

NEW LONDON COUNTY - WINDHAM - MYSTIC - RHODE ISLAND

Sound Waves

Volume 24
Issue 4
October 2010

CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE

An
Interview
with

JEFF
DANIELS

Also
An All New
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A Southern New England
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**October 2010
VOLUME 21, NUMBER 1**

**Editor
David L. Pottie**

**Contributing Writers
Bill Harriman, Mark T. Gould,
Rex Rutkoski, Don Sikorski,
Walter Modliszewski,
Stephanie Shawn, R. L. Oeser,
David Fidrych**

**Artist/Graphic Design
David L. Pottie
Larry Nadolsky**

**Advertising Sales
860-572-5738**

**Email
editor@swaves.com**

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¹⁵ SHAWN TAYLOR	¹⁶ DAVE LAUDON DUO
²² SUE MENHART	²³ PRIVATE STOCK
²⁹ SHAWN TAYLOR	³⁰ RON DRAGO

CONCERT DATES

Alice Cooper/Rob Zombie

15 - Mohegan Sun, Uncasville, CT

Anthony Geraci Septet

15 - Chan's, Woonsocket, R.I.

Celtic Thunder

3 - The Bushnell, Hartford, CT

Duke Robillard Band

30 - Black-Eyed Sally's, Hartford, CT

Envy

1 - Toad's Place, New Haven, CT

Godsmack

9 - Mohegan Sun, Uncasville, CT

Jesse Colin Young

15 - Hepburn Center, Old Saybrook, CT

Ke\$ha

23 - Mohegan Sun, Uncasville, CT

26 - Lupo's, Providence, RI

Mary J. Blige

10 - MGM Grand, Mashantucket, CT

Phish

22 - Civic Center, Providence, RI

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15 - XL Center, Hartford, CT

Stone River Boys

16 - Bank St. Cafe, New London, CT

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8 SOUND WAVES

MUSIC NOTES "Readin', Rightin', Rock 'n' Roll"

By Mark T. Gould



It's not often that I trumpet books about music, but there have been so many good ones released recently, that, well, read on.....

Andrew Vaughn
"The Eagles: An American
Band"

Sterling Publishing

I don't know about you, but whenever I spot a coffee-table

sized book like this, regardless of the subject, I tend to think "probably very cool pictures, and not much substance to go with them."

I think that's particularly true when it's a subject like the Eagles where, let's be honest, there's probably not much that any fan doesn't already know, or want to know for that matter, about arguably America's most popular band.

Well, this tome, out this month, has proved me wrong.

Not that it doesn't have great pictures. There are a ton of 'em, stretched over its 288 pages, many of which I, who have read just about every book and article out there on the Eagles, have never seen before.

But, despite that luster, that's not what makes this an outstanding, indispensable read.

It's the writing, pure and simple.

Vaughn, a Nashville-based writer, puts the birth, growth and immense popularity of the Eagles in a proper musical and cultural context that has only been hinted at in the myriad other books about this titantically important group.

And, ironically, the size and layout of the book gives him space to include sidebars about many of those behind the scenes people who were, and are, so important to the Eagles' growth and stature, to wit, David Geffen, Jim Ed Norman, J.D. Souther, Al Perkins and many others. They are essential to the work, and contain interviews and subject matter that has barely been hinted at in prior Eagles books.

This superb, impeccably researched and written work serves even the most jaded Eagles fan and is an essential addition to any music fan's library.

Or coffee table, for that matter.

"Bob Dylan in America"
Sean Wilentz ~ Doubleday
"Bob Dylan: Writings 1968-2010"
Greil Marcus ~ PublicAffairs

Much like the Eagles, is there anything that hasn't been written about Bob Dylan?

Here are two books that, expressed from totally different

www.Swaves.com

angles, answer that with an emphatic "yes."

Wilentz, a Princeton professor of American history and the "poet in residence" of Dylan's official web site, places Dylan's entire career in the context of American society, and, yes, history, to a degree that this self-confessed Dylan freak never thought was possible, opening up even more inquiries, opinions and observations about this most mercurial of American artists. It's a book that only a steadfast historian could have written.

Marcus' book is a compilation of his myriad writings about Dylan for over 40 years and, much like his colleague Wilentz, contains some of the most detailed and insightful writing and criticism about this most mysterious of subjects.

Truthfully, there are times, over the years, that Marcus' opinions have left me scratching my head, but this work emphasizes that he has been the one true debater and critic of Dylan's work for essentially the artist's entire career.

"Buck Owens: The Biography"

Eileen Sisk ~ Chicago Review Press

When I read a biography about anyone, musical icon or not, I want to close the book at the end feeling that I know more about the subject than I did going in. Eileen Sisk's magnificent biography of Buck Owens does just that, in spades.

For many younger fans, Owens may seem a caricature of himself, the corn porn hayseed co-host of the erratically goofball TV series "Hee Haw," but, as Sisk painstakingly points out, Buck Owens' career is so much more than that; in her skillful hands, Owens emerges in the portrait of rough and tough businessman who virtually shoved the self-professed country music capitol Nashville aside, thereby placing his native Bakersfield on the map of country music havens, and, as such, influenced an entire genre and generation of music.

This book is so well written and informative that it will make both new fans of Buck Owens and strengthen those who already loved his music.

"Composed"

Rosanne Cash ~ Viking Publishing

Can a book have a more perfect title?

Unlike the others reviewed above, this gem has been out for a few months, but there's no way to discuss great musical writing without including Ms. Cash's poignant, fun-loving and graceful memoirs.

