

Sound Waves

Volume 25
Issue 3
December 2014

**ANI DIFRANCO
CLUB LISTINGS
BAND LISTINGS
CONCERT INFO
RESTAURANTS
REVIEWS & MORE**

**An
Interview
with**

**Anders
Osborne**

**A Southern New England
Entertainment & Dining Guide Since 1990**



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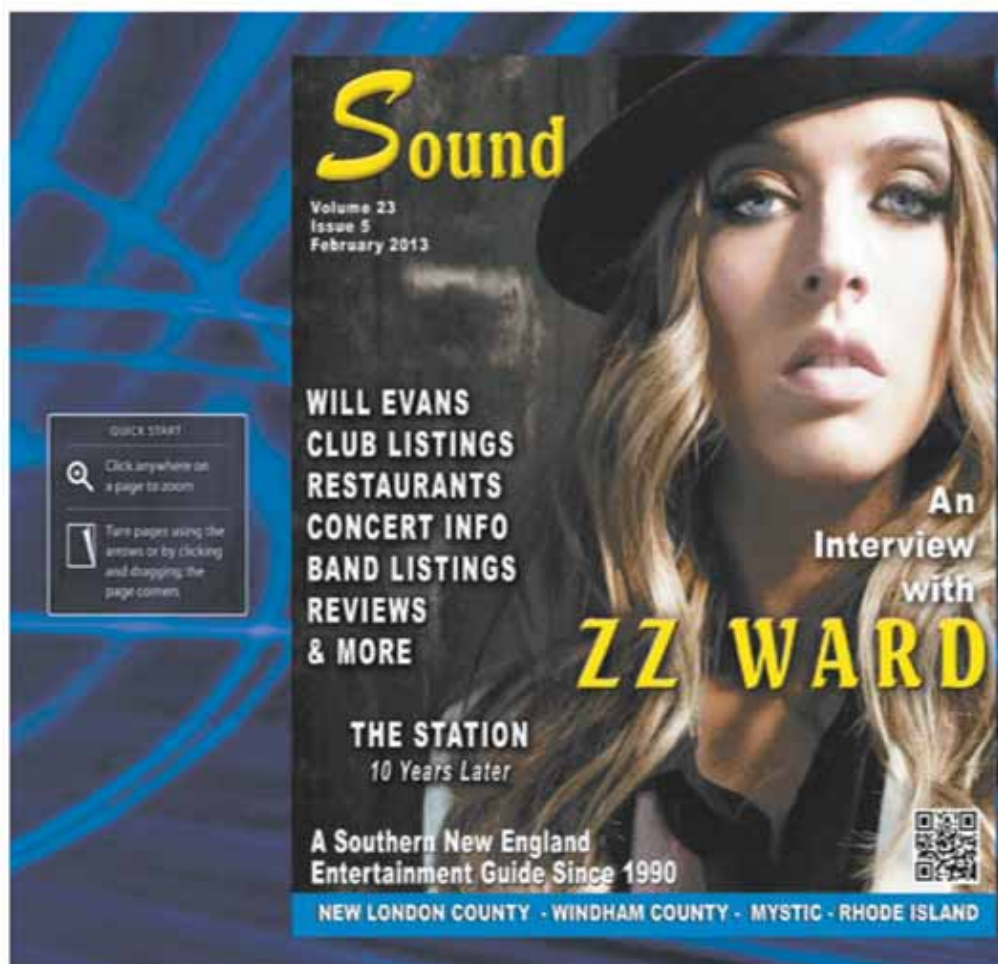


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18 Bruce John	19 Steve Cleary	20 The Cartells
25 Merry Christmas!	26 Izzy & Matt	27 Marcy Kelly Trio

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10 Tom SanBento	11 Call for Info	12 Weild the Wolfhound plus Styles Extraordinaire	13 DJ GetRite
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24 	25 	26 Suite Ty Thursty	27 5lb Sledge

