

Sound



Waves

Volume 23
Issue 12
September 2013

**An
Interview
with**

**ERIC
JOHNSON
& MIKE
STERN**

**DAN STEVENS
GEORGE DUKE
SUN PARADE
RUSH
CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

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N O C O V E R

Fri

Sat

6

**FAT
CATS**

6:30-10:30

7

**DJ
DANCE
PARTY**

13

**BAD
UNKLE**

6:30-10:30

14

**DJ
DANCE
PARTY**

20

**ELEMENT
ZERO**

6:30-10:30

21

**DJ
DANCE
PARTY**

27

**Ms. MARCI
& THE
LOVESICK HOUNDS**

6:30-10:30

28

**DJ
DANCE
PARTY**

4

MELEANA

6:30-10:30

5

**DJ
DANCE
PARTY**

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M-F 4-7

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INSIDE THE WAVE

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Sound Waves

September 2013
VOLUME 23, NUMBER 12

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SOUND WAVES is a
monthly publication
Send all inquires,
editorial submissions
and
subscription request to

SOUND WAVES
MAGAZINE
P.O. Box 710
Old Mystic, CT 06372

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Subscription
price ~ \$30/year

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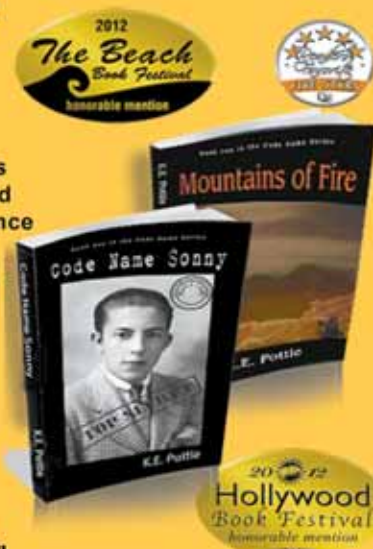
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&
BREWS**

6pm

Fri

Sat

6 **Steve
Broderick
and the
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7 Ocean Side Bar
Patio Bar
and
Event Room!!!

13 **NY
Minute**
9:30-1am

14 **Never
Enuff**
9:30-1am

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Fri

Sat

Sun

6 **Total
Hack**
6pm
DJ 10pm

7 **Lee &
Eddie**
6pm
DJ 10pm

8 **Brannon
& Company**
4pm

13 **Jamie**
6pm
DJ 10pm

14 **Steve
Dunn
Duo**
6pm
DJ 10pm

15 **Guido
& Tony**
4pm

20 **Seth**
7pm

21 **Dustin
Bradley**
7pm

22 **Dave
Mac Duo**
4pm

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SOUND WAVES 5

MUSIC NOTES



The Dick Clark of Mystic

By Mark T. Gould

He always had a smile for everyone, a clipboard in his hand, and a last name none of us kids could pronounce.

Q-U-E-S-N-E-L. “Quesnel,” as in, well, Quesnel. Some of us said “Kanel.” Some of us said “Que-nel.” Some of us didn’t even try it.

But, all of us called him “Roger,” and, more importantly, called him our friend.

Roger, the former executive director of the Mystic Community Center, passed away last month, at the age of 79. However, for a man with the phenomenal impact of Roger, he will never really be gone.

His formal title may have been “executive director,” but, for those of us who grew up in Mystic, Roger was much more than that. He was our friend, guardian, guru, and, yes, our Dick Clark.

It was at Roger’s Friday night “record hops” at the old Community Center, a former automobile garage on Pearl Street on the Groton side of Mystic, that many of us first heard rock ‘n’ roll, found that we could dance to it (well, at least some of us tried to dance to it.....), and found out that, most importantly, that GIRLS came to those events.

I remember that, at the hops, Roger would have all the girls sit on one side of the gym, and all the boys along another side. Then, when the music came on over the public address system, the boys would dutifully, yet shyly, slink over to the girls’ side and line up one by one in front of the girls, who would then stand and dance. We would then quiver and shake ourselves a bit, in response.

Like I said, they danced; we tried.

For some reason, perhaps it being the mid Sixties in a small town, Roger always maintained a respectful distance between the boys and the girls, even when we danced.

Boys. Girls. Music.

For us, “American Bandstand,” thanks to Roger, had come to Mystic.

If memory serves, those hops started around 1965 or so, and it was probably the first place many of us were exposed to the Beatles, the Stones, the Who, the Beach Boys and so many other acts who remain the musical foundation of our lives to this day.

As far as the girls, well, you know.....

But, giving us our first simultaneous exposure to rock ‘n’ roll and the opposite sex wasn’t Roger’s only job. Far from it.

With his trusty clipboard always in hand, that tall, gentle man would supervise, depending on the season, the annual spring dredging of the “deep end” of the swimming area at Williams Beach; repair the fields and the dugouts at the farm system, Little League and Babe Ruth baseball fields; stock and occasionally work at the concession stands at the three fields, and organize and set out football uniforms for us to pick out and wear.

What we didn’t see, as kids, was his tireless work in organizing events like the Tarzan Brown Mystic River Run, now in its 38th year, and the Mystic River Valley Triathlon. He also ran men's basketball and softball leagues and a women's fast pitch softball team (where, if memory serves, his wife, Beth, was a superstar). There were also myriad ski trips, swimming lessons and programs for riflery, gymnastics, judo, boxing, soccer and tennis.

Clearly, Roger multi-tasked way before there was multi-tasking.

But, as busy as he was, he always made time for our adolescent questions, requests and tomfoolery. I probably saw him on an almost daily basis for several years, and I don’t recall him uttering a foul word, ignoring any one of us, or failing to do what was always needed to keep Mystic youth occupied, satisfied and happy.

Roger retired in 1989, and was given a proclamation from the Town of Stonington declaring December 13 of that year “Roger Quesnel Day.” The document lauded his leadership, and it read, in part, “Roger, who was instrumental in overseeing (the community center) growth, made sure that, even though the physical structure and programs grew, the ‘hometown’ feeling never changed.”

A similar day was bestowed on Roger in April 1990 by the Town of Groton. He was given a plaque that declared “Roger's ‘personal touch’ was widely recognized as the spirit of the Mystic Community Center, gaining the trust and respect of the people in the Mystic area.”

Yet, formality aside, Roger’s more personal legacy is clearly born out by the comments left on social media after his passing, among them, “a terrific mentor for a lot of kids;” “a great person, so pleasant;” “always smiling;” “he was a fixture, he did everything;” and “a wonderful man.”

Now, those are proclamations.

There were many people during Roger’s time who played a strong hand in the sense of community, and sports, in Mystic; among them, Ed Coogan, George Banks, Mike Street, Tom Makela, and a host of others.

Yet, for many of us who grew up there, it was those Friday night “record hops,” where we learned about music, spirit and life, under the guidance and eye of a wonderful, caring man, that will make Roger’s star burn brightly forever.