As any fan of her knows, every sentence written about her starts with the aptly descriptive, yet potentially burdensome (in a good way), "Johnny Cash's daughter..." which is certainly a wonderful legacy, but can, at times, tend to obscure her own singular talent and importance in the music world.

Thankfully, her memoirs embrace her father, as well as her mother's, legacy and hopes for her, and her unwavering way of meeting that challenge with her compassion, wit and sheer talent.

"Composed" is the perfect title for a perfect work written by, for my money, a perfect artist.



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BAR FLY JOURNALS

By Stephanie Shawn



Hello My Sweet Flies...so sorry, but this month hasta be a quickie. I got way too much goin' on. But next month will be a doozy. Can you believe Halloween will be here at the end of the month? No, me neither. I will be celebrating in Vegas with the rest of the Depraved and Debauched in the Country! So you know that's gonna be a Good Time!

But first.. my last date of the summer...I went with my sweet sister-in law Jane to see HOPE ROAD at SKIPPER'S DOCK in the Boro. We met up with Uncle Arthur and D-Wayne. But aside from that we had a blast(just kiddin', guys). What a fantastic time, though. A big band, on the deck, everyone on the dance floor shakin' their asses(o.k., just me) the sun setting behind us, boats surrounding us in the Harbor. How can you beat that?

Seriously though, Everyone was dancing. The whole deck seemed to be vibrating as we jumped up and down to the Reggae beat. Like I said, what a Blast! Only one little, tiny problem. Everytime I would look over at my table, some lady was suckin' down my drink. Oh well, apparently she needed it a bit more than I did! The McGugan duo was also there, Deb and Andy, looking "oh so newlywedddish", one of the handsome Gulino Boys and many other Happy People!

Next, was a trip to SANDY'S LIGHTHOUSE for my friend Katrina's 29th Birthday (alright..maybe 40). It was a surprise, and apparently her husband Steve brought her to MARGARITA'S in Mystic first, where she sashayed up to the top floor expecting everyone to be there and was crushed to find they would be dining alone. So, imagine her surprise when he suggested they stop by SANDY'S LIGHTHOUSE for a last drink with Rebecca Biaatch before going home! She was speechless! In she walked with all her friends and family waiting to yell, 'SURPRISE'!! It was Great!

As I said, her entire family minus a sister in Singapore were there. Also Beautiful Paula, Mike and Jill Nolan, Tony and DeeDee Falcone, Esa and Ana Intrier, the Biaatch Rebacca and many more. Just Good Food, Good Friends and Karaoke, what more can I say!

Onward... stopped by RiverWalk for dinner on a Monday. Met up with my sisters and my mom, plus step-sister Sunni, whom I had not seen in 15? years. Was so nice to visit with everyone and have a mellow Girl's NiteOut. So happy to see you, Sunni and Happy to Hear how well the kids are doing. Maybe Jonnie can be there for the next night out!

Made it to the BREWS AND BLUES at the HILTON in Mystic. The Karl Kelly band played and did a Magnificent Job! Just love his music! I would like to thank all the Beer Distributors for their Generosity and all the participating restaurants for helping to make this such a special event. Al-

though, we had several hurdles to overcome this year, we plan on coming back even stronger next year.

Lina, Chris Cip, Betsy and Artie were swing dancing like mofo.s. (save the glassware). Wendy was there with her hot guy Larry, along with Uncle Fuzz. Tony and Cheryl Spino made an appearance and of course the lovely Lisa, with beau John. A special thanks to Mac from PRONTO GOURMET who sported the night's best haircut, PRONTO spelled out on the back of his head! Seriously Fabulous!

Also made a quick appearance at the PESCATELLO GOLF TOURNAMENT, held annually at the WINNA-PAUG GOLF COURSE. I would have loved to stay and help longer, but my jell-o shots were left in Kris and Lisa's very capable hands. Next year I promise to stay for the fantastic dinner they serve for following the tournament.

Well, I am off to the FALL BALL and then next the second annual Christina event at the KNICKERBOCKER, which we talk about next month. I am also going to STEAK NIGHT at CHRISTOPHER'S. I will post on my FACEBOOK page, the exact night, so we can all go together. Visit me at BAR FLY on FaceBook, or Find SoundWaves Magazine their also. And make sure to find us monthly on-line at swaves.com . See you out soon!! Ciao for now, my Sweet Flies!



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Thurs. 21st - **SOUL SEARCHERS**
Fri. 22nd - **TBA**
Thurs. 28th - **GENERAL CLUSTER**
Fri. 29th - **IAN & MARCI**
Thurs. Nov. 4th - **NEVER HOME**
Fri. Nov. 5th - **MYSTIC HORNS**

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FOOL ME ONCE. SHAME ON YOU. FOOL ME TWICE. SHAME ON.....

This November are the mid-term elections and at stake is where this country is headed. But when one watches what seems to be happening, it looks like this country will be headed backwards. If the polls are correct, we will back to the Bush agenda.

Has America forgotten how we had gotten into the mess this country is in? How an unchecked and greedy Wall Street caused the collapse of our economy? How we were lied to and became involved in a war that cost us \$172 million a day and thousands of brave American lives? How a budget surplus was turned into the biggest budget deficit in American history? Or the "Tax Breaks" for the rich that added trillions of debt to the budget deficit? Well it seems they have.

The propaganda machine is "rebranding" the GOP as "the party of competence, the party of fiscal responsibly, the party of job creation."