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Sound Waves

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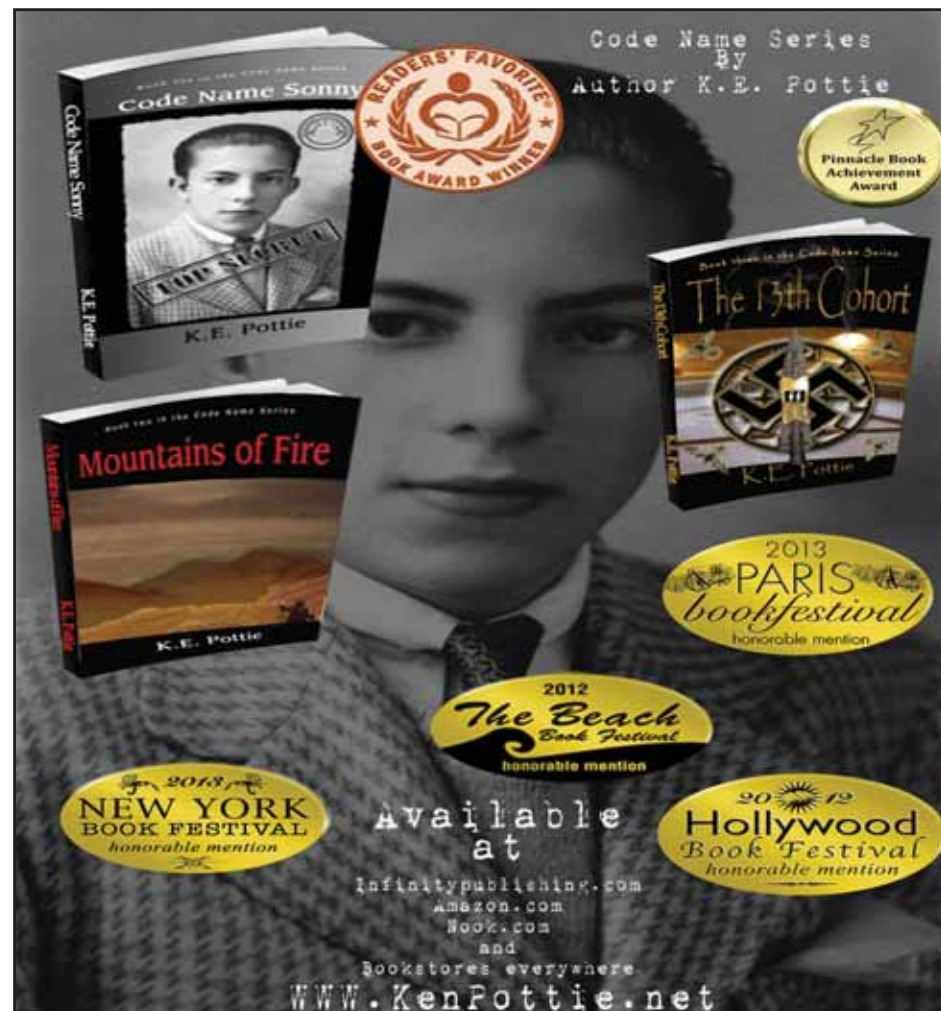
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4 SOUND WAVES

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begins.



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MUSIC NOTES



“Heaven in the Basement”

By Mark T. Gould

Some of it is woefully out of tune. Some of it is embarrassingly amateurish. Some of it is laugh out loud funny. Some of it is clearly inebriated revelry.

But, all of Bob Dylan & The Band’s recently-released “Complete Basement Tapes” is a breathtaking, “fly on the wall,” astonishing aural anthem of Americana and its music.

It takes a bit of a fairly well-known musical history lesson to understand the context and impact of these incredible recordings. During his world tour of 1965–66, Dylan was backed by a five-member rock group called the Hawks. The group included four Canadians, guitarist Robbie Robertson, keyboard wunderkind Garth Hudson, pianist Richard Manuel and bassist Rick Danko. Their drummer, Arkansasan and lone American Levon Helm, got fed up with the rough reception of their new electric music on the tour, and was replaced by Mickey Jones for that tour. Helm would return to the fold toward the end of the recording of the Basement Tapes, at or about the time the Hawks were rechristened The Band by their Woodstock neighbors.