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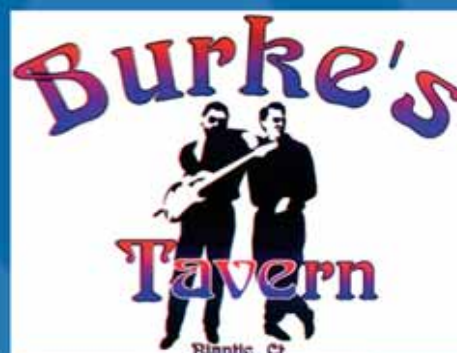
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MACHINE**

20 **SARAH
T**

21 **METRO
SOUL**

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MENHART
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BAR FLY JOURNALS



By Stephanie Shawn

Hello, My Sweet Bar Flies...OMG!! It's Over! How could summer have left us so quickly? The pool, the beach, the hot, humid dog days?? The short skirts and teeny, weeny bikinis? The Bikes. the Babes, the Music on the Beach with a soft Breeze blowing all around? All Gone?! Naaaaah....I'm hoping for a good, old-fashioned Indian Summer.. with shorter days, but lots of sunshine, so I can enjoy WINGS OVER WESTERLY, ZOMBIE GAMES in NORTH STONINGTON, RHYTHM AND ROOTS or a BUG BOIL at the HANDLEBAR CAFE! Still so much to do outdoors in our Little Corner of the World. But now a ReCap.

AMIGO'S Opened!! LOVE IT!! A Beautiful New, Chic Downtown Westerly Mexican Eatery on the corner of Canal and High, it's in the former Dylan's Spot. AMIGO'S is absolutely gorgeous inside, thank you to WENDY CARR'S fabulous taste and the unbelievable talent of Artist HEATHER DOHERTY, who helped make Wendy's dream come to fruition with her eye for detail and a lot of hard work. Stopped in for the Soft Opening, on the same night as RIVERGLOW, and the place was mobbed!

AMIGO'S VIP's... BOB PRIOLO, NICK CASTAGNA and his beautiful wife, ROZ, MIKE and NICK COZZOLINO, ANGIE SMITH, ALAYNA URBOWICZ, TAMMY BRINKLEY, MIKE GULLISCIO (with the dreamy eyes, and whose Golf Buddies came in the night after BAR RESCUE PREMIERE to hang with me and do a little drinking), TOM CIMALORE, BONNIE and JOE PIZZA, NICK CONSTANTINE, LISA KONICKI and BRITTANY DOLAN! Stop by for a Chicken Burrito or the fabulous Mini Chimichangas, along with a HandCrafted Margarita, courtesy of MARCO or KELLY!! Best of Luck, Sweet Wendy!!

DONNY CHAINS cowboy-themed 60TH Surprise Party was a huge success, thanks to his girl DAWN'S Dedication and Love! Happy Birthday, Big Boy! Visit Dawn down at PADDY'S before the weather turns! Another successful Poker Run was held outta the HANDLEBAR CAFE, with the usual talent including winner PAUL ANDERSON!! HEATHER (HAPPY BIRTHDAY) and BILLY SOARES were on hand, along with a great crowd from Massachusetts and our wonderful, faithful regulars. We Love U!

RHYTHM AND ROOTS was a Blast! I was there with the SLOCUM GANG and LUCKY and MIKE HURD. Tried to watch MARCIA BALL, but KRIS dragged me away from the dance floor to go locate late arrivals LISA CYR and BRIAN REID. Hadda be ridden on her freakin' bike again and thought I was done for everytime she pedalled! But I Survived! Back just in time to see STEVE EARLE on-stage! Amazing! BUG BOIL on the 8th, sponsored by TEDDY and ALENE of SEAWELL SEAFOOD Fame and the lobster, chowder and steamers will be flowing along with the booze!! Only a true New Englander eats Bugs!! Hopefully, our Fabulous Shot Girls make an appearance!!

I missed freakin' BUDDY CIANCI at the WESTERLY YACHT CLUB, via TONY TROMBINO the other night. What the Frock? Uggggg would

have loved to have been there. Memories of YesterYears when BUDDY ruled the Roost in Providence.

FALL FESTIVAL in MISQUAMICUT starting on the 13th, 2nd ANNUAL RANDY DAY MEMORIAL RUN out of HOOTIES GOOD TIMES.

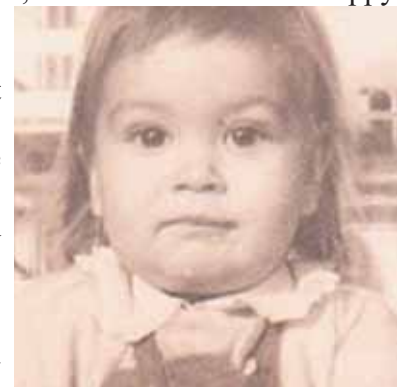
And on a much more somber note...a sad good-bye much too soon to young RICK WALSH and also local drummer JON ALEDIA. You will both be missed by many.

And on that note, "GONE TOO EARLY" RUN this month on Sep. 28 benefitting Veterans and Children's Charities, hosted by the Sub City Chapter of the Silent Service Motorcycle Club. The RUN starts at my alma mater, CHRISTOPHERS in Groton, who will also be hosting the AfterParty, under the tent behind CHRISTOPHERS that day. MADISON RED and T. RAY will be Rockin' the House!! Registration is from 9-11 and kickstands are Up at 11:15!! Poker Run stops are TWO BROTHERS, SURRELLS, PRESTON VFW and the GOLD CLUB!!! DEVYN'S CHARM is one of the recipients of the Run and if you follow them on FaceBook, you will see what a special little Girl she is, and how deserving these families and groups are that help those who are in need! Come join the RUN and have a fun day and Feel Good!. See you all there!

New FaceBook Friends...MARK MCLEOD, KRISTEN ROBERTS, GARY GIDMAN, KYLE GADWAY from LITTLE MAN'S DINER and CHRIS DUNCKLEE! Welcome to My World! Also in the Romper Room.... DAVID SCHENA is 30! Happy birthday also to RYAN MACKENZIE, JENN SELVIDIO, MATT COOK, KELLY RILEY, RITA PELLIGRINO, TONY CRUZ, MARK BUSSOLOTTI, CHARLIE LATHROP, JOHN ROUSEY, LEE SMITH, GONZO, MIKE O'MEARA, DAVE PACHECO, SANDY ALLEN, JASON JARVIS, JIM CHILSON, ANNIE BANANIE, DENNY COX, BILL DAYON, NIKKI PRUSICK, JOE KOWALSKI, NORM CLARK, GUY WILLIAMS, LAUREN BUTTON'S, ANGELA THOMAN, TODD SMITH, AMBER GARAFOLA, SUPER BRUCE MEARNS and of course, the Best, My Mom, DAWN MERSHON! Happy Birthday to All!!

Get out while the weather's still good, peeps. Heading out to work another shift at the HBC with Customer of the Month, DANNY BELL, also known as the BAAAAFFAAATHA! He our type of Patron, willing to go that Extra Mile...and then some!! And we are welcoming back, XTACIE to Sunday nights and are resuming our TWISTED TRIVIA on Mondays, with a game of MALE CHAUVINIST PIG TRIVIA! I hope to see you there!! Have a

wonderful month, Ciao for now, My Sweet Flies!