They have made people think that by not extending the Tax breaks to the rich, that the government is raising taxes on Americans. They are saying that this is a bad time not to extend them. That it will create job losses. But what about the 1990's? 22 million jobs were created compared to the 5-6 million of the Bush era. Today big money is laying off thousands while at the same time paying their top employees millions.

The GOP is saying President Obama's plan is a failure. That they have a better plan. But what about their filibustering EVERY plan President Obama has tried. From the Health Care bill (which shows it will reduce the deficit), to extending unemployment benefits, to helping ease Small Business being able to get loans. Has America forgotten the "Party of NO"? In these times of crisis, *shouldn't of they helped get America out of the hole they put us in?*

One big aspect that the American people don't realise if the GOP takes control, are the changes that might happen. Like Rep. Joe Barton, the Republican who apologized to BP CEO Tony Hayward and said that he was "ashamed" of the Obama administration's effort to push the oil firm into agreeing to set up a \$20 billion escrow fund that would pay out compensation claims. Rep. Barton is the senior Republican on the Committee on Energy and Commerce and could become it's chairman.

Or that if the GOP wins enough Governors that they might redistrict the States to favor them. As they did in Texas. These are just two examples of what the future might be.

It also has to make you wonder why the GOP successfully filibustered a bill that would make all campaign donations public knowledge. Is it because they don't want us to know how much Big Oil and Pharma is helping them spread their propaganda?

The mid-term elections are known for not a big voter turn out. But let's change that America! Get out and vote and spread the word. Do you want to go back to what it was before?

Fool me once.....shame on you. Fool me twice.....shame on me.

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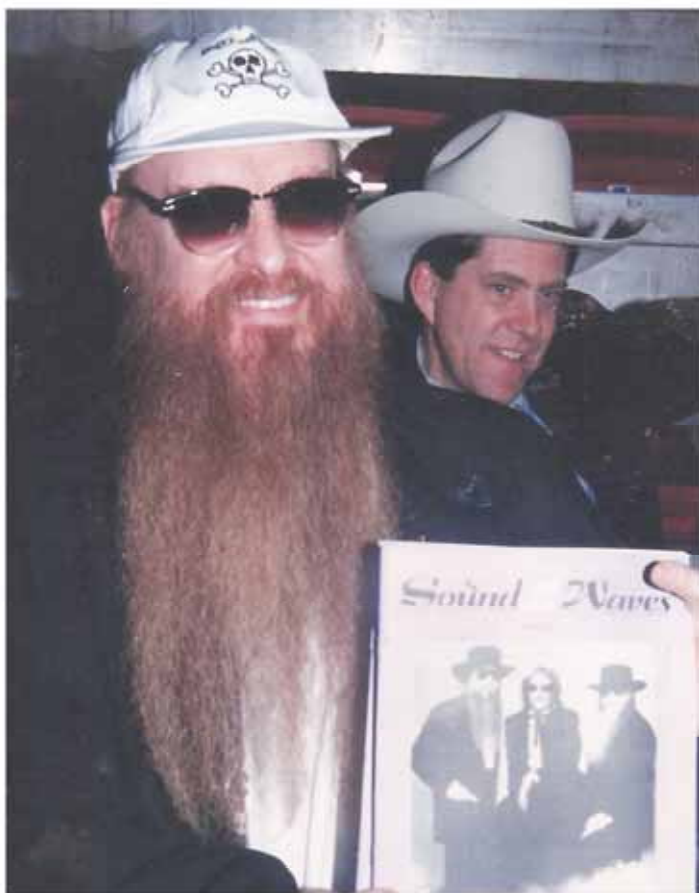


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Fri. 15th - **GAMMA RAYS**

Sat. 16th - **FLOWERS & KAIN**

Fri. 22nd - **HOOLIOS**

Sat. 23rd - **MUNSELL BROTHERS**

Fri. 29th - **TBA**

Sat. 30th - **HALLOWEEN PARTY**
with **ROCK FACTORY BAND** ~ Prizes & Giveaways

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NIGHTS
JAM NIGHT**

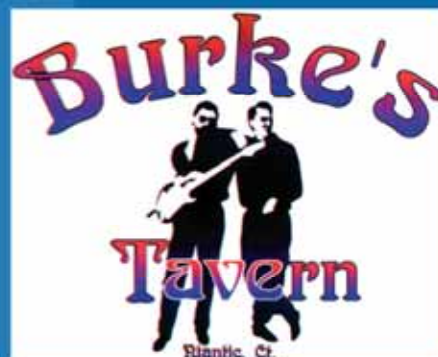
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Singer (21st - TBA)**

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BAND DATES

ALTER EGO

9 - Sandy's, Misquamicut, RI
23 - Stash's, New London, CT
30 - Christopher's, Groton, CT

BAND OF HUMANS DUO

1,29 - Daniel Packer, Mystic, CT
13,27 - Ancient Mariner, Mystic, CT

BORROWED TOYS

9 - Memorial Park, Willimantic CT 3pm

BRANDT TAYLOR

1,29 - Sneakers, Ashford, CT 5pm
1 - Stonehouse, Occum, CT
15 - Old School Saloon, New Haven, CT
16 - Music Lady, Plainfield, CT