After the tour, the other four members of the Hawks, sans Helm, moved to the Woodstock area, ostensibly to assist Dylan with music and film projects. After Dylan, already worn down from the tour and the pressure of being America’s troubadour and publicly-anointed social conscience, was reportedly injured in a motorcycle accident in July 1966, he was concealed from that same public’s eye during an extended period of convalescence.

It was during that time, starting in 1967, that the five men, and later Helm, recorded an estimated 150 tracks, mostly on a reel-to-reel tape deck monitored by Hudson, in three distinct Woodstock locations, Dylan’s house at Byrdcliffe; The Band’s home, the notable “Big Pink” on Stoll Road (where they recorded in the basement, hence the iconic name for the project); and, finally, Danko’s home off Wittenberg Road.

Among those recordings are a smorgasbord of some of Dylan’s most stunning original compositions (which, given his pedigree, certainly says a lot), contemporary covers and traditional material. Throughout the process, Dylan exhibited a new style of writing, perhaps reflecting his new-found domestic bliss with his wife and new family, one that was more intimate and traditional, all the while injected with the humor, sense of betrayal and quest for salvation that have endured in his writing to this day.

A truncated, arguably watered down, and somewhat annoyingly overdubbed and sometimes re-recorded version of the tapes was released as a two-record set in 1975. As such, it barely scratched the surface of the work. However, the recently released boxed set, entitled “The Complete Basement Tapes” containing most, if not all, of those recordings, rewards listeners and fans with the ultimate, intimate and total story of those remarkable sessions.

Even better, the publisher Hal Leonard Corporation has simultaneously released a revised and updated edition of uber fan and musician Sid Griffin’s essential written history of the recordings, “Million Dollar Bash.”

Griffin’s writing and historical context of the project is so essential that I, as a listener, fan and reader, found myself jockeying back and forth between the recordings and the book as I started listening to each song (unlike the ’75 release, there’s a voluminous 138 tracks released over various formats, including the six-disc “complete” package, this time). Griffin’s excellent work provides a critical, indispensable tutelage as to not only the remarkable songs and performances, but their precise context and purpose within the rich musical tapestry of Dylan, The Band and their time.

While the highlights are far too numerous to enumerate, even for this longtime Dylanoholic and Bandoholic, there some real mind blowers, particularly among his original songs. There are embryonic versions of tunes that Dylan later gave away (the entire project was supposedly initiated as a series of demos for other artists to consider recording), including “You Ain’t Going Nowhere,” “Quinn the Eskimo,” “Tears of Rage,” “I Shall Be Released,” “This Wheel on Fire,” and “Too Much of Nothing,” as well as radical, jaw-dropping reworking of three of his classics, “Blowin’ in the Wind,” “It Ain’t Me Babe,” and “One Too Many Mornings.”

There is also, tucked deep within these recordings, undoubtedly two of the best and most important Dylan songs of all time, neither of which he, maddeningly, has released before this project.

The first is “I’m Not There (1956),” which was the title of an odd movie sort of about Dylan that was released several years ago. In the song, Dylan, accompanying himself on acoustic guitar, with Danko on bass, Hudson on organ and Manuel on piano (Helm still had not returned at that date and Robertson is absent from the track), performs one of the saddest songs in his vast repertoire, albeit with a tone of voice and phrasing that is one of his strongest on record. In his book, Griffin argues that the song, particularly the lyrics, is incomplete, but, even if that’s so, it’s still a stunner.

The other one is “Sign on the Cross,” a three-part, tour de force that features Dylan on piano and vocals, with Danko on bass and Manuel on drums adding breathtaking harmony vocals, along with Hudson on organ and Robertson on guitar. The entire production is, clearly, one of his very best songs from any period of his career, and, as Griffin points out, one of his strongest, most emotional vocal performances.

