Allan perform live, one would certainly confirm that this is no exaggeration. However, it must be noted that his accompaniment abilities are equally as impressive as his soloing abilities. Allan possesses a seemingly endless vocabulary of exotic sounding chords, and he applies them tastefully to perfectly suit his very complex and unique music. This combination of dazzling lead playing and tasteful rhythm playing has made Allan Holdsworth the envy of legions of guitarists throughout the world.

Allan was born in Bradford, England in 1946, and he took up the guitar at an early age. He progressed rapidly while learning to play blues and rock and roll, and then later incorporating jazz and classical influences into his playing. By the early 1970's, Allan had established himself as one of the finest (and most original) guitarists in London's local jazz and rock circuits. During this period, legendary jazz drummer Tony Williams selected Allan to be the lead guitarist for his new lineup of the seminal jazz/rock fusion outfit, Tony Williams' Lifetime. This amazing group released "Believe It" in 1975 and "Million Dollar Legs" in 1976. Allan's incredible playing on these two landmark albums firmly established him as a force to be reckoned with.

After parting ways with Tony Williams, Allan contributed his unique guitar skills to several more landmark fusion and instrumental rock albums, including Gong's "Gazeuse" (1976) and Jean-Luc Ponty's "Enigmatic Ocean" (1977). Then, in 1978 he joined the progressive rock "supergroup" U.K. along with former Yes and King Crimson drummer Bill Bruford, former King Crimson bassist/vocalist John Wetton (later of Asia), and a brilliant young keyboardist/electric violinist named Eddie Jobson who had played with Frank Zappa and Roxy Music. This group's self-titled debut album became what was later considered to be the last of the great mile-

stones of the 1970's progressive rock era. Based upon the explosive guitar solo featured in the opening song "In the Dead of Night," it is not difficult to understand why Musician magazine named "U.K." as one of the top ten rock guitar albums of all time.

Shortly after the release of the group's debut album, Allan and Bill Bruford left U.K. to form yet another supergroup, which was simply named "Bruford." After recording three amazing records with this group, Allan somewhat reluctantly departed in order to form his own group. For his major label debut, Allan enlisted a young phenom named Chad Wackerman (who had previously played with Frank Zappa) on drums. The result was 1984's Grammy-nominated "Road Games." This excellent record established a long musical relationship between Allan and Chad that continues to this day.

Allan is currently working on a new record with a brand new trio featuring bassist Jimmy Haslip and the much-vaunted Australian drummer Virgil Donati (a.k.a. the Thunder from Down Under). In advance of the record's release, this new lineup performed an explosive set of new and classic tunes on March 23rd at Infinity Hall in Norfolk, CT. During this remarkable performance, the trio displayed the synergy of a group that had been together for dozens of years.

I spoke with Allan shortly before his recent performance in Norfolk, and our conversation is excerpted as follows:

I understand that your most recent recording is for a Chad Wackerman solo project. Please tell me about this new record.

The album is titled "Dreams, Nightmares and Improvisations." The recording of this album was spread over a very long time. His last studio record was released almost as long ago as mine. We started recording some of the tracks in Australia about eight years ago, and then he just kept adding to it. It was a long process, and we recorded a few tracks at a time, and he recently decided that he finally had enough tracks to put out an album. So that was that.

Chad has a long history of playing drums with your group. I realize that you have worked with other drummers as well, but your new lineup features Virgil Donati on drums instead of Chad. How did that come about?

I wanted to do something a bit different for my new record, and I haven't done a new studio record in over ten years. The way the music was going, it was just a bit different. That's all. So I asked Virgil to play on the record, and he plays amazingly on it. So it seemed like a natural thing to do. Even though the album is not quite finished yet, it's a good way along, and I just decided to do it with Virgil and Jimmy Haslip.

Virgil is mostly known for playing very heavy progressive rock. Are you planning on taking your music in a more rock-oriented direction with this new lineup?

It's a little bit more that way than my last studio record, which was a little bit softer. But that's good. I just wanted to let it go where it goes. I wanted to do something different, and then all this time went by. I had a lot of music that was already recorded, but I decided that I didn't want to use it because it was kind of "time-locked" into that same period, and I didn't want to do that. So I just decided to write all new material, and I made a decision to try to do something with Virgil because I'm a big fan of his. Like I said, he plays really amazingly on it, and I think it's a good combo.