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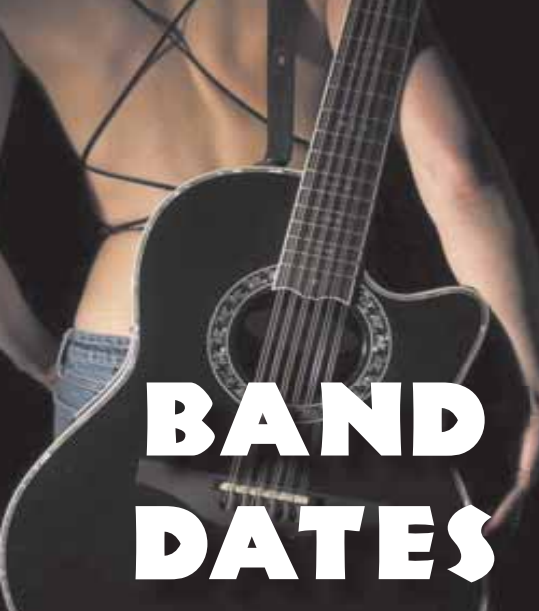
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BAND DATES

ANDY & BETHANY

5 - Octagon, Mystic, CT 6:30-10
6,21,27 - Shipyard Tavern, Mystic, CT 7-10
20 - Common Loon, E. Lyme, CT 9-12
25 - Steakloft, Mystic, CT 7-10

AZALEA DRIVE

7 - Long Shots, Uncasville, CT
21 - City Sports, Groton, CT
27 - Dock & Dine, Old Saybrook, CT 7:30

BAD UNKLE

6 - Burkes, Niantic, CT
13 - Stashes, New London, CT 6-10
28 - City Sports, Groton, CT

BEN KANE

5 Penny Lane Pub, Old Saybrook, CT
10,17,24 - Dickson's, New London, CT 8pm
19 - Voodoo Grill, Mystic, CT
20 - La Vita Gustosa, E. Haddam, CT
21 - Toyo Hibachi, Colchester, CT
26 - Dock & Dine, Old Saybrook, CT 7:30pm
29 - Arrigoni Winery, Portland, CT 2:30pm

BOHEMIAN PICNIC

6 - Sherwood's, Woodstock, CT
7 - Bob & Timmy's, N. Smithfield, RI 6-9pm
14 - Lyme Tavern, Niantic, CT
21 - Bella's Bistro, Putnam, CT 8-11pm

BRANDT TAYLOR

5 - Spring House, Block Island, RI
6 - Hank's Rest., Brooklyn, CT 7pm
7 - Giuseppe's, Northborough, MA 7pm
13 - Canoe Club, Middletown, CT 8pm
20 - Lime Bar, Simsbury, CT
21 - Blackeyed Sally's, Hartford, CT 7pm
25 - JJ's Sports Bar, Northborough, MA
27 - Sweet Tomatoes, Pascoag, RI 7pm
28 - Lake Tavern, Dayville, CT

10 SOUND WAVES

THE CARTELLS

4 - Steak Loft, Mystic, CT 7-10pm
6 - Cottrel St, Mystic, CT 6:30-9pm
14 - Fall Festival, Misquamicut, RI
20 - Maugle Sierra, Ledyard, CT 6-9pm
22 - Maugle Sierra, Ledyard, CT 3-6pm
25 - Knickerbocker, Westerly, RI 7:30-10pm
27 - Kate Center, Old Saybrook, CT
28 - Bill's Seafood, Westbrook, CT 7:30pm
29 - Beach Hotel, Madison, CT 11-3pm

DAN STEVENS

6 - Coveside, South Bristol, ME
8 - Shovel Handle Pub, Jackson, NH
10 - Red Lion Inn, Stockbridge, MA
11 - Steak Loft, Mystic, CT
12 - Octagon, Groton, CT
13 - Perks & Corks, Westerly, RI
15 - Sunday Market, Chester, CT
16 - Daniel Packer, Mystic, CT
18 - Stomping Ground, Putnam, CT
21 - Farmers' Market, Glastonbury, CT 11am
21 - Falcon Club, Middletown, CT 2pm
21 - Fundraiser, Stafford Springs, CT 6pm
22 - Garlic Festival, Mystic, CT 1pm
22 - CT Blues Challenge, TBA
25 - Vincent's, Worcester, MA
26 - Smokin' With Chris, Southington, CT
27 - Farmers' Market, Bozrah, CT 4pm
27 - Crown & Hammer, Collinsville, CT
28 - G.W. Tavern, Washington Depot, CT
29 - Delta Grill, New York, NY

DAN WATSON

7,22 - Harp n Hound, Mystic, CT
17 - Daniel Packer, Mystic, CT
19 - Ancient Mariner, Mystic, CT 8pm
20 - Brazen Hen, Westerly, R.I.
26 - Voodoo Grill, Mystic, CT

THE GOAT ROPERS

20 - VFW, Taunton, MA 8-12
21 - House of Bud's, Hyannis Ma 8:30
29 - VFW, Westport MA 1-5

GOPHERBROKE

13 - McKinnon's, Hartford, CT
21 - Fennagain's, Hebron, CT 7-10
28 - Bidwell Tavern, Coventry, CT

KEVIN MANZELLA & HEATHER LEPAGE

8 - Ancient Mariner, Mystic, CT 5-8
8 - Harp & Hound, Mystic, CT
12 - Voodoo Grill, Mystic, CT
19 - Bridge, Westerly, RI 8-11
20 - Ancient Mariner, Mystic, CT
26 - Acoustic Brew, Voluntown, CT 8-11
28 - Shipyard Tavern, Mystic, CT 7-10

Ms. MARCI

& THE LOVESICK HOUNDS

13 - Fallfest, Misquamicut, RI 6-7:30pm
27 - Stash's, New London, CT 6:30-10:30pm

THE 100 WATT SUNS

8 - Chamard Vineyards, Clinton, CT 1-4pm
12 - Bridge, Westerly, R.I. 8pm
13 - Daniel Packer, Mystic, CT
16 - Harp n Hound, Mystic, CT 8pm
28 - Dog Watch, Stonington, CT

THE PIRANHA BROTHERS

14 - Yarde House Tavern, Enfield, CT
22 - Elks Club, Westbrook, CT 2-6

RIPTIDE

13 - Wood River Inn, Hope Valley, RI

SARAH T

6 - Knickerbocker, RI 8pm
20 - Burke's, Niantic, CT 8pm
21 - Sneekers, Groton, CT 8pm

SISTER MARY

13 - All Souls, New London, CT

STEVE BRODERICK & THE 100 WATT SUNS

6 - Windjammer, Westerly, R.I.
14 - Chan's, Woonsocket, R.I.
27 - Lansdowne Pub, Uncasville, CT

STAN MARTIN BAND

7 - Sneekers, Groton, CT 8-12

SUE MENHART BAND

21 - Mistick Village, Mystic, CT 4pm
27 - Burke's Tavern, Niantic, CT 8pm

TOM SANDERS BAND

7 - Cypress, Middletown, CT 8-12

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6,28 - Dock & Dine, Old Saybrook, CT 7:30-10
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	12 KEVIN & HEATHER	13 TBA	
	19 BEN KANE	20 TBA	
	26 DAN WATSON	27 ERIC DUCOFF BAND	
	3 PAT KIRKER & TOM FOLEY	4 TBA	

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Assembly Of Dust
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6 - Comcast Theatre, Hartford, CT

Blink-182
8 - Mohegan Sun, Uncasville, CT

Damien Dempsey
9 - Hanafin's, New London, CT

Dave Mason
21 - Kate Center, Old Saybrook, CT

Graham Nash
19 - Shubert Theater, New Haven, CT

Leftover Salmon
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Michael Bubl 
25 - XL Center, Hartford, CT

Robert Randolph & The Family Band
6 - Palace Theater, Stafford Springs, CT

Sarah Brightman
24 - Bushnell Center, Hartford, CT

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Country that Rocks



By Jeffrey Howard

From an outsider's point of view, Eric Johnson and Mike Stern are the kings of guitar-driven rock and jazz music. Both players' styles, while different, exude confidence and mastery of their craft. Johnson's fluid legato runs bring to mind the great Alan Holdsworth, while Stern's style combines a Scofield-esque jaggedness with the sensitivity and nuance of Pat Metheny. Both guitarists' discographies span over a decade, and they've played with just about all the rock and jazz guitar greats. While not necessarily mainstream, Johnson and Stern occupy the same upper-crust level of the guitar world as Steve Vai and Joe Satriani. That's a good place to be.

This is why, when I arrived at Norfolk CT's "Infinity Hall" to speak with Eric Johnson, I anticipated an interview that would reflect his level of notoriety. I got way more than I bargained for. Not only did I get to speak with Eric Johnson's latest musical partner, guitarist Mike Stern, but also I got to have a conversation that shed light onto the guitarists' vulnerability and never-ending quest for musical improvement on a technical and spiritual level. Musicians of all levels could learn a lot from not just the wisdom and experience that Johnson and Stern have accumulated over the years, but from the weaknesses that they openly share, revealing a portrait of two top-caliber musicians who are just like the rest of us guitarists, pianists or singers always trying to reach the next level in our craft.

Here, Johnson and Stern discuss, among other topics, the art of spontaneity, the tone freak's dilemma and the path to musical fulfillment.

We'll start off by talking about this new project you've got, called "Eclectic Guitar", with you and Mike Stern. What inspired you to play with Mike Stern?

EJ: Well, I played on Mike's record, Big Neighborhood a few years ago. I remember hearing Mike way back when he played with Miles Davis, and thinking, "This guy's really cool." But, he asked me to play on Big Neighborhood and we got to know each other a little bit, and we said, "You know, we should get together and do more stuff someday," and we talked about doing it. We never got around to it, we were just both busy, but The Blue Note called our managers and said "Hey we've got this idea, we'd

like to book you all for a week at The Blue Note, you and Mike Stern as a double bill," and we were like "Oh, great!" so we had an opportunity to do that. We thought, "Okay, let's do that, and we'll put a few other dates around it," so we booked a few other days. When we got together to do it, instead of doing two different sets or coming together to play a few songs, we thought, "Why don't we just form a band for this thing and we'll all play at the same time?"

Nice. And you enjoy playing with Mike Stern? He has a pretty different style of playing than you.

EJ: Oh, he's great. Yeah, it's like going to school for me, I get to learn stuff all the time. He's great. Very fine player. Very musical too.

Now also, I listened to two singles of yours that were released pretty recently. One was called "Wonder" and the other one was called "Tidal". Now, are these two singles pointing towards a new album in the near future?

EJ: Yeah, I'm kind of thinking about just putting stuff on iTunes and Amazon whenever I finish a song. Concurrently I could save some stuff and build a CD at the same time, but I figure I might as well put stuff on iTunes, and when there's ten or fifteen new things on iTunes I could choose eight or nine or ten of them and put them on a CD at that point, but not wait to get the CD to start. I kind of look at it as different kinds of projects, but I've got several more songs that are almost finished. I've got one coming up in a few days that's going to be put on iTunes and I have another one that's finished that'll be up next month.

Nice. Steve Vai did a thing kind of like that. I think it was called "Vai Tunes". I listened to a little bit of both of your new tracks. "Tidal" had the jazz-blues thing going on, which was pretty expected. "Wonder" I was a little more surprised with. That has a singer-songwriter, folk kind of vibe. What inspires you to go down that direction?

EJ: Well I think when I originally got interested in guitar, I loved it all, and so I kind of like to dabble in the whole thing. I loved all the old folk stuff: Dylan and Joni Mitchell and Crosby, Stills and Nash, Simon and Garfunkel. Folk music is to me a beautiful idiom, so I like to dabble in that a little bit.

I know you were singing on that tune. Over the years as you've kept singing do you feel like your singing has refined? Do you feel like you've gotten to get better at it?

EJ: It's getting better, I think. Yeah, when I first started it was pretty horrendous. Even now it's hit and miss. Sometimes it's good, sometimes it's like "ehhhh," you know what I mean. But I'm starting to hear when it's not on the mark and I think the most important thing is to put your heart into it, you know. And I think that's the difference between a singer that comes off as not great but okay, and a singer that might not be very great but comes off great.

It's earnest.

EJ: It's earnest, yeah. And so, for whatever talent I'll never have as a singer I can learn to have more "earnest", you know what I mean? Have more of that.

MS: What's happening?

I'm Doing Good.

MS: Are we going to do this together?

Yeah, we can do it together. That would be awesome.

MS: I'll just do it real quick, I'll put in my two bits.

Eric, I was watching some videos from your “Up Close” tour. I know you were talking about how you learned to become more of an immediate musician, more spontaneous. Now you’re playing with Mike Stern and it’s a year later: Do you feel like you’re still keeping that sense of immediacy and spontaneity with you?

EC: Yeah, I think it’s required in this thing. That’s kind of the whole premise of what’s happening. I think, doing that more, you dilate that potential and strengthen your muscle. I needed to do that because I was getting kind of regimented with doing structured songs almost every note for note. Years and years ago I didn’t do that so it’s nice to kind of return to that option. It’s actually more fun.

MS: You used to do like, more structure, but your solos were always different.

EJ: Yeah, pretty much. But like, years ago, when I was in “Electromagnetism”, it was more open.

MS: More open?

EJ: Yeah.

MS: But you never... your solos always sound different.

EJ: Yeah except, in the studio I think I started to develop a habit of really kind of riding a lot of the solos.

MS: Jaco did that too.

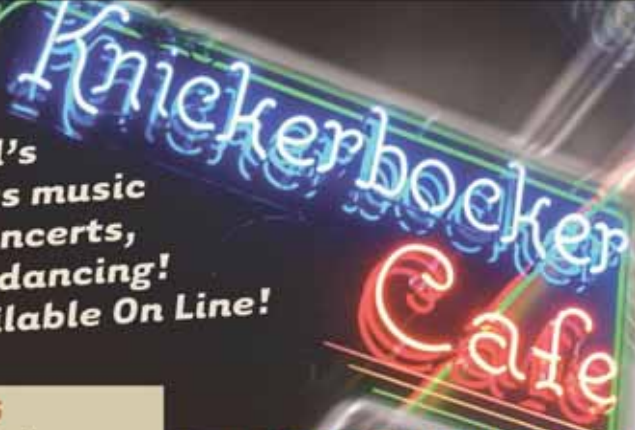
EJ: I don’t know, I guess sometimes it’s cool. Today you decide a rule, and tomorrow you find a reason why the rule doesn’t work. It’s like you can’t really follow by any certain axiom, but I think as a general scope, planning everything out might quarantine some of the potential magic. So if you take the other course, you’ve got to be available for the moment, you know? And I think that availability is just working hard at your music, so that when you step into that moment you’re available because your musicality is the level where it can happen. You know, rather than not being there and having to kind of scramble to make it really a high watermark, rather than it just coming out that way because you’re ready at any moment. You can practice four, five hours a day, but that doesn’t mean that I’m ready to arrive at that moment unless you practice the scope of what you want to be good at. In other words, if I’m always structuring things, and always going for that, then I can practice for six hours a day and it’s not really going to push past that boundary. But if I change my mind, I change the world, you know what I mean? If I change to where I want to be more open or spontaneous, or have it be in the moment, than all that practice precludes and fuels that vibe.

MS: And forms it all. From my perspective we’ve just been doing this for a little bit, but when we did the recording, Eric improvises his ass off. It’s just fresh. There’s lots of ideas, lots of fresh stuff; ways he plays, ways he slurs. I’m just learning. We’re kind of coming from a very similar place, and then from different places. So it’s really cool. For me, it’s a fuckin’ great hook-up. I’m enjoying it so immensely.

EJ: I have more fun on these gigs than I’ve had in a while.

MS: It’s a ball, absolutely. Plus, Eric has just always been the type of cat, to me... the most important thing to me, is like... music is a language, and it’s a language of the heart. So even if you play similar stuff or play totally

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different, if this is coming through, and that's for the listener to decide, if it reaches him... but to me, Eric's always had that, big time. So when he plays a note, he plays it from here (points to heart.) That's the most important thing.

That's awesome. Now, Eric was saying he feels like he's learned a lot from playing with you. I'm assuming you feel the same way.

MS: Definitely! A lot. A lot, and I'm trying to learn more. It's not so easy! He does some shit that I just don't... I've never... you know, I was watching yesterday with the three fingers (mimics Eric Johnson's technique.) That would take me... I don't even know if I could really get it together, that whole technique is a different technique. But I can get some of the musicality, and I'm trying to just kind of work it in to whatever the hell I do, you know? There's a lot of common ground, right away. And then there's just two different styles. But I'm definitely learning a lot from Eric. It's beautiful, it's really fun.

That's awesome. Now, what other musicians are playing with you guys?

MS: Anton Fig, who's from New York and plays on the Letterman Show. They've have worked together before, some.

EJ: We've done it like three times.

MS: And then Chris, Chris Maresh. You've played with him?

EJ: Yeah, I've played off and on with Chris for 15 years, 20 years.

Nice. I actually wrote him down right here, I can see he played bass with (Eric) on the "Up Close" tour with you.

MS: He's bad. And you were telling me he's an orchestral upright player too. And he played with the Austin Symphony for a while, right?

EJ: Yeah. He really can play anything well. Because I think he enjoys playing anything. He enjoys good music, regardless of what it is, so he has that extra ability to play it well in an impactful way. It's not just, "Oh, I can play it well," he actually can put himself into it.

I thought it was cool how you were saying you found him at a music store a while back?

EJ: Yeah, man. Years ago, and then we never played together for a while, but he was just in a music store.

MS: Oh, really? That's cool.

EJ: He was sitting in there playing all these Jaco Pastorious tunes, and I was like, "God, who in the hell..." He was like this 20 year old guy and everybody was like, "Who is that?"

MS: That's a good place to find someone.

That's pretty cool. So it's bass, drums and the two guitars?

EJ: Mmhm.

Cool, so you keep it pretty simple.

MS: Pretty simple, and now we're both singing a little bit.

You sing too?

MS: I sing a little bit, just behind. I did stuff with Richard Bona on some records and on Big Neighborhood, and he sings some of the tunes. Richard

16 SOUND WAVES

Bona was always telling me how I should sing a little bit, because he said, "Your voice is good." He hears me sing along for fun. So I'm starting to do it just behind, kind of with the guitar. And Eric sings his ass off. He's been doing that for a while.

That's cool. Now, another thing: gear. Eric, I know you're known for having a really keen ear on tone and touch. What's your gear situation look like for this tour?

EJ: Pretty much the same as it's always been. I'm just using smaller wattage stuff, to try and keep the volume down a little bit. But it's the same: a couple of Fenders, a couple of Marshalls. But they're like, a little lower wattage, smaller cabinets. Kind of the same deal though, three amps set up.

And I've even heard that you can detect what type of battery is in a pedal by the sound?

EJ: No, I couldn't tell you what kind of battery... that whole story was... one day there was a Duracell and a pedal that sounded fine, the battery went bad, and I threw another battery in and it didn't sound as good, and I said "Oh, this is a different kind of battery," and I got a fresh Duracell, put it in and it sounded good so I said "Great." So it was like a five-minute thing and I just stuck with Duracell.

MS: But you know, between you and me, I believe you can hear that. I mean, there is a difference, because I've heard it too.

EJ: Everything has a little difference, a tiny little difference.

MS: And you can drive yourself where it's a positive thing to use that sensitivity. Violin players do it all the time. They buy themselves Stradivarius for 18 trillion dollars, you know what I mean? And they'll only use that. And then sometimes, in reality you have to cut corners. You've got to say, "Well I've got to use these amps, I can't bring these amps," and where to draw the line. So we were just talking about it, and there's no answer, really.

EJ: But I've never gone too far with it.

MS: (Laughs). But me too, I used to be really obsessed with like, a certain kind of sound, and can I get from this amp and these speakers. And finally it was driving me a little nuts. Maybe I could have gone further with it and gotten something that I actually liked better.

EJ: But your sound's probably just as good, if not better than it used to be. I mean it's really not probably going to make much a difference.

MS: So I finally just said, "This is good enough." Having said that, it's great to have the sensibility when you're mastering records, and I've driven my mastering engineers up a wall. Then I start getting a little crazy, past the point where it's positive. But generally, it's a positive thing. But Eric can hear that well. His records sound very clear. There's a lot of information sometimes, with the guitars, and it's mixed really well, it's really clear. And that takes some work. You almost can hear all the individual notes, from the voicings. That's tricky. And so, it's one of those lines, how far you want to take it.

Even different venues... you can have your gear thing as controlled as possible, but the room has different acoustics.

MS: Very good point, my kind friend. Very good point.

Now, Eric, I was also reading about the song "Cliffs of Dover". I know you wrote that song in five minutes. I was reading how you don't even give yourself full credit for the song, but you give the credit to this higher power.

EJ: Well I just think that sometimes stuff happens spontaneously, you know? Some of the best stuff I've ever written has happened in five minutes. I mean, the template does. Then you've got to go back and do the work of filling in the dots. There's still work to be done. But the general layout and the general idea... to me, the most interesting are the ones that have the least amount of fingerprints on them. Then they tend to have a little bit more weight to them. The songs that I belabor over, not necessarily finishing, or arranging, or re-voicing, or producing or whatever, but just writing... The songs that I spend weeks trying to write, they usually sound like I spend weeks molding. They have a tension to them. A less of a listenability to them. Once again, there's exceptions to the rule, but I think as a general rule that's what happens. I mean, literally, "Cliffs of Dover", I don't know what the deal is with that song. And that's a song that everybody likes the most of mine, from all the years. I actually made a demo of it six years before I ever recorded it in the studio. I was going to do it on my first record but the producer didn't like the song. Which was probably good, because it wasn't the right time. They said "no" so that it could happen later. I was going to put it on Tones, but the producer said, "No, it sounds like a game show theme, I don't want to do that." I said, "Great, that's fine." It was just something that sat in my closet for six years.

Wow, that's interesting. So, if I were to pick up one of your records, like Up Close for example, would you say there's a mix of songs that are spontaneous and the ones you belabored over?

EJ: I think there was some more spontaneous stuff on Up Close but... I think part of growth as a musician is, if you want to grow or get better as a musician you have to take an honest look at what you're doing and ask, "What is it I could do to make better music?" And it's going to be different for different people. For me, it's going to be trying to recapture being more spontaneous and letting go. The more that idea came into my head, I was using a barometer to look at my music and see something more realistic. You could live in a bubble and just hype yourself your whole life. That's how people stymie themselves and they become what their history was. We live in a bubble and we gain all this history from our past and we are what we've been. If at some point you're honest and say, "Well, how can I make better music? How can I be a better musician?" then you have to burst that bubble. To burst that bubble you have to look at what it is solidifying you too much and keeping you from being liquid. In my case, it was becoming a stickler for every little note, and every little thing, and everything being in the perfect order. I started developing a barometer and listening to my music and saying, "Wow, the guitar tones are great, that's great, great, great..." and then I would sit back in my chair and say, "But there's something about it that's not as fun to listen to as it would be if it was just happening naturally." I realized there was a deficit in my music, and I think it's still there, even on my last record. To me, getting those kind of realizations that burst that bubble, they're not a bummer. It's like an emancipation. It makes me feel great - "Oh, I've found something that's a real drawback in my music." It puts a smile on my face. I've got a key to go into the future. Really, at the end of the day, with Mike or me, the sustenance we get from music isn't about our career or what we sell. It's about making the kind of music that makes people happy, so you have to look at all the constituencies that accomplish that, and that is just becoming a better musician. So I like bursting the bubble, because that's the key to where I can get... "better" is the wrong word ...

MS: Yeah, better. Or different. Just grow. And try to go into unexplored
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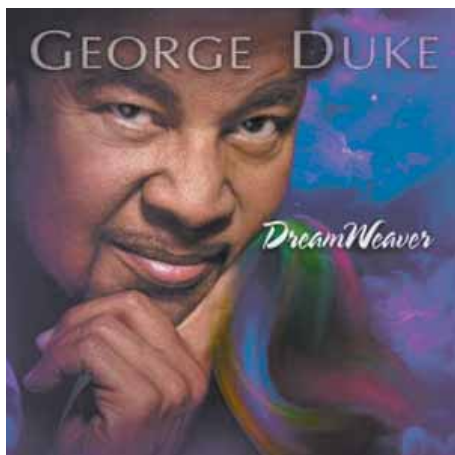
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Grammy award winning keyboardist, composer/arranger/producer, George Duke, died on Monday, August 5, 2013, at the age of 67 after battling chronic lymphocytic leukemia. His five decades long career straddled disparate genres, collaborating with such far ranging artists as Miles Davis, Cannonball Adderly, Frank Zappa, Jean Luc Ponty, Stanley Clarke, Billy Cobham, Michael Jackson and Barry Manilow.

Duke joined Al Jarreau in forming the house band at the Half Note in San Francisco and gigged with Sonny Rollins and Dexter Gordon directly out of college at the San Francisco Conservatory of Music where he received a bachelor’s degree in 1967. George Duke appeared on nine albums by Cannonball Adderly and 13 by Frank Zappa including “Over-Nite Sensation”, (73) “Apostrophe”, (74) and “Roxy and Elsewhere” (74). From the mid 60’s through the 70’s he was a prominent entity in Zappa’s Mothers of Invention touring and recording band. In the studio it was Zappa who pushed Duke to use the keyboard synthesizer in new ways, including imitating the string bends of a guitarist. Duke’s music eventually evolved into the respected jazz-fusion artistry most notably associated with Stanley Clarke and Billy Cobham.

Duke wearied of fusion in the late 70’s after looking out from stage and seeing mostly males. “Fusion shows attracted mostly males because it is male driven music”. He desired a more softer groove oriented sound that would draw

a more diverse audience. During the 1980’s Duke expanded into production work far afield from rock, jazz or fusion culminating in a year 2000 Grammy for producing the Diane Reeves album “In the Moment – Live in Concert” which took the Best Jazz Vocal award.

George Duke’s final album is his swan song, released in mid-July to critical acclaim. Devastated by the death of his beloved wife, Corine, Duke, experienced a musical paralysis that rendered him unable to produce a musical note for months. Ironically, Duke tied up loose ends of a prolific career and a month before his own death on the other side of devastating pain, released “Dreamweaver” a lush tribute to his deceased wife. Assisted by an illustrious cast of musicians including, Stanley Clarke, Christian McBride, vocalists, Teena Marie, Lalah Hathaway, Rachelle Ferrell and Jeffrey Osborne, guitarist, Paul Jackson Jr., and the late Jef Lee Johnson.

Electicism defined the career of George Duke and “DreamWeaver” accentuates this with 15 tracks that range from swinging jazz and sweat funk to gospel tinged pop and sensual R & B ballads. As the term “DreamWeaver” implies, Duke likens mixing all these idioms to “weaving a sonic fabric”. He compares this “stylistic dynamism” to life “Everything is in transition – from hot to cold, from life to death”, he philosophizes. ‘I wanted to incorporate that kind of thing and include a lot of things that have been part of my life.’

The new release celebrates his late wife’s life and expresses his love for her on the tender piano driven ballad “Missing You”. “Dreamweaver” ironically bookends with the Dale Evans closing theme from the Roy Rogers’ show “Happy Trails” and was meant to be a soulful heart-full farewell to his late wife, made more poignant by the sudden death of Jef Lee Johnson, his long serving guitarist, who recorded its closing fade out guitar solo and eerily more poignant still, by George Duke’s own sudden death this month.

In the name of economy, George Duke gained a more diverse audience as he intended but alienated some, including myself, with his secular conversion. I was curious when Soundwaves sent me the CD but had not planned on review-

ing “Dreamweaver” at all until Bill Hariman sent me a text that George Duke had died while rekindling acclaim as a lead man. “Dreamweaver” is fraught with death. The death of three of the musicians, are featured playing their final notes. It is a compelling story. “Artists are Dreamweavers. George Duke painted his musical canvas with many diverse elements, for that [was his] way of life and definitely the way [George Duke] rolled. As Cannon used to say – ‘Ahoom’.”

- R. L. Oeser

Dan Stevens

“Dirt Floor Sessions”

If anyone is fortunate enough to have their afternoons off on a Thursday or Friday, they could facilitate their lunchtime with free live music, compliments of downtown New London. The “Day” Newspaper has been sporting Thursday lunches with live music at the Hygienic Art Park. Fridays have also contributed to live music at the Farmer’s Market new location (adjacent to the “Whale Tale”). This is how I came across Dan Stevens and his CD “Dirt Floor Sessions”. Dan was filling the New London atmosphere with his own style of the blues. Armed with only his voice, a guitar, and a bass drum, he belted out some classics to go along with some tantalizing originals.

Dirt Floor Sessions is a throwback and a modern continuation of the early 20th century Blues. Long before the Beatles infiltrated television and radio airways, and long before the second British invasion of Rock and Blues (Zeppelin, Cream, The Jimi Hendrix Experience, Jeff Beck, etc.), the blues lifted and under-appreciated American culture. Their simplistic and soulful roots can be found in so much music today. The most unfortunate aspect of the blues origin is probably the quality of actual recordings. Some of the best players of their time were relegated to a limited listening populous, due to the cultural hierarchies of the era. Yet the music genre has lasted thus far and remained a mainstay in our American culture.

The CD starts off with a tune named “Mover and Shaker”. This is one of the three originals provided. A hypnotic backbeat, catchy guitar riff, and a little harmonica lure the listener in. The repetitive nature of Blues lyrics is hammered home as Dan reiterates how much this woman moves him.

Robert Johnson covers are articulated

well on track # 3 “Travelin’ Riverside” and track #5 “32-20 Blues”. A Robert Johnson lost song number thirty isn’t needed as these two songs will have their audience wanting to shuffle their feet to the modern beats. Willie Johnson’s song “John the Revelator” has been covered by numerous artists over the years. Dan pays homage by delivering an a cappella version of it.

Song number 12 “Hurricane”, by Dan Stevens, provided my cell phone with the images of an older man sashaying back and forth. This song and the vibe that Dan creates is what lead me to acquiring this CD. Anyone interested in purchasing this CD just needs check the Sound Waves Band Dates. Dan’s performance dates and locations are listed.

For those who wish they could hear better quality recordings of early 20th century Blues, look no further. This is where artists, like Dan Stevens, due optimal justice to the blues. Dan provides Blues lovers solid renditions to indulge their senses. “Dirt Floor Sessions” will please the most avid of Blues enthusiasts and newbies to the genre.

- Brian Josephson



The Sun Parade “Yossis”

The term “Sun Parade” might conjure up images of warmth and smiles to coincide with the word “Sun”. “Parade could offer up visions of a public display and celebration. Together they could form a warm smiling exhibition. This is probably an accurate assessment of this group’s demeanor. Most of the songs focus on a bright texture of musical composition. Folksy Alternative Rock with a hint of Pop Rock harmonized voicings make up the CD “Yossis”.

Numerous songs are stripped down in parts. Acoustic guitar, vocals,

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and a melody form a core structure for the conglomerate. A ukulele or mandolin add a folk orientation. The drums summarize a Pop Rock direction. Lead guitar fills any additional musical phrasing. Moreover, the vocals by Chris Marlon Jennings and Jefferson Lewis provide the bands personality. Stringed instruments convey a slight departure from the norm; as in gems like track # 12 "Oh no".

There are varied moments in which Chris Marlon Jennings vocals are reminiscent of a young Rod Stewart, a la the Faces. On a more contemporary comparison, the lighthearted songs throughout Yossis, like "Need You by my Side" and "Waiting for life to Drastically Change", resemble pop creations similar to a band like The Plain White T's. These are iridescent pop love songs that you could take with you on an afternoon picnic. A pleasant background track to egg salad and badminton would help facilitate the mood.

Indie film makers take notice. Songs like track # 12 "Oh no", would provide a solid backdrop to the appropriate scene. The stringed instruments give this song a more euphoric ambiance than some

of Sun Parade's other creations. Chris Marlon Jennings incorporates his solemn expression subtly. The tune begins with just the right amount of effort until the moment asks for more. "Oh no" is exemplified and understood by the listener.

Long before downloading singles on the internet, I had a formula for the reason to invest in a CD. The litmus test was that the album, cassette, or CD had to have at least three songs worthy of continual listening. The three songs which work for me are tracks # 10 "Run People Run", #12 "Oh no", and # 13 "Hometown". "Run People Run" has an upbeat tempo with a Pop Rock feel that is easy to identify with. "Oh no" is a summation of Sun Parades' strength and possibilities. Finally, "Hometown" is something I can relate to. The lyrics speak of how his hometown is bringing him down. Also, he mentions how he is sleeping in the same bed since he was ten years old. However, now he is 6 foot 4. On a personal note; I sold furniture for nearly a decade and I can offer some advice. He was probably on a twin size mattress which measures 39 by 75 inches. He could switch to a queen size of 60 by 80 inches if that is the problem. Or even a platform bed

Cover Story Continued

territories. Because it seems like music is an endless universe. And the more you know the less you know. I kind of feel like, with myself, like I don't know shit. But the more you know, the more questions. And then you just start checking out stuff that's coming from a different place. I'm often more in the "jazz" genre. I like to rock. But I haven't gone to certain things, and really check them out. And then there's situations like this where I get to play with Eric Johnson and check him out. He's a master. I guess what Eric is saying is very true. You need to keep an open mind – not in a negative way – and say, "Wow, this is an endless journey."

I think that covers everything. Thank you guys so much, it was a treat to be able to talk to you as well, Mike.

Be sure to check out Mike Stern's new album, "All Over the Place", out now under Heads Up International. For more information on "Eclectic Guitars" tour dates go to www.mikestern.org or www.ericjohnson.com.



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without a headboard or footboard could give him the proper comfort level. In turn this may contribute towards his happiness.

The core duo of Chris Marlon Jennings and Jefferson Davis, from North Hampton, Massachusetts, are willing to experiment within the parameters of their predetermined design. Yet, they bring their audience back to their musical home front. To find out more information on this band just log onto sunparade.com, as this band hopes to illuminate warm smiles of musical expression on even the most overcast of days.

- Brian Josephson



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RUSH: THE ILLUSTRATED HISTORY

By Martin Popoff

Over their 40-plus year career, Rush have amassed one of the most avid and loyal fan bases in all of rock. They have released 19 studio albums and have played countless sold-out concerts around the world. Now, on the heels of their long overdue induction into the Rock and Roll Hall of Fame, Rush have released a giant book to celebrate their legendary career. Author Martin Popoff is one of the world's foremost authorities on hard rock music, and he was a major contributor to the excellent documentary film: "Rush: Beyond the Lighted Stage."

The book provides a comprehensive history of the band from their formation all the way to the present day, and it includes several insightful quotes from the band members throughout. In addition to the written history, the pages include numerous live performance photos, candid backstage shots, and plenty of memorabilia including gig posters, picture sleeves, and magazine covers. Lastly, a comprehensive Rush discography chronicles all of their albums from the self-titled debut album to 2012's "Clockwork Angels."

Rush's music has always been in a state of flux. As trends continued to come and go, the band gladly picked and chose new influences while always remaining distinctly "Rush." The band formed in the suburbs of Toronto during the late sixties when high school buddies Geddy Lee (bass, lead vocals) and Alex Lifeson (guitar) hooked up with drummer John Rutsey. In 1974, the trio released their self-titled debut album featuring the now-classic blue collar anthem "Working Man." This tune, which featured an incendiary (and extensive) guitar solo, received heavy radio airplay in Cleveland, Ohio, and the album's popularity snow-balled from there.

While the debut album featured very straightforward hard rock songs, Geddy and Alex began to develop an interest in "progressive rock" groups such as Yes, ELP, and Genesis. As a result, they began writing much more complex music. Unfortunately, John Rutsey did not share their passion for these progressive bands, and this (along with poor health) led John to eventually quit the band. This left Geddy and Alex with a full schedule of American concert dates but with no drummer.

The remaining members quickly set up auditions for three different drummers. While the first two "applicants" were clearly not good enough, the third guy left an indelible impression. This third guy (of course) was a fellow Canadian named Neil Peart. After speaking alone for quite a while, Geddy and Alex agreed that they had never seen or heard anyone play drums like Neil did, and they offered him the job on the spot. It turns out that the rest of the world had never heard anyone play like that either, as Neil Peart quickly established himself as arguably the greatest drummer in the history of rock. Ever since Neil aced his audition, Rush has not endured any personnel changes.

Neil Peart was a highly-trained (i.e. plenty of rudiments) jazz drummer who was also influenced by the powerful and creative playing of hard rockers such as John Bonham of Led Zeppelin. In addition to being an amazing drummer, Neil was a highly skilled wordsmith as well. In describing their early impression of him, Geddy and Alex each stated that "Neil spoke English better than anyone we had ever met." Neil was immediately tasked as the band's chief lyricist, and his unconventional lyrics proved to be a perfect fit for Rush's unconventional (at the time) blend of hard rock and progressive rock.

Through the remainder of the seventies, Rush produced a series of "heavy progressive rock" releases including "2112," a concept album which became the first of the band's many gold records. At the onset of the eighties, the band members were all heavily influenced by the "new wave" sounds of bands like The Police and The Talking Heads. At the same time, Rush's music began to be much more radio friendly, and they released their two

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biggest selling albums: "Permanent Waves" and "Moving Pictures." These two records included several tunes, such as "The Spirit of Radio" and "Tom Sawyer" that continue to be staples of classic rock radio. By the mid-eighties, Rush had become one of the biggest bands on the planet, and they have maintained immense popularity to the present day.

Rush's music has continued to evolve, and "Rush: The Complete History" covers all of the subsequent eras of the band in great detail. From the keyboard heavy albums of the late eighties (Power Windows, Hold Your Fire, etc.), to the more guitar-centric and slightly grunge-influenced albums of the nineties (Roll the Bones, Counterparts, etc.), all the way to the eclectic albums of the last few years (Snakes & Arrows, Clockwork Angels, etc.).

While the book provides a complete and detailed history of Rush, it is not a "tell all" biography filled with lurid details of sexual escapades and drug binges. In fact, the relatively normal personal lives of the band members are only discussed as they pertain to the band's continuous musical evolution. While the book will bring immense joy to any Rush fan, this review comes with the following words of warning:

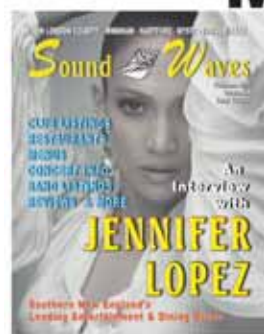
Unless you already own every Rush CD and DVD, reading "Rush: The Illustrated History" will surely induce you to purchase every Rush release that you can get your hands on.

- Walter Modliszewski



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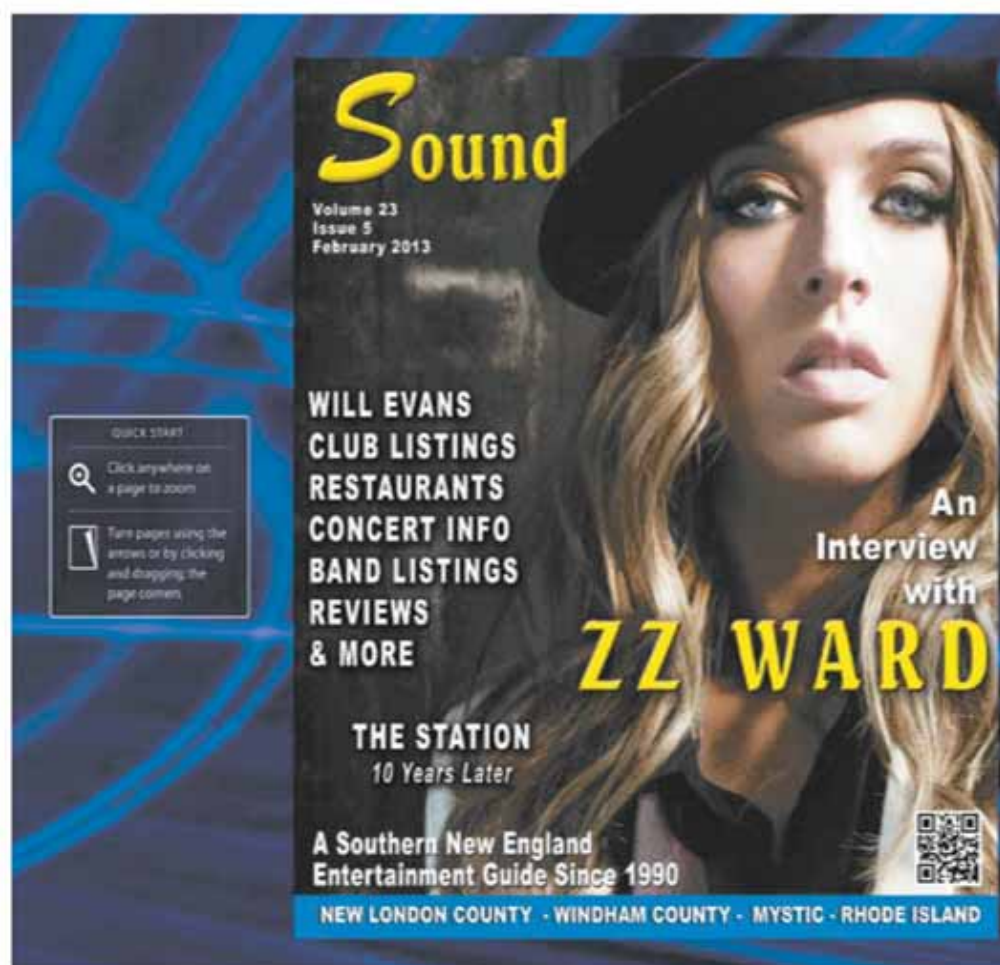
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