Interestingly, and importantly, as vividly explained by Griffin, “Sign” is Dylan’s first direct foray into the subject of Christianity, something he would return to in detail in the late 70s and early 80s, and which appears in many of his compositions since that time. And, at almost seven and half minutes, it is significantly longer than many of the other songs recorded at the time. A staggering masterpiece, it is anybody’s guess why it remained unreleased until now.

Despite this seemingly inexhaustible cache of Americana, representing a vital, new direction for Dylan, there actually remained a number of other unfinished songs from the time period. Recently, a number of Dylan’s unfinished lyrics, written at the same time as these sprawling recordings, were located.

Utilizing the lyrics, a number of prominent musicians added their own music, and the result is “Lost on the River: The New Basement Tapes,” an album produced by T Bone Burnett, and featuring a collective of musicians’ musicians, including Elvis Costello, Rhiannon Giddens, Taylor Goldsmith, Jim James and Marcus Mumford.

And, just like their brethren, “Complete,” the songs continue the joyous spirit of cooperation and music righteousness that were of that time. Thankfully, Griffin’s updated work has a detailed analysis of those tracks that affords them their rightful place in Dylan and the Band’s historical context.

Among the highlights of the “New...Tapes,” boiled down from the almost 50 tracks that were reportedly recorded for the project, are “Diamond Ring,” by Dawes’ lead singer Goldsmith; “Duncan and Jimmy,” with a

brehtaking performance by the ethereal Giddens; "Golden Tom, Silver Judas," by the equally prolific Costello; and two versions of the title track, "Lost on the River."

These presumed final recordings represent a magnificent coda for a collaboration of one of our finest songwriters and the only band (pun intended) that could simultaneously support, push and challenge him to a level of creativity, productivity and prominence that remains the gold standard for popular music.





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BAR FLY JOURNALS



By Stephanie Shawn

Hello My Sweet Barflies..well, just put the finishing touches on my night before Thanksgiving Holiday Preparations. I tried to do all my stuffings etc. ahead of time so I can spend quality time with the family instead of cursing my cooking.

Wow..an absolutely Car-aazy Night at FOXWOODS with some very special people! I was lucky enough to be invited on a special Media Tour with DAVE WEDGE, Vice President of NORTHWINDS STRATEGIES and co-Author of BOSTON STRONG, (with CASEY SHERMAN), along with CHRISTIE LEIGH, from BNEG (BIG NEWS ENTERTAINMENT GROUP), and a talented musician in her won right, for

an unbelievable night of Food and Fun, visiting some extra special FOXWOODS Venues!

RICKY and I, THE BARFLY, valeted, and headed into the casino, where we were immediately greeted outside of the HIGH ROLLERS LOUNGE, by Manager TOM SWEENEY, who my husband apparently knew through the Racing World. Can't take him anywhere!!

TOM was nice enough to escort us upstairs to the SCORPION BAR and I walked in and fell in love. The

room is absolutely gorgeous with a Mexican-Inspired Theme, Wrought Iron Windows and Crosses, along with beautifully embellished Bar Stools, a classic Rock and Roll Bar!. Tequila Bar that it is, El Diablo Margarita with house-made jalapeno infused Tequila! Yikes..searingly deelish!

DAVE (the Editor) Pottie, his lovely date, KATHERINE, JOE (NEW HAVEN REGISTER) and his wife SUE, along with the rest of us headed out to our next stop through an extremely clean, beautifully laid out

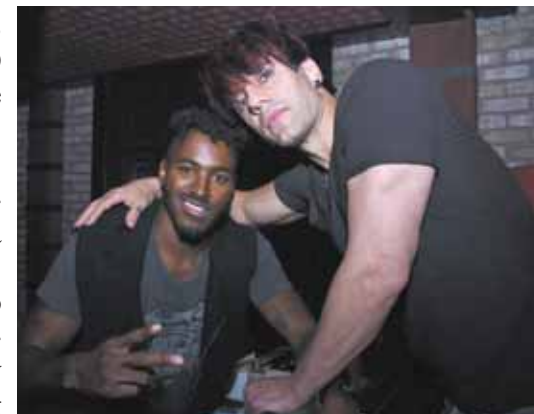


FOXWOODS CASINO. Having not been to our Local and World Renowned HotSpot, I was more than pleasantly surprised at the chicness of it all! So much to do, from gaming, to shopping, dining and so much entertainment to choose from including World Famous Musical Acts, Comix, nightclubs, magicians....who knew?? And right up the road?? Can't beat that with a stick!!