DAN STEVENS

1 - C. C.'s, Southington, CT 7:30
2 - Orchards, S. Glastonbury, CT 11am-2pm
2,30 - Boathouse, Mystic, CT
6 - Publick House, Newcastle, ME 6pm
7 - The Bog, Waldoboro, ME 4-6
8 - Bebe's, Biddeford, ME 6:30
9 - Harbor Inn, York Harbor, ME
10 - Vineyard, Stonington, CT 2pm
11 - Farmers' Market, W. Hartford, CT 3:30
14,28 - Perks & Corks, Westerly, RI
15 - Penny Lane, Old Saybrook, CT 7:30
16 - Farmer's Market, Old Saybrook, CT 10:30am
16 - Chaplin's, New London, CT
20 - Steak Loft, Mystic, CT
29 - Crown & Hammer, Collinsville, CT
31 - Bee & Thistle Inn, Old Lyme, CT 6pm

DAN WATSON

4,17,31 - Harp n Hound, Mystic, CT
12 - Daniel Packer, Mystic, CT
28 - Bridge Rest., Westerly, RI

FACE FIRST

30 - Legends, Gales Ferry, CT

14 SOUND WAVES

THE GOAT ROPERS

1,8 - V.F.W., Taunton, MA 8pm
2 - Thomson CC, N. Reading, MA 4-9
9 - Rodeo Bar, Manchester, NH
22 - Eagles, Lakeville, MA
23 - Country Bone, Raynham, MA
30 - V.F.W., Taunton, MA 7:30pm

GREEN TEA

29 - Knickerbocker, Westerly, RI

JAMES HARRIS

5,12,19,18,25 - Harp & Hound, Mystic, CT
6,9,13,20,23,27 - Daniel Packer, Mystic, CT
7,17,30 - Ancient Mariner, Mystic, CT
22 - 84 High Street, Westerly RI
24 - SaltWater Farms, Stonington, CT 3-5pm
29 - Perks & Corks, Westerly, RI

JAY DEMPSEY & HIGHWAY CALL

1 - McPhails Pub, Providence, RI
13 - Steak Loft, Mystic, CT 7pm
15 - Sneakers, Groton, CT
29 - Stash's Cafe, New London, CT 5:30

KEVIN MANZELLA & GREG D

7 - Voodoo Grill, Mystic, CT
21 - Ancient Mariner, Mystic, CT

kGb

1 - Beer Fest, Plainfield, CT 6:30
15 - Dog Watch, Stonington, CT

MUNSELL BROTHERS BAND

1 - Ivory Pub, Deep River, CT
2 - Clydesdales, Westerly, RI
15 - Christopher's Cafe, Groton, CT
23 - Burke's Tavern, Niantic, CT
30 - Bank St. Cafe, New London, CT

RED LIGHT

2 - Uncle Kranky's, Jewett City, CT
9 - The Cannery, Southbridge, MA
22 - Ball's Sports Bar, Johnston, RI
30 - The Music Lady, Plainfield, CT

SARAH LEE GUTHRIE & JOHNNY IRION

9 - Kripalu, Lenox, MA
14 - Bearsville Theater, Woodstock, NY
22 - All Souls, New London, CT
30 - Dreamaway Lodge, Becket, MA

SEX & CANDY

14 - Guitar Center, Manchester, CT 6pm
16 - Christys, New Haven, CT
29 - Fusion 5, Foxboro, MA

STYFF KITTY

1 - Windjammer, Misquamicut, RI
9 - CC O'Brien's, Pawcatuck, CT

SUE MENHART BAND

2,22 - Cafe on Main, Colchester, CT
9 - Riverwalk, Mystic, CT 8pm
16 - Brown Derby, Montville, CT

SUNDAY GRAVY

1 - Hanafins, New London, CT
7 - Perks & Corks, Westerly, RI
9 - Wood River Inn, Richmond, RI
16 - Black Sheep, Niantic, CT
20 - Harp & Hound, Mystic, CT
30 - Skipper's, Stonington, CT

2 CAT ZOO

1 - Black Sheep, Niantic, CT
7 - Bridge Rest., Westerly, RI
9,30 - Dog Watch, Stonington, CT
14 - Voodoo Grill, Mystic, CT
27 - Harp n Hound, Mystic, CT

VINCE THOMPSON & FRIENDS

20 - Humphrey's, Wethersfield, CT

WICKED PEACH

8 - Stash's Cafe, New London, CT
15,16 - Margaritaville, Uncasville, CT
22 - One Pelham East, Newport, RI
23 - Legends, Gales Ferry, CT
29 - Twin River, Lincoln, RI

WILSON KANE

1 - Penny Lane, Old Saybrook, CT 7pm
2 - Ivory, Deep River, CT 8pm
3 - Yacht Club, Westerly, RI 2:30pm
6 - Mitchell College, New London, CT 12pm
6,20 - Whitfields, Guilford, CT 7pm
7 - Knickerbocker, Westerly, RI 8pm
8,14,28 - Ancient Mariner, Mystic, CT
9,23 - Aspen, Old Saybrook, CT 7pm
10,24 - Griswold Inn, Essex, CT 7pm
15 - Brown Derby, Uncasville, CT 8pm
16 - Mews Tavern, Wakefield, RI
18 - Daniel Packer, Mystic, CT
21 - Crooked Shillelagh, Branford, CT 7pm
22 - Steak Loft, Mystic, CT 7pm
29 - Mango's, Branford, CT 8pm
30 - Serapo, Westerly, RI 7pm

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**JAY DEMPSEY
& HIGHWAY CALL**





JEFF DANIELS

By Bill Harriman

Jeff Daniels' debut CD called "Jeff Daniels Live and Unplugged" starts off with a really great tune called "If William Shatner Can, I Can Too." When Jeff jokes about clearing the William Shatner bar he's not talking about their respective acting chops but their merits as musicians. Because when it comes to the many actors who have crossed over into the music world good ol' Captain Kirk is generally regarded as the worst. If you've ever logged on to youtube and watched his version of "Lucy in the Sky with Diamonds" or "Rocket Man" you'll understand why. On a personal note I favor the late great Telly Savalas and his unforgettable version of "If," the sappy chestnut from Bread. That one is so bad it makes Shatner look like Sinatra, but I digress.

