

**JAM BANDS.COM
RADIOCHART**



FOR THE MONTH OF DECEMBER

1. String Cheese Incident *Trick or Treat*
2. Phish *Joy*
3. Emmitt-Nershi Band *New Country Blues*
4. Kyle Hollingsworth *Then There's Now*
5. Cadillac Jones *Rhythm Method*
6. Sam Bush *Circles Around Me*
7. Bonerama *Hard Times*
8. Gov't Mule *By a Thread*
9. John Fogerty *The Blue Ridge Rangers Ride Again*
10. Lubriphonic *Soul Solution*
11. Red Rooster *Walk*
12. Drive-By Truckers *A Collection of Oddities and Rarities*
13. Karl Denson's Tiny Universe *Brother's Keeper*
14. Lotus *Oil on Grass*
15. Danny Barnes *Pizza Box*
16. Assembly of Dust *Some Assembly Required*
17. The Avett Brothers *I and Love and You*
18. Michael Beller & The As-Is Ensemble *Turned Up Turned On*
19. New Riders of the Purple Sage *Where I Come From*
20. Hollis Brown *Hollis Brown*
21. H-Beam *Useful Box of Hair*
22. Hot Buttered Rum *Limbs Akimbo*
23. Jack Johnson *En Concert*
24. Jim Weider's Project Percolator *Pulse*
25. Jimmy Carpenter *Toiling in Obscurity*
26. Mark Karan *Walk Through the Fire*
27. Steez *Creepfunk Crusade*
28. The Peace *The Peace*
29. Willie Nile *House of a Thousand Guitars*
30. Zach Deputy *Sunshine*



Generated by Powderfinger Promotions, the Jambands.com Radio Charts are compiled from airplay by college, community, AAA radio and satellite stations across the US that feature this music in specialty shows and regular rotation.



The Boss stoking the crowd's energy at Madison Square Garden during a full performance of his 1980 classic, *The River*

Bruce Springsteen & The E Street Band

Madison Square Garden
New York, NY.

NOVEMBER 8

AFTER TURNING 60 this past fall, Bruce Springsteen began staging his older albums in their entirety, with some unveiled in sequence for the first time. This night, Springsteen and his E Street cohorts delivered the 20 songs that make up 1980s's *The River* with the vital experience of all of their yesterdays combined with the urgency of now.

The camaraderie between Springsteen and *River* co-producer Steve Van Zandt was infectious and hysterical. The two found themselves vamping, stalking and spitting their way through blistering rock numbers like "Two Hearts," "Crush on You," "You Can Look (But You Better Not Touch)," "I'm a Rocker" and "Ramrod" with the same vigor and the endearing Jersey smugness as when they first performed them.

Springsteen also scored

points as probably the only sexagenarian to crowd surf besides Iggy Pop. During "Hungry Heart" (originally written for The Ramones), he surfed the length of the general admission section in front of the stage, unscathed by a sketchy dismount from a crowd who weren't savvy with the activity.

However, it was the gut-wrenching, timeless realities of the human heart on "The River," "Point Blank" and "Fade Away" that saw the deepest introspections—ones that reached their peak during the dialogue of "The Price You Pay" and "Drive All Night."

Sensing the specialness of the occasion, Springsteen pulled out the full-tilt boogie of "Seven Nights to Rock." He called an audible for the encore, delivering an homage to The King with a sloppy but earnest rendition of Elvis' "I Can't Help Falling in Love" before bringing it home, revival-style, with Jackie Wilson's "(Your Love Keeps Lifting Me) Higher and Higher."

The night was driven by the human condition and the juxtapositions that comprise *The*

River: the lost hope, the new love, the dim reality, the escape of fantasy, the tenderness of connection and the bawdiness of a good rockin' time.

Tim Donnelly

Karl Denson's Tiny Universe

The Independent
San Francisco, Calif.

NOVEMBER 28

FOLLOWING AN OPENING set by his Greyboy Allstars band-mate, Robert Walter (and his 20th Congress), Karl Denson took the stage on the Saturday after Thanksgiving for his last Tiny Universe show of 2009. Touring in support of his first Tiny Universe album in seven years, *Brother's Keeper*, Denson took the stage with an alto and electric soprano sax as well as a flute.

After a few minutes, it was easy to tell that KDTU plays as a unit and that no one gets overlooked. Guitarist Brian Jordan moved seamlessly from playing rhythm to lead, switching from a traditional Stratocaster to a