Onward..our next stop was for Lobster Rangoon and Edamame Appetizers at RED LANTERN, the Asian-Inspired sister property to it's lookalike

in Boston, courtesy of BNEG! 66 breathtaking Red Lanterns adorn the ceiling, along with a large, deep wraparound red leather couch and comfy red club chairs, the restaurant and club can accommodate 225 people...Gorgeous!! Saketini for me, please!

Next..HIGH ROLLERS LUXURY LANES AND LOUNGE, of course for some bowling and a little bit more!! Another BNEG brainchild... gorgeous gorgeous venue! Cosmopolitans, Harpoon IPA and a Cheesebuger Pizza...my god!! Cute little bowling shoes to complement my fishnet stockings and a ten pound ball in my hand, I was good to go, scoring a high of 92 with no bumpers!! Lol..Queenpin!!



Apparently, as we are Old Folk (and had to work in the morn) we missed the grand finale, which was dancing in SHRINE with REVEREND RUN (RUN DMC) for his Birthday and partying like Rock Stars with CRISS ANGEL...maybe next time! God, I Suck!!

I'd like to thank, DAVE and CHRISTIE, along with FOXWOODS and BNEG for having us and showing us such a wonderful time! Truly an exciting evening enjoying all the phenomenal food, drink and entertainment that one of our Favorite Local HotSpots FOXWOODS, has to offer!!



I had another visit from my good friend STEVEN SLOSBERG! Forget the Beeb or PAM ANDERSON, CANADA has another Freakin' Phenom, MATT ANDERSEN, winner of the "Best Contemporary Music" Award at the CANADIAN FOLK MUSIC AWARDS! Congratulations, MATT! Unfortunately, I missed him last month at the KNICKERBOCKER CAFE & the GARDE ARTS CENTER the following Friday, but many of my friends (secret spies with Bar Fly eyes) were on hand to witness his

performance and had glowing reports, so I promise not to miss him again!

LARRY MAIN contacted me to let me know his band REWIND will be playing at various venues in 2015, including SNEEKERS, so give them a listen!! I was so happy to watch SUE of the SUE MENHART BAND, "Rock Out" with sister NANCY MENHART, at the MOHEGAN SUN'S WOLF DEN, for "Locals LIVE", where bands compete and are voted on by Text!

Apparently I decided that in the future I must join the Band, as sister NANCY looked lonely background singing and dancing all by her lonesome! She needs me! Wonderful performance to All who competed!! A special "Hello" to RJ the DJ, who joined me that night to Cheer for the SUE MENHART BAND, and I was lucky enough to run into local hip hop artists CAMACHO and KATH-IANNA on-line, watched their video and lis-





tened to "OUTTA HAND" filmed in New London. Beautiful Job!! And lastly, to my Morning Barrista Guy TYLER, at the BESS EATON in downtown Pawcatuck, "Thanks" for making my medium vanilla ice so special!!

Birthday Club Time!! Romper Stomper Bomper Boo..I see THE BAAAFATHA, JOE MOLINARO, KELLIE MARIE SCOTT, AUDRA MCVEIGH, JOE GODDARD, SAMANTHA STOREY, GINA PETRO-NE SLAFKOVSKY, AMY BEST, ROCKY HARKNESS, BARBETTE PETTINI, JULIE HOLLAND, MIKE MCGUIRE, LUCKY HURD, DAN STEVENS, STEVE CERSO-SIMO, KIM MEDEIROS, BRUCE RINEHART, CHERYL FLEMING, JAY MCQUOWN, HEIDI HOLT KERFUS, MATHEW HARRIS,

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Can you believe it!? Another year...Gone! Time is just flying by! I hope to see all of you at the Various Christmas Parties and New Year's Eve Events being held from one end of our little spot on the map to the next. Live, Laugh and Love, My Sweet, Sweet Flies...until next year, Love you Long Time!