Getting back to Jeff Daniels, this guy is actually quite good. Sure he's been an acclaimed actor for some time now but he's also a terrific singer, songwriter, guitarist, and storyteller. He has a sound that blends roots, blues, and folk into his own unique original material. He can be screaming funny one minute, poignant and sad the next. He's also been very prolific with four new releases over the past five years. Besides the aforementioned "Jeff Daniels Live and Unplugged," there is also "Together Again," with Jonathan Hogan, "Grandfather's Hat" and "Live at the Purple Rose Theater." On these last two discs there are songs about road rage, his daughter getting her license, turning 50 and having it announced to the world on Entertainment Tonight, a sleazy motel, the loss of a cherished pet, a cross on a highway, his beloved Detroit Tigers, and his beloved state of Michigan in general. It's all good.

It's amazing how Jeff Daniels has flown under the radar all these years when you stop and think about all that he has accomplished. He burst on the scene in the early 80's when he played the hapless son-in-law in the Oscar winning film "Terms of Endearment." Other films of his from

that era include the outrageous "Something Wild" which co-starred Melanie Griffith and a pair of Woody Allen movies "Radio Days," and "The Purple Rose of Cairo." It was from this film that Jeff named his theater in his hometown of Chelsea, Michigan and, as mentioned, recorded his latest CD.

The 90's saw him star in films such as "Arachnophobia," "Fly Away Home," and the critically acclaimed "Pleasantville." There was also the incredibly successful "Speed" and the even more successful "Dumb and Dumber."

Over the past decade he's been in an equally diverse selection of movies such as "Blood Work" with Clint Eastwood and "The Hours" with Nicole Kidman. There was a small masterpiece called "The Squid and the Whale," along with George Clooney's "Good Night, and Good Luck," "State of Play," with Russell Crowe and "The Answer Man." His newest film is called "Howl" and it's about the Beat Generation starring James Franco as Allen Ginsberg.

As if that wasn't enough, Jeff starred on Broadway recently in a Tony award winning drama called "God of Carnage" with Hope Davis, Marcia Gay Harden, and James Gandolfini. He is also an accomplished playwright with over a dozen plays to his credit. His most recent play is called "Best of Friends" and it opens at the Purple Rose Theater on October 14th.

Jeff will be on tour throughout the fall with stops at Infinity Hall in Norfolk on October 20th and Stage One in Fairfield on October 25th. This phone interview took place on the afternoon of Wednesday August 4th.

BH - From one baseball fan to another I was wondering what we would do if on the night of your Connecticut shows the Red Sox and the Tigers had playoff games. But unfortunately that's not happening.

JD - "I don't think we have to worry about that. Actually I have a song called 'The Lifelong Tiger Fan Blues' that I wrote in 2002 when we just were horrid. We lost 119 games that year and if we lost one more game we would beat those 1962 Mets so that prompted writing the song. And because four of our guys just went down like they'd been shot in the same week I just pulled it out and I rewrote it I think for the fifth time."

BH - I really enjoyed the "Live at the Purple Rose Theater" disc. There are so many songs that are so easy to relate to.

JD - "That's a good thing. That's what you want because if I'm up there just singing about here's another song that's important to me and me only, you're not going to last very long, at least I think. I've always kind of just played about fifty feet away from whoever is sitting there. I want to make sure that it's something they can relate to, that's familiar to them. It's kind of how I run the theater company and approach playwriting is that I really want to hold a mirror up to the people that we're doing the play for and if it's familiar to them, especially out here in Michigan then chances are they're going to come. And if they like it they'll go tell their friends to come. And I look

at songwriting the same way. Sometimes you can write 'Dirty Harry Blues,' a song about what it's like to get shot by Clint Eastwood with a little behind the scenes stuff. And that's ok because I think part of it is that people buy a ticket to get to hear some of those stories and I'm happy to tell them. Or they're buying a ticket because they saw me in 'Dumb and Dumber' and they want to just see me. So that lasts about ten minutes but then you have to deliver the storytelling end of what I do. By using the guitar I've found a way to do that. It's taken a few years to figure out how to come out there and sit there and hold them for ninety to a hundred minutes. But there's an art to it and I've watched guys as far back as Bill Cosby when I was growing up to the George Carlins of the world to certainly nowadays with Lewis Black and the comedians. But the musicians, the guys like Steve Goodman that can walk out with just a guitar and hold the audience and Utah Phillips is another guy. He passed away recently but we had the same agent Jim Fleming. Jim said 'you really ought to see Utah because he is a master at what it is you do.' And I went when he played Ann Arbor at the Arc. And his opening song, the great railroad song, lasted twenty minutes. He kept stopping it and he kept improvising, he kept doing all these spontaneous little asides around it and he'd start the song up again. He broke every single rule of how to open a show and it was thrilling. I said to Jim afterwards 'my god he's just up there winging it!' And he goes 'no no no, every word is planned. Every word is scripted.' He figured out the timing and everything. And it does become that. It does end up being like a play. I leave some room to move it around and go with the audience and go back and forth. I enjoy that. But there is a script in the back of my head just like with Utah. It was a great lesson to watch a guy like that."

