

Bangor pavilion nominated as Venue of the Year

BY NICK SAMBIDES JR.
BDN STAFF

BANGOR — Darling's Waterfront Pavilion has been nominated for Venue of the Year honors by the Academy of Country Music, the organization announced Tuesday.

Darling's Waterfront Pavilion has a capacity of about 16,000 people and has played host in the past few years to some of country music's most distinguished acts.

Waterfront Concerts LLC owner Alex Gray said that the more than 100,000 music fans who attended pavilion concerts last year helped the venue achieve a ranking among some of country's best concert sites. Gray noted that his business has been in operation for six years.

"We are very lucky that we are in this company [of nominees]. It is a testament to the fan base that we have here. We are very lucky to

have those fans. They make my job of booking concerts very easy," Gray said Tuesday.

"They support the artists who come here," Gray added. "Those artists know that when they come here, they are going to get a very warm reception."

The pavilion was nominated for the same award in 2014 in the large venue category but did not win.

This year's other nominees are: Blossom Music Center of Cuyahoga Falls, Ohio; Gorge Amphitheatre of Quincy, Washington; Klipsch Music Center of Noblesville, Indiana; and Xfinity Center of Mansfield, Massachusetts.

The Industry Award and Studio Recording Award honorees will be feted at the 10th Annual ACM Honor event at the Ryman Auditorium in Nashville this fall. The Bangor venue and other industrial award nominees will not be part of the 51st ACM Awards televised on CBS at 8 p.m. Sunday, April 3.



Eric Church plays to the crowd during his show as part of The Outsiders World Tour at the Darling's Waterfront Pavilion in Bangor in July 2015.

BDN FILE

Bonnie Raitt plays rough, and it sounds good

BY GREG KOT
CHICAGO TRIBUNE

Bonnie Raitt has got chops a mile deep on slide guitar. Within a few seconds, her tone is instantly recognizable, with its bluesy bent and hint of lingering melancholy, as if she were trying to savor a note just a little bit longer before it vanishes. Memories linger in much the same way, and Raitt's 20th album, "Dig in Deep" (Redwing), works as a survey of the singer's past and a mature expression of where she is now.

ALBUM REVIEW

Operating as her own producer and record company president, Raitt came roaring back after a seven-year hiatus to release the acclaimed "Slipstream" album in 2012, and the follow-up continues in a similar vein: showcasing the versatility of her veteran band in a variety of roots-rock idioms and underlining Raitt's ability to make even songs she hasn't written her own. Raitt's interplay with her rhythm sec-



Singer Bonnie Raitt arrives at the 58th Grammy Awards in Los Angeles, California, on Feb. 15.

DANNY MOLOSHOK | REUTERS

tion on INXS' "Need You Tonight" threatens to blow up its sultry vibe, and her slide guitar rips through Los Lobos' "Shakin' Shakin' Shakes" with a nastiness that is all the more thrilling because it disregards the otherwise clean production. Raitt is at her best when she lets her rough spots fly, and her performances on this record — as a guitarist and vocalist — rarely sound mani-

cured or smoothed over.

Five Raitt originals, the most songs she's contributed to one of her albums since the '90s, up the ante. "The Comin' Round is Going Through" provides an excuse to slam out a raspy riff-rocker worthy of Keith Richards in his Rolling Stones heyday. On "What You're Doin' to Me," Raitt shifts to piano for some barrelhouse rock 'n' roll.

Another Raitt piano track does the deep digging promised by the album title. For all her reputation as a blues-rocker, Raitt is equally accomplished as a ballad singer (check out her defining covers of John Prine's "Angel of Montgomery" or Richard Thompson's "Dimming of the Day" in decades past).

On "Dig in Deep," she ties together devastating performances of Bonnie Bishop's "Undone" and Joe Henry's acoustic "You've Changed my Mind," with her own stark composition, "The Ones We Couldn't Be." After the anger and bitterness over a faded romance have melted with the years, the song's narrator looks back on a relationship with a kind of rueful appreciation of what might've been, as if seeing all the possibilities clearly for the first time. Similarly, "Dig in Deep" prompts a fresh perspective on Raitt herself and a five-decade musical career that is still unfolding and revealing new facets.

Bonnie Raitt
"Dig in Deep"
3 out of 4 stars

Musical

Continued from Page C1

Cladwell not knowing she is the daughter of Caldwell B. Cladwell, the firm's tyrannical owner.

After Bobby's father is disappeared to Urinetown, the place from which the musical take its title, for the the crime of peeing in public, he strongly leads an uprising, which has a serious impact on his romance with Hope. Commenting on the action and moving the story along are police Officer Lockstock and Little Sally, the child he mentors and occasionally gives pennies to so she can pee.

Nathan William Reeves, a second-year theater student from Old Town, should not be as convincing in the role of Bobby Strong as he is. He's too scrawny and skinny to be a leading man in any traditional musical, but he sure does sing like one in "Urinetown."

Reeves wears Bobby's sincerity on his leather apron. He makes everyone, onstage and off, believe he can win the cause and the girl while making the world a better place. Reeves, who appeared last year in UMaine's fine production of "A Cherry Orchard," is as talented as he is charismatic. His ability to inhabit a role makes him a young actor worth watching.

Isabelle Etro as Hope Cladwell sings like she was born for musical theater. The second-year student from Eliot has a broad musical range, and she can switch from brassy to sweet soprano in an instant. Her Hope is a two-dimensional caricature of the dutiful



the University of Maine production of "Urinetown."

UNIVERSITY OF MAINE

daughter led astray by love until she sings. That's when Etro gives Hope depth and fully inhabits the role.

Alan Estes also is cast against type as Caldwell B. Cladwell, but he manages to bring out the evil in the mogul's soul by emphasizing his shifty nature. The wiry Estes, a third-year theater student, is aided greatly by a fantastic double-breasted black suit with red pin-stripes. Cladwell's red shirt makes the stripes stand out, but it's those red spats that symbolize Cladwell's empty heart.

As Officer Lockstock and Little Sally, Forrest Tripp, a third-year student from Saco studying mechanical engineering, and Nellie Kelly, who graduated last year with a degree in theater, are natural and delightful together. Their comic timing is impeccable

and they, more than any other cast members, are able to portray the satire the show's writers intended.

The technical team of Daniel Bilodeau, set designer; Jonathan Spencer, lighting designer; and Kevin Koski, costume designer, had a singular vision for the look and feel of the show that has been executed more finely and clearly as it is in "Urinetown" than it has been in other university productions. As he did for Estes, Koski gave every actor clothes, which helped define his or her character for the audience.

Music director Ben McNa-boe got excellent vocal performances out of every cast member. The large chorus performed songs as the mob it was intended to be but the choral work was especially good in the Act One Finale and "Run Freedom Run."

Choreographer Raymond

Marc Dumont, who has works often with the Maine State Music Theatre in Brunswick, accomplished what few have been able to do at UMaine before — turned a large cast of fine singers and performers into more than passable dancers. It couldn't have been easy.

In the end, the fine performances in "Urinetown," along with the set, lights and costumes, overcome the weaknesses in the script and the director's muddy vision for the show. It's not, as Officer Lockstock tells Little Sally, a "happy musical," but it is a cistern full of fun.

"Urinetown" will be performed at 7:30 p.m. Friday and Saturday and at 2 p.m. Sunday at Hauck Auditorium. Tickets are \$15 or free with a student ID. For information, call 581-4703 or visit <https://umaine.edu/spa/tickets/>.

ON FACEBOOK

Join the conversation.
facebook.com/bangordailynews

Singer

Continued from Page C1

contests can compete in their age group in one of five categories: traditional country, new country, traditional gospel, new gospel and bluegrass, Harmon said.

"We have real young kids to people in their 70s that compete," she said.

Those who place first, second or third at the DECMA competition are qualified to compete in Tennessee but only if they achieve a high enough qualifying score, she said.

Competitors must be DECMA members, but joining is easy, she said, adding the group, founded in 1981, has 250 to 300 members.

In the most recent DECMA competition, Alexis Fletcher competed in the new country category for those ages 13 to 16. The eighth-grader at Cherryfield Elementary School placed second.

During the competition, she sang "Wanted" by Hunter Hayes and a newer version of the song "Jolene" based on the version by Miley Cyrus.

The young singer, though, has only been performing for about two years.

"I was always fascinated by music," said Alexis Fletcher.

er, who is a member of the school chorus.

One day, Rebecca Fletcher said, her daughter announced she wanted to sign up for the Down East Idol contest, even though it was only two weeks away and she wouldn't have much time to prepare.

"She had the most shocked look on her face," Alexis Fletcher, who placed third, said.

Alexis Fletcher has competed in Down East Idol twice since then, placing first one year and second the other, Rebecca Fletcher said.

Now Alexis Fletcher takes singing and guitar lessons with teacher Bobbi Lane, who said the young singer has two important qualities the judges are looking for.

"They don't want just somebody who can sing. They want somebody who's easy to work with," Lane of Bar Harbor said.

Alexis Fletcher practices about an hour and a half each day. Meanwhile, many of her friends and teachers have been supportive of her efforts, with some attend her competitions and others send their good wishes.

"I am super proud of her because she's super, super talented," Rebecca Fletcher said.

Anyone interested in learning more about DECMA can call Harmon at 793-8884.

Jonason

Continued from Page C1

Wentworth discovered Jonason could sing through Facebook, where she saw a video Jonason posted.

"I got chills," Wentworth said.

Wentworth shared the video with family and friends, amazed by Jonason's singing. Along with Jonason's co-workers, she also encouraged Jonason to audition.

"One of my co-workers took me aside one day, and she said 'Is this your dream?'" Jonason recalled.

Jonason said yes, but it was only after answering a question about her son that her resolve strengthened.

"If you can't follow your own dream, how can you encourage your son to follow his dreams?" Jonason recalled Stephanie Dunn saying to her. "One of the biggest misconceptions about being a young mom is that your life ends

when you have a child," Jonason said. "That couldn't be further from the truth. I have so much more to live for because of him. I'm doing it for him."

On Sunday, Feb. 28, Jonason will audition in front of a panel who will decide whether she will be featured on "The Voice." She was told to prepare three modern songs and plans to sing "When We Were Young" by Adele, "Nobody Love" by Tori Kelly and "Love Yourself" by Justin Bieber.

She was shocked when she received an email inviting her to audition in person, but she said she's excited to do it.

When asked who she would pick if she were chosen to audition in front of the celebrity judges and all those chairs do happen to turn, she said the decision would be easy: Adam Levine.

And as Wentworth said, her co-workers, friends and family will be cheering her on the whole time.

"She shows so much promise," Wentworth said.

Book

Continued from Page C1

from readers who enjoy his work — including one who was particularly spe-

cial. After a woman gave the book to her husband for Christmas, he read it, enjoyed it and encouraged her to leaf through it, too. That's when she realized it was written by her former student. She later

wrote to him to tell him the story.

"People who've gotten back to me have absolutely loved it," Hill said.

"Full Service" is available where books are sold.

Classical Series

Ain't I a Woman!

A Chamber Music Theatre Work

Friday
FEB. 26
7:00 pm
All Seats \$15

The GRACIE

gracietheatre.com | 941.7888 | @gracietheatre | gracietheatre