Since we're talking about great drummers, the most recent Allan Holdsworth release is the live record "Blues for Tony." What made you want to revisit the music that you played with Tony Williams?

It wasn't so much that, as I simply just got back together with Alan Pasqua.

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We hadn't performed together since those days when we were in Tony's group. We just thought that would be a great place to start. Even though Alan has played keyboards on some of my records as a guest soloist, we never did any live playing since then. "Blues for Tony" was originally a bootleg, and it wasn't something that we really planned to do. But somebody else had already made a bootleg copy, and most of that was from one concert in Germany. We just decided to release the same record on our own, kind of like what Frank Zappa did with his "Beat the Boots" series of records.

How did you originally become a member of "The New Tony Williams' Lifetime?"

I was playing at Ronny Scott's club one day with a friend of mine named Pat Spive, who is no longer with us. Chuck Mangione and his band were also playing there at the time. Chuck Mangione got sick while he was in London, and my friend Pat was sitting in for him while he recovered. Pat mentioned me to the guys in the band, and they asked me if I wanted to sit in with them. It seems like this is a strange way for things to happen, but this is exactly what happened. When the band went home to the States, Tony Williams ran into the bass player Alphonso Johnson. Tony said that he was going to put a new band together, and he was looking for a guitar player. Alphonso just said: "There's this English guy I just played with, and you ought to give him a try." And that's what happened.

What are some of your memories of the time you spent with that band?

Well, I loved it. Obviously, we had some hard times with the money. That's just the way it was, and that's kind of the way it still is. If you want to play music that's not mainstream, you've got to expect that not so many people are going to want to hear it. There are lots of things people can do, but once you choose to take that path, you have to be prepared to do it because you love it as opposed to doing it because you're going to make a ton of money, because you're not. The thing is, we struggled in that band financially, but musically it was great for me. To be on the same stage with those guys, especially Tony, was something really special. It was a great honor for me. And Alan Pasqua as well. That guy was a very inspiring player, and he still is to this day. Tony Newton as well. We all brought something different to that band,

I'd like to go back even further into your past. What made you want to play guitar in the first place?

I didn't want to play the guitar. I wanted a saxophone or a violin, but they weren't easy to come by. My parents didn't have much money, but my father bought a guitar from my uncle and he gave that to me. My father was a great piano player and he knew, even from when I was really tiny, that I was really interested in music.

The guitar just sat in a chair for a long time, and eventually I started picking it up and noodling around with it. One day it seemed like my dad thought I was making a little bit of progress, and I was getting more interested in it. Then he went out and bought a bunch of guitar books, and started trying to help me with the guitar. So the fact that I play guitar is actually a giant accident.

What guitar players did you listen to when you were first learning how to play?

From that time period, it was mostly the records that my dad had. So originally it was Django Reinhardt and Charlie Christian. And then it was Joe Pass, Barney Kessel, Tal Farlow, and Jimmy Raney. All those really great guys. However, I wasn't really focused on listening to the guitar. I listened to a lot of music. My dad had a lot of classical music, which was very inspiring to me. There was Debussy, Ravel, Béla Bartók, Stravinsky, www.Swaves.com



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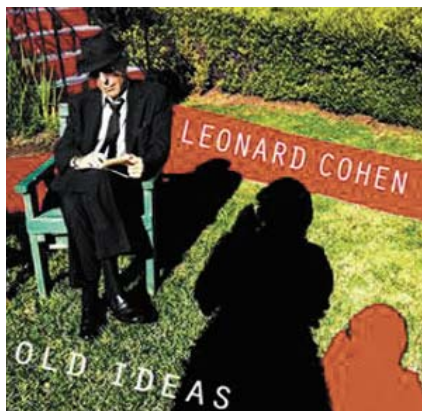
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HEARING AID



Leonard Cohen "Old Ideas"

Columbia Records

Leonard Cohen has always sung in the shadows of Bob Dylan. Clearly, the quality of his writing should suggest otherwise. Unlike Dylan, Cohen has actually gotten better with age. I love Bobby D, but let's be clear, Leonard Cohen stands in no one's shadow. Leonard Cohen is his own thing entirely. For Cohen is amongst "the finest most distinctive, most authentic poets writing in the English language in the last century." That said, his latest recording is irresistibly tempting to compare to Dylan's "Time Out Of Mind". Recorded following his triumphant world tour, where shows clocked in regularly at three hours, "Old Ideas", Cohen's twelfth studio release, is a "terrifically moving affair".