BH - Tell me about "Together Again" the disc you made with Jonathan Hogan

JD - "That was kind of a valentine to me and Hogan. I really don't care whether anybody gets it or not. It was something that Jon and I would do since the late seventies as actors who play guitar. He was far more accomplished at the time than I was. We would just go to each other's living rooms and just hang out and kind of stay sane by playing each other's songs. Creatively it was a wonderful oasis for two actors trying to make it. Years later to be able to look him up and in a way just go back in time and play some of those old songs while sitting in an apartment living room was wonderful. For me it was capturing what we had done all those years ago and still occasionally get to do. So it was mostly for us and the fact that we were able to record it in the apartment and throw it up on the website was a bonus."

BH - For what it's worth Jeff, I really enjoyed it.

JD - "He's a wonderful songwriter, his imagery. We both come from the school of Lanford Wilson. Lanford is a Pulitzer Prize winning playwright that we both were fortunate to work with at Circle Rep in New York City, the theater company. And when you're around playwrights,



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particularly guys like Lanford whose whole livelihood is on imagery and the use of words and putting them together in a way that only Lanford could, you can't help but learn from that. For me personally down the road to meet and study guys like John Hyatt, John Prine, Lyle Lovett, Joe Ely, and Guy Clark all those guys and then the humorists, the people who can tell the truth with humor like Christine Lavin and again Stevie Goodman. You see how they use words to say something that only they could say it that way. And that became kind of a pursuit for me way back when and continues to this day and the guitar is just kind of a vehicle for that."

BH – Let's talk about "Grandfather's Hat." There's great story telling from the comedy of "Have a Good Day and Die" to the tragedy of "Mile 416" it really hits on a lot of emotions.

JD – "I don't do theme oriented CD's. I just go with the best songs I have as of today and put them out. But it also reflects the acting career and the playwriting career. I really love the challenge of going from A to Z and having a range of 'Gettysburg' to 'Dumb and Dumber.' From 'Have a Good Life and Die' this outrageous road rage song to the tragedy of 'Mile 416' and seeing a cross on the side of the road on Route 2 somewhere in eastern Montana and realizing somebody died there and I'll never know who it is. A tip of the cap as you go by wondering who it was. I drove for five straight days from Vancouver back to Michigan and as I say in the intro you forget a lot of stuff as soon as you go by it and then there's other stuff that you'll remember forever and that was one of those things. I literally pulled a legal pad out while I was driving and just wrote most of the lyrics. But I love being able to believably go from one extreme to the other in acting, in playwriting, and in songwriting. There's a wonderful, creative challenge to that."

BH – I've interviewed Kevin Bacon before and he's talked about the skepticism people have with an actor being in a band. Can you relate to that?

JD – "Absolutely although I think over time it dissipates. With me I've taken an approach where I just go out there by myself with no band. I've taken the coffeehouse approach and storytelling approach and less about trying to be a rock star. If we're known for one thing, certainly successfully being an actor, having success as an actor they're not going to let you have success as a rock star too. But, if I can come out there and whether they want to let me or not I have been playing for thirty years and I have been writing for thirty years and I'm just going to play for you tonight. You fifty people, you three hundred people, whatever it is and we'll just make it about tonight. The ambition is not to try to equal the success that I've had as an actor. It's just here tonight and you can like it or not but I have been doing something else during the day. So I take it that way. A lot of people have tried to cash in over the years on their success and there's certainly an element to that. I'm aware and Kevin is too that they're paying to see the actor, some of them. But I think over

time, if you're able as a musician or as a songwriter in my case to have this other creative side to you and you work hard at it so that in my case you sit down with Stefan Grossman to have lessons or Keb' Mo' to have a lesson, you can bring something to it other than three chords. I've worked hard to be able to do that. While I'll never achieve what they have musically, I can get in the room and that's the pursuit for me. So in a way for the guitar players out there, the acoustic players out there, I'm able to do stuff on the guitar that satisfies them. And I think that is all that they are going to allow me and that's enough. And others will go 'my god he can really play.' I take it seriously and I've been doing it for a lot of years. I've been playing out almost ten years now and that defeats the whole William Shatner thing."

BH – Tell me how the Purple Rose Theater came about.

JD – "We moved back to Michigan, my wife Kathleen and I did, in 1986 after ten years in New York City. We wanted to raise our family here because we understood Michigan. We're both from here and we didn't know how to raise our kids in L.A. and we didn't have the money, we thought, to do it in New York so we moved home. And the movie career continued and frankly I thought it wouldn't last and that I'd just end up home. While I was here, after about two or three years, creatively I was going to sleep. So I thought I'd just buy a building in this little town and create a home for professional actors and kind of create a Circle Rep, an off-Broadway theater company that did new plays. In my case there was an emphasis on comedy to help sell tickets. You make them laugh and they'll tell their friends to come. Comedy is the dirty little secret the American theater doesn't want to admit to but it's a wonderful vessel that can keep your theater in the black. If you're able to do comedy and write comedy and do it well it can really service what it is you want to do overall. Anyway, we did that and that became the Purple Rose Theater Company not only for people my age that didn't get the breaks I did in New York or chose to stay in Michigan and raise a family who were talented, they now had a professional creative home. Also the twenty-one year old kid I used to be now has a place where he and she can go to learn what they need to learn before they go to New York. I didn't have that."