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New Years Eve Party
New Years Day
Wear Your Pajamas Party



BAND DATES

AZALEA DRIVE

5 - Black Sheep, Niantic, CT
12 - Bridge, Westerly, RI

BAD UNKLE

5 - Buckley House, New London, CT

BEOBALOUBOB

12 - Angie's Pizza, Mystic, CT

BEN KANE

5,6 - Preston Ridge, Preston, CT 5pm
7,14 - Arrigoni Winery, Portland, CT 2:30pm
12 - Penny Lane Pub, Old Saybrook, CT 7pm
13 - Lyme Tavern, Niantic, CT

BILL'S GARAGE ALLSTARS

8,15,22,29 - Chacers, Norwich, CT

BOHEMIAN PICNIC

19 - Turnpike Café, Uncasville, CT

BRANDT TAYLOR

4 - Maury's Pub, Danielson, CT 7pm
12 - Black Sheep, Niantic, CT
18 - Maury's Pub, Danielson, CT 7pm
19 - Sweet Tomato, Pascoag, RI 7pm
20 - Bidwell Tavern, Coventry, CT

THE CARTELLS

5,19 - Maugle Sierra, Ledyard, CT 6pm
12 - Maple Tree, Simsbury, CT
17 - Knickerbocker, Westerly, RI 7:30pm
20 - Harbour House, Mystic, CT
24,25 - Wolf Den, Uncasville, CT
27 - Bill's Seafood, Westbrook, CT 7:30pm
28 - Maugle Sierra, Ledyard, CT 2pm
31 - Point Inn, Old Saybrook, CT 7pm

CUCUMBER JONES

21 - Voodoo Grill, Mystic, CT 5pm

DAN STEVENS

5 - Pond House, Glastonbury, CT
7 - Bill's Seafood, Westbrook, CT
10 - Publick House, Newcastle, ME
11 - Plum Island Grill, Newbury, MA
13 - Suds Pub, Bethel, ME
16,23,30 - Nightingale's, Old Lyme, CT

10 SOUND WAVES

17 - Stomping Ground, Putnam, CT
18 - Strange Brew, Norwich, CT
19 - Daniel Packer, Mystic, CT
20 - Black Hall Grille, Old Lyme, CT
21 - Grange, Providence, RI
27 - Gamble Mill, Bellefonte, PA
28 - Bullfrog Brewery, Williamsport, PA

DAN WATSON

4,18,27 - Ancient Mariner, Mystic, CT
5 - Brazen Hen, Westerly, RI
6 - Domestic Possessions, Madison, CT 4pm
6,23,30 - Daniel Packer, Mystic, CT
7 - Ancient Mariner, Mystic, CT 5pm
10 - Tipping Chair, Southington, CT 7pm
11 - Red 36, Mystic, CT
14,28 - Tara's, Matunuck, RI 3:30pm
20 - Dog Watch, Stonington, CT
22 - Harp n Hound, Mystic, CT
26 - Lansdowne, Uncasville, CT 6pm

EIGHT TO THE BAR

5 - Elks Lodge, Albany, NY 8:30-11:30
20 - Club 412, New York, NY
26 - June's Outback, Killingworth, CT
28 - Elks Club, Leominster, MA
31 - Grand Casino, Newport, RI

FRANKENPHIL

5 - Old Roadhouse, New London, CT 6pm
6,20,31 - Seehund, New London, CT 6pm
7 - Tara's, Matunuck, RI 3:30pm
10 - Steak Loft, Mystic, CT 7pm
13 - Penny Lane, Old Saybrook, CT 7:30pm
18 - Cilantro's, New London, CT 7pm
19 - Black Hall Grille, Old Lyme, CT 7pm
26 - Azu, Mystic, CT 7pm
27 - Toyo Hibachi, Colchester, CT 8pm
28 - Down South, Narragansett, RI 4pm

THE GOAT ROPERS

7 - American Legion, E. Greenwich, RI 1-5
12,31 - VFW, Taunton, MA 8-12

GOPHERBROKE

5 - Lulu's, Enfield, CT 6-10
6 - Blackthorn, Easton, MA 8-11
12 - La Vita Gustosa, E. Haddam, CT
18 - Bill's Seafood, Westbrook, CT 6:30-9
27 - Bidwell Tavern, Coventry, CT

JAMES HARRIS

4 - Vineyards, Stonington, CT 6pm
4 - Perk & Corks, Westerly, RI
5 - Azu, Mystic, CT 830 pm
6 - Cilantro, New London, CT 8pm
7 - Knickerbocker, Westerly, RI 6pm
9,16,23,30 - Harp & Hound, Mystic, CT
10,13,17,27 - Daniel Packer, Mystic, CT
11 - Steakloft, Mystic, CT 7pm
12 - Haversham, Westerly, RI
14,28 - Red36, Mystic, CT 12:30pm
20 - Scorzz, Norwich, CT 8:30pm
21 - Maugle Vineyard, Ledyard, CT 1pm

26 - Latitude 41, Mystic, CT 7pm

KATIE PERKINS

13 - Sneekers, Groton, CT

KEEP IT ROLLING BAND

6 - Bleachers, Bristol, CT
13 - All-Stars, Manchester, CT
20 - Music Lady, Moosup, CT

LES & TC

4,11,17 - Celtic Cavern, Middletown, CT
12 - The Dublin, E. Hampton, CT
18 - Bridge, Westerly, RI
26 - Twisted Vine, Westerly, RI
29 - Daniel Packer, Mystic, CT

LOOSE CHANGE

6 - Burkes, Niantic, CT

PIRATES FOR PEACE

6 - Long Shots, Uncasville, CT
12 - Narragansett Inn, Jamestown, RI
19 - Sneekers, Groton, CT
29 - Wolf Den, Uncasville, CT

RED LIGHT

5 - Stonehouse, Baltic, CT
8 - Wolf Den, Uncasville, CT 8pm
13 - Brown Derby, Montville, CT
20 - Longshots, Uncasville, CT
31 - Hard Rock, Foxwoods, CT

ROADWORK BAND

20 - Sneeker's, Groton, CT

ROB BRANNON

4 - Hard Rock, Foxwoods, CT 8pm
6 - Scorzz, Norwich, CT
12 - Gold Eagle, Dayville, CT
19 - Longshots, Uncasville, CT

RYAN HARTT

& THE BLUE HEARTS

12 - Black Eyed Sally's, Hartford, CT
20 - Theodore's, Springfield, CT

27 - Stomping Ground, Putnam, CT 8pm

STYFF KITTY

5 - Sneekers, Groton, CT
27 - CC O'Briens, Pawcatuck, CT

2 CAT ZOO

13 - Harp n Hound, Mystic, CT
31 - Black Sheep, Niantic, CT

VINCE THOMPSON & FRIENDS

12 - Cilantros, New London, CT 6:30-10
13 - Chamard Vineyards, Clinton, CT 4-7

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27 - Mohegan Sun, Uncasville, CT

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& The Silver Bullet Band

6 - Mohegan Sun, Uncasville, CT

Celtic Thunder

5 - Grand Theater, Mashantucket, CT

Donny & Marie Osmond

23 - Grand Theater, Mashantucket, CT

Jackie Evancho

14 - Bushnell Center, Hartford, CT

Judy Collins

19 - Infinity Hall, Hartford, CT

Justin Timberlake

13 - Mohegan Sun, Uncasville, CT

Marc Anthony

19,20 - Grand Theater, Mashantucket, CT

Mark O'Connor

6 - Garde Arts Center, New London, CT

Popa Chubby

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

Sister Hazel

6 - Infinity Hall, Hartford, CT

Slipknot/Korn

5 - Mohegan Sun, Uncasville, CT

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19 - Dunkin' Center, Providence, RI



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