Mortality is in the elephant in the room on Leonard Cohen's arguably best outing since "I'm Your Man". The autumnal "Old Ideas" grapples tersely with the ultimate deadline of death with "a gallows humor" that showcases his long established magnified vision and enormous compassion. At 77 years of age, mortality is very much on Leonard Cohen's mind and hangs heavy in his songs. "It seems to insert itself into our considerations. I think it is in all of them now", mused Cohen in a recent interview.

"Its duty is to harm me,
My duty is to know."

"Old Ideas" suggests ideas about aging, "the unresolved old moral questions", and "ideas rattling around in the mind of our culture for a long time."

In a voice deep, gravelly and sepul-

chral, from a "scarred old Methuselah of a throat", backed by an angelic female choir, "loose americana", dirges, funeral marches, gospel, and "penitential hymns" throb to the ferocity and focus of Cohen's immaculate poetry. The music is skeletal and as the poetry of my favorite song "Banjo" suggests, "It's a broken banjo bopping on the dark infested sea."

"Don't know how it got there,
Probably taken by the waves,
Off of someone's shoulders
Outta someone's grave."

I heard an articulate analogy in a recent interview on WFUV comparing Leonard Cohen's poetry to exquisite tool making. For "Old Ideas" he has crafted the most beatific hammer to bang four-penny nails into your heart. To my delight a January New Yorker magazine featured a Leonard Cohen poem entitled, "Going Home" prior to the release of "Old Ideas". In that poem, Cohen's inner spirit chides his iconic pop-star self.

"I'd love to speak with Leonard

He's a sportsman man and a shepherd

He's a lazy bastard Living in a suit."

The "jocular humility" of that poem is utterly enhanced to stunning effect by music and Cohen's whiskey baritone as the opening cut and for the duration of "Old Ideas" as well. "A manual for defeat" is more than one of a plethora of quotable lines from this poem but analogous of "Old Ideas" as a whole. "Life as catastrophe" is thematic throughout much of the writing here. "Old Ideas" pulsates with "the full catastrophe of a well connected physical existence". If "Old Ideas" were a suit, it'd be tailored beyond perfection.

Of the Ten New Songs on "Old Ideas" five compositions are by Cohen alone. There are four co penned tunes with Patrick Leonard and one with Anjani Thomas. With the exception of "Going Home" the solo penned songs seem superior. "Darkness" is musically and lyrically as bone chilling and deliciously creepy as it can get.

"I got no future,
I know my days are few
The present's not that pleasant
Just a lot of things to do"

In the haunting song "Amen", "the angels are panting and scratching to come in" and in a song entitled "Show

Me The Place", Cohen, yearns for rest.

"Show me the place,
Help me roll away the stone
Show me the place
I can't move this thing alone.

The seventy-seven year old's "famously philosophical musings" have lately connected his Jewish Heritage to his explorations in Zen Buddhism and "an enduring existentialism." Though, it has always been the careful-examination of how the body interacts with the heart and soul that has grounded the artistry of Leonard Cohen. The depth of his writing comes from a profound tenderness, refined passion and razor sharp wit that fuels his "thorough descriptions of being human". Those descriptions are a dance floor upon where failure and pain perform a demented waltz with transcendence and bliss and "the brokenness of life" and "all that is flawed and incomplete" dance with "the possibility of redemption".

Leonard Cohen is not for everyone. Sadly, this record will likely do little in the way of expanding his fan base. Although, the confessions are painful, the poetic verses are laced with "zingers and puns". For these are startling "musings on memories and final reckonings"

recited with humility and grace. These are "relics from the wasteland of the human heart and soul" difficult to confront in less of a masters hands. "This is the pen to calm the crazy master of your heart." "Is this contagious? Just drink it up!"

*** 1/2

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and Aaron Copland. I was influenced by a lot of other things besides jazz.

The thing I liked about jazz was that I had a fascination with improvising. I didn't want to stick to any one style of jazz. I just liked being presented with a set of chord changes, and then trying to think of putting something interesting on top of it. I didn't really focus a lot on the guitar. I listened to a lot of horn players, like Charlie Parker of course, and when I discovered John Coltrane, that was it. That guy changed my whole life. I couldn't hear any lineage in his playing. Somehow, he seemed to be connected to the instrument in a way that I had never heard before. So I became really fascinated with John Coltrane, and I bought just about every record I could get my hands on.

You've mentioned your jazz and classical influences. What about your rock influences? When did you get the idea to incorporate rock influences into your music?

That came just by the fact that I couldn't play anything else. When you first start out, you don't just wake up one day playing like Joe Pass. I started out with what I could actually play. I started with pop music, and then I started playing in local blues bands because it was easier. And then I got interested in more different kinds of music as I progressed.

Since I didn't really like the guitar because of its "percussive" sound, I got very excited when people like Jimi Hendrix and Eric Clapton started using heavier distortion. I saw that I could get more sustain out of the guitar now.

How much did you practice when you were first learning how to play guitar?

I practiced every day, pretty much all the time. I didn't have a particular regime. I didn't have anyone rapping my knuckles and saying that I had to start at six o'clock and play for four hours. I just picked it up when I wanted, and I put it down when I wanted. Sometimes it would be a half an hour, and sometimes it would be a whole day. And it's still like that today.

However, sometimes I get to the point where I don't want to even touch the guitar, and I'll go for months without playing. And actually I find that really helpful for my playing. It allows me to make connections in my head, rather than on the guitar. It's like John Scofield once said about that Yellow Pages ad that went: "Let your fingers do the walking." He used to always say: "Never ever let your fingers do the walking!" Sometimes when you practice a lot, you start doing things that you've already done before. It's inescapable in one way, but on the other hand, sometimes when I take some time off, some of those connections get broken. Then when I get back to the guitar again, except for the first two or three hours when I feel a little stiff, I start making new connections. So I think that it's okay to take a break once in a while.

One of the many hallmarks of your sound is your legato phrasing. Specifically, you don't seem to use your right hand to pick a lot of notes. Instead, you seem to do a lot of hammering and pulling off. What made you want to pursue this style of playing?

When I started doing that, it wasn't really considered a style. I was simply trying to make the guitar sound less percussive. In actual fact, I use my pick a lot more than people think, and I don't really use pull-offs. It's mostly all hammer-



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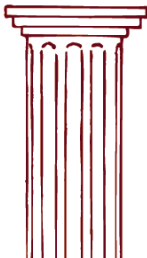
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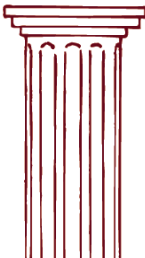
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ons. It's like a combination of hammering on and picking. I practice really hard to make the notes that I pick sound softer than the notes that I hammer on. I try to make it sound very linear, so it's hard to tell which is which.

You spoke earlier about the people that influenced you. Now, I want to ask you about the people that you have influenced. In addition to all the jazz and fusion players that were influenced by you, there's a lot of what you could call "shredders" that were also influenced by you. I'm talking about guys like Eddie Van Halen, Yngwie Malmsteen, and John Petrucci, just to name a few. Are you comfortable being at least indirectly associated with that style of music?

Well of course. All of those guys are amazing. It's just like anything else. You try really hard to do something, and then someone else comes along and kicks your groin. It's just the nature of music. I think it's great. I love all those guys. The music is one thing, and the playing is another.

A couple of years ago, I went to see Yngwie in concert. One of my friends is a huge fan, as am I. Sometimes I'm not overly fond of that music, but at the same time his playing was undeniably great. His talent is undeniable. You don't even have to like it to know that it's good. That guy can really play the guitar. I don't have a problem with styles of music at all.

I'm a huge John Scofield fan also. He's like the other end of the spectrum with his music. It's all about the harmony, which is almost more important. The chops are one thing, but playing really cool notes is another game entirely.

Have you heard Yngwie's cover version of "In the Dead of Night?"

You know what? I hate to say it, but I haven't. I'm sure it's amazing, but I think I'm afraid to listen to it (laughs). It's one of those things. Somebody comes along at a different time, and they interpret it a different way and they add their own stuff to it. I'm sure it's great.

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Is it true that Eddie Van Halen helped get you signed to a major record label for the "Road Games" album?

Yeah, he did. Absolutely, it was Eddie. The album was a total disaster, the whole process of recording and dealing with the producer. The whole thing was a nightmare. That was no fault of Eddie's. He was just trying to help, and he's a sweet guy and a tremendous guitar player as well. He got us signed to Warner Bros. It was a failed attempt, because they didn't realize that I can be a bit stubborn. I didn't want to do what they wanted me to do, and that was the end of that.

You played in the band "Bruford" shortly before venturing out on your own. Was that about the time when you decided to stop playing in other people's bands and start concentrating on your own stuff?

Yeah, it was while I was with Bill. I enjoyed working with Bill in his band, and I even enjoyed playing in U.K. before that. It wasn't so much fun on the road with U.K. because even though I really liked all the guys, I couldn't find my own space in it. And when Bill left U.K. to do his own thing, he asked me if I wanted to go along with him. I said yes because Bill was more open to things being looser, and not playing the exact same solos every night. Of course that would be impossible for me anyway, because I wouldn't even know what I did the night before. So playing in Bruford gave me much more freedom.

About that time, I started playing with drummer Gary Husband on the side. At this time, I had already written a bunch of new music for myself. So I thought it was a golden opportunity to form my own group with Gary and Paul Carmicheal. But unfortunately it was a disaster from a financial point of view. We called the band "IOU" because more often than not, it would cost us more money to do the gig than what we normally got paid for doing it. That's what happens when you want to play "esoteric bullshit," which is what some people call what we do.

Well, you have had a very long career, and many of the other pioneers of jazz/rock fusion are also still going strong today. What do you think it is about fusion that makes it so enduring?

In a way, I think what I play is fusion music, but the word "fusion" doesn't work at all for my music. Whenever someone asks me if I like fusion, I say no. I just associate it with really fast Muzak, like what you would hear in an elevator, and I hate that stuff. The name itself is a good name, but it was just misused.

I don't have a problem with the word "fusion," but I made a connection a long time ago. When somebody mentions fusion, I hear a certain thing that I just don't like. It's not a global statement. There are so many tremendous musicians that can be classified as fusion.

When I used the word "fusion," I was thinking about people like Stanley Clarke, John McLaughlin, and Al DiMeola.

Those guys are all great, but I don't consider that fusion. That is, I don't associate them with the fusion that I don't like. I love all those guys, they're all tremendously talented, and if you have that much talent, people are going to want to listen to your music forever.



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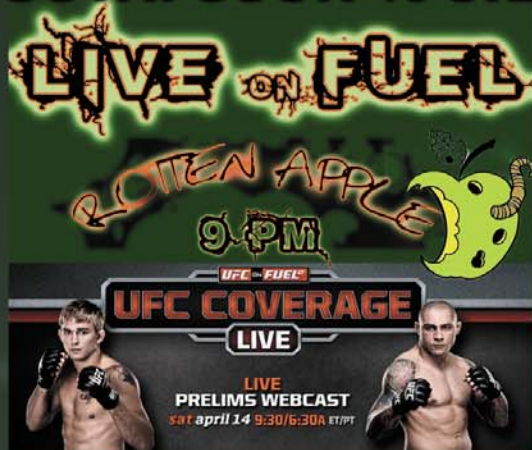
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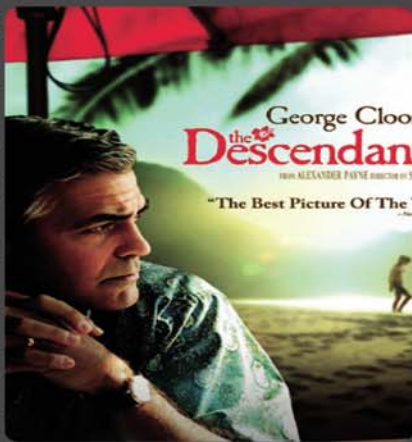
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