BH – Recently I was watching a show about Christopher Reeve on the Biography Channel. He was talking about a play he did way back when called "My Life." Would you like to reminisce a little bit about that?

JD – "Yeah that was an early play when we were at Circle Rep. I forget the year, 1977 maybe or 78. And we had a dressing room with Chris Reeve, Bill (William) Hurt and me. I think at the time Bill Hurt was trying to decide if he was going to do 'Love Story 2' because Ryan O'Neal was not going to do it. And Chris was looking to, near the end of our little six week run off Broadway, he was looking to fly over to London to screen test for 'Superman.' And

HEARING AID

Anders Osborne "American Patchwork"

Alligator Records

*I'm walking these dusty highways
I drink where the sailors dwell
I live where the sun can't catch me
I'm dying to break this spell.*

-Anders Osborne

Revered local hero and favorite son of the Crescent City, Anders Osborne has made a triumphant Alligator Records debut. American Patchwork is a soulful and eclectic, coherent, and honest musical statement. Co-produced by Osborne, and prodigious Galactic drummer Stanton Moore, American Patchwork holds its own as one of the finest offerings of 2010. Backed by Stanton Moore on drums, Robert Walter on Hammond B3, piano, keyboards Moog clarinet and bass and Pepper Keenan on guitars background vocals and percussion all ingredients blend sublimely into a gorgeous gumbo.

The title American Patchwork is both significant and symbolic. "It represents the patching back together of a man scattered to the wind, broken, and in pieces", says Osborne. It is a patchwork of genre bending American roots music. Healing, redemption, loss, recovery, and reconstruction are the thematic foundation on which American Patchwork is built upon. Freshly rehabbed, Osborne is highly personal and reflective about his struggle to transcend personal demons and his recovery from addiction. He wrestles with emotions and incorporates his personal experience in his search for spiritual salvation and redemption in a ruined city. All of this translates lyrically on a number of fronts. It showcases addiction and the damage left in its wake on one level, and the loss and recovery, destruction, rebirth and reconstruction of his beloved adopted NOLA, post-Katrina, post BP Gulf oil spill on another.

I first caught an Anders Osborne show pre Katrina at Rock and Bowl in New Orleans, just prior to the release of the excellent Ash Wednesday Blues. That wonderful record up until now had been his high water mark. With his stunning Alligator Records debut, it is safe and appropriate to say not any more! The man who sang, "Stoned, Drunk and Naked till I die" nightly, is sober and soaring to new heights! With his new wild man beard

and the release of American Patchwork, Anders Osborne is an artist transformed. Clearly, his sobriety has upped the ante of his incendiary live performances. I was privileged to be in the house for his September 23rd appearance with the Stanton Moore Trio at Brooklyn Bowl where he shredded the packed house into a glorious delirium. American Patchwork is the hottest jambalaya you've ever tasted. Anders Osborne is the best musician you're likely to date never heard of.

"On the Road to Charlie Parker" opens American Patchwork as a hair-raising metaphor. Parker, of course died at the age of 34 after years of devastating drug and alcohol abuse. Osborne's fretwork is searing on this powerful and fiery opener.

"Echoes of my Sins" stands out as the most brutally honest and confessional song I've heard on a rock and roll record!

*"As I slowly gave away my life,
I could hear the angels sing,
So much louder than,
The thunder of my tears
And the echoes of my sins"*

It is a cathartic romp that is all Hammond B3 and guitar cords stirred into a funky reggae jambalaya where Osborne sings, "You have watched me play without the joy that makes me who I am." "Got your Heart" finds our local NOLA favorite son channeling the reggae of Bob Marley. "Things can turn around if we just stick together", sings Osborne. This is the most likely contender for abundant radio play from American Patchwork.

"Killing Each Other", "Darkness at the Bottom" and "Love Has Taken Its Toll" get to the crux of what this artist is all about performing before live audiences. All are dark blood baths of funk meets screaming blues and in your face rock and roll! "Acapulco" and "Meet Me in New Mexico", although musically similar, lyrically are quite opposed. Knowing the demons that have chased him and likely kept him from a national audience and loving this artist as much as I do, "Acapulco" performed live brought tears to my eyes. "Meet Me in New Mexico", with hints of George Harrison and Caribbean inflections, is one of two beautifully penned love songs about being stuck on the road. All of us know someone who is "Standing with Angels" now. This touching and poetic elegy to one who "didn't go gently into the night" is as beautifully rendered as it is written. "Call on Me", concludes American Patch-

work with hints of Jackson Browne, who actually gets a shout out here. Osborne has always claimed him as an influence and although there are similarities, Anders is so much more than a singer songwriter! With a whole lot of New Orleans funk on the nose, Osborne is a killer guitarist who as a performer will completely blow you away on the finish! Anders Osborne's American Patchwork is a big, bold, full-bodied, explosion of American roots music, that completely rocks me to my very soul. "I'm not afraid of living!" "To go cup" please!

- R. L. Oeser

The Flaming Lips "Dark Side of the Moon"

Warner Bros. Records

In 1973, the world was changed by a ground-breaking record released by a small group of musicians experimenting with a new sound of music. That record still has an impact on young and old music lovers alike today. When Pink Floyd released "Dark Side of the Moon" in March of '73, music played such a strong role in society. Floyd produced music that captivated the listener and held such a progressive stance in society that their listeners were left in awe. Today, after 37 years of practical music digression, Dark Side is still being played on repeat. However, when one looks at what today's music is in comparison, it is hard to find similarities. Nevertheless, one band courageously rose to the idea of challenging Pink Floyd's masterpiece by covering the legendary album that has brought pleasure to so many ears. That band is the Flaming Lips.

The thought to cover "Dark Side of the Moon" requires a lot of confidence, a great deal of skill, and, to make it anywhere in the musical world, a little bit of arrogance. The Flaming Lips hold their own in all of those aspects of musicianship, which is apparent when listening to their rendition of the famous album. The Flaming Lips, although incomparable to any band of this time, can, in a way, be compared to the progressiveness and psychedelic vibe that Pink Floyd gave off in the 70s. The music of both bands is absolutely different from each other, but it can be said that the

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Cover Story Continued

I was just hoping that I would get another off Broadway acting job for one hundred and twenty-five bucks a week. It was an interesting dressing room. There were three careers that ended up being something."

BH – Now all these years later you're back on Broadway in "God of Carnage" and it's a great cast and a tremendous success.

JD – "It was a once in a lifetime experience I think. I certainly would love to go back to Broadway again and will. But what happened to us and the way it was received, and all the Tony nominations and the Tony wins for Marcia (Gay Harden) and the play, but in particular the standing room only every single night and the parade of great people who came to see it seemingly night after night from Meryl to Jack Nicholson to Spielberg to on and on everybody came, we were the thing to see. And we would look out there at standing room only audiences eight shows a week and that just doesn't happen for a play on Broadway, not any more. And yet it happened for us. Jim (Gandolfini) was a big part of that and it was a pleasure to work with him. He's become a great friend. But it was a special time and we knew it. We came back in the fall and ran it until November. It was everything Broadway was supposed to be. It was the ideal, a fantasy come true."

BH – Let's talk about your next movie called "Howl." How would Jeff Daniels define the Beat Generation?

JD – "They were the revolutionaries, the guys who questioned, like the Ginsbergs and the Dylans and all those guys that said 'whoa, whoa wait a minute.' It was peaceful descent or decent using words. The pen mightier than the sword. All those guys, Kerowac, Woody Guthrie, Pete Seeger, all those guys that just kind of said 'stop, wait a minute.' It was a wonderful time I thought for descent. As far as the movie goes I was asked to come in and do a scene or two. Basically it's a cameo. It's like 'Good Night, and Good Luck,' the Clooney thing about Edward R Murrow, you felt that you wanted to help chronicle that thing. And the fact that it was a movie I said sure I'm happy to help and happy to be a part of it."

BH – When we see you in Connecticut will it be a solo acoustic show?

JD – "I have an opening act but yeah it's solo acoustic. They will laugh harder than they have in a long time. They'll cry. I'll make them think about something. Good night, drive safely. It will be a full evening. It's not going out there and staring at the naval for ninety minutes."

BH – You'll be playing at Infinity Hall in Norfolk, CT. Have you ever been to that part of New England or the Great Barrington area?

JD – "I think I played in Pittsfield once. I'm in my bus. My wife will be with me with the two dogs and we're playing somewhere different every night. We're really looking forward to this. I've been wanting to do this for

a long time."

BH – Finally Jeff do you have any special plans for November 8th? It's Mary Hart's 60th birthday!

JD – "Whoa! I'll be on the road and I'll definitely be playing the song that night. I said wait a minute why are they... how old is she? The song was written in like a day. Wait a minute how old is she. Oh my God well let's announce that shall we?"

BH – She'll always be older than you.

JD – "Everybody, tune into Entertainment Tonight on November 8th and see if they say how old she is. They won't! They won't say it!"

With all of his talent and accomplishments Jeff is most proud of the fact that he's been married to his high school sweetheart Kathleen for thirty years or so. They have two older sons and a younger daughter. And let's not forget those two dogs! For more information on Jeff along some of his other tour stops simply log on to www.jeffdaniels.com. Or better yet be in Norfolk on the 20th or Fairfield on the 25th.



HEARING AID CONTINUED

Flaming Lips hold the intensity and the passion for music that Pink Floyd had. It is because of this that "Dark Side" is such an intriguing rendition.

Before listening to the Flips version of "Dark Side of the Moon," one must understand that it is not Pink Floyd. The Flaming Lips take the songs that everybody knows and loves, and twists them around into a newer, more progressive and experimental sound. What is so intriguing about this album is that it holds the same ferocity and energy that the original has, yet it is presented in a completely different fashion suitable more for this generation that the of almost 40 years ago. The Lips didn't try to be Pink Floyd by covering this album, they wanted to be themselves, simply playing the tunes in their own style. By doing so, they suggest their true musicianship.

I know from experience that the Flips put on an outstanding live performance, being as I saw them at Nateva Music and Arts festival this past summer. Their set is decorated with a perfect blend of musical talent, humor, and modesty to enhance the listening experience. I would strongly recommend checking out these guys live, because it is a totally different experience than listening to the studio recordings. They are currently on an American/World tour, but unfortunately at this point they are staying mostly on the west coast. However, if you plan on going to California in the upcoming weeks, it would absolutely be worth your while to check these guys out. It's an experience that you won't forget, and music that will make you think about the aspect of life that every man so strongly desires; happiness. I have no doubt in my mind saying that the Flaming Lips can be considered a modern day Pink Floyd, bringing the title of "progressive rock" to a whole new level. These are the guys that people will look back on in a few decades and remember how truly incredible music is.

*****_{1/2}

- David Fidrych

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