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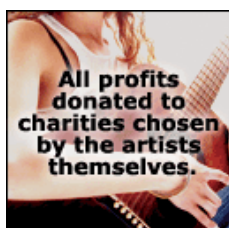
### Grace Potter & The Nocturnals, Paradise Rock Club, Boston, MA- 12/8

Review by Andrew Bruss, photos by Chris Petersson  
2008-01-05



During the final show of their three night run through Boston, Grace Potter and the Nocturnals dished out a powerhouse set of their well-honed brand of blues/pop/rock that made clear to their audience why they're starting to be seen by many as the next "big thing" in the world mainstream rock. Fans were discussing amongst themselves how lucky they were to get a chance to see the on-the-rise act in a club-sized venue, "one last time," and for good reason. With the help of catchy, to-the-point tunes, relentless touring, and Potter's Joan Jett-meets-the-girl-next-door persona, it's starting to seem like a public explosion is right around the corner.

Following a memorable opening performance by Tim Gearan, the group kicked off their set with a reinventive cover of The Who's "Right In Tune," that featured Potter on vocals and a Hammond organ while her guitarist, Scott Tournet, provided six-string licks that took care of the would-be backup vocals.

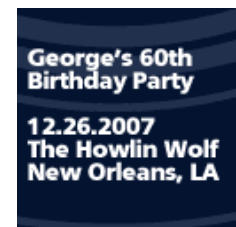
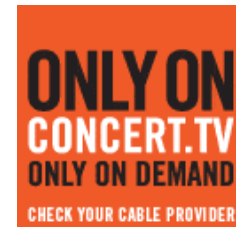


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Columns  
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Grace and Co. followed by moving though a handful of new tunes off their sophomore release, *This Is Somewhere*, such as “Stop The Bus” and “Here’s To The Meantime,” before capping that chunk of the set off with an energized take of their new single, “Ah Mary.”

As the night’s performance moved forward, the group of Vermont natives continuously displayed the effects their influences have had on them, and they did this best on a cover of The Rolling Stones’ “No Expectations.” When playing the tune, they gave their audience an idea of where their listening habits lie. But more importantly, they consistently displayed their Crazy Horse-meets-Mick-and-Keith stage dynamic that gives them their edge. Tournet, playing the Keith Richards to Potter’s Mick Jagger, consistently provided, short-but-articulate blues leads, while Potter won the crowd over with a combo of witty stage banter, charisma, and sex appeal.



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When all was said and done, Potter and Co. gave Boston a powerful conclusion to a three-night-run that served as an effective demonstration behind why they’re bound for much

bigger things. It seemed as though everyone in attendance left the Paradise Rock Club with the satisfaction that comes from having seen a killer concert. But what really stood out was the satisfaction folks seem to have gotten from getting to see the rising stars up close, "one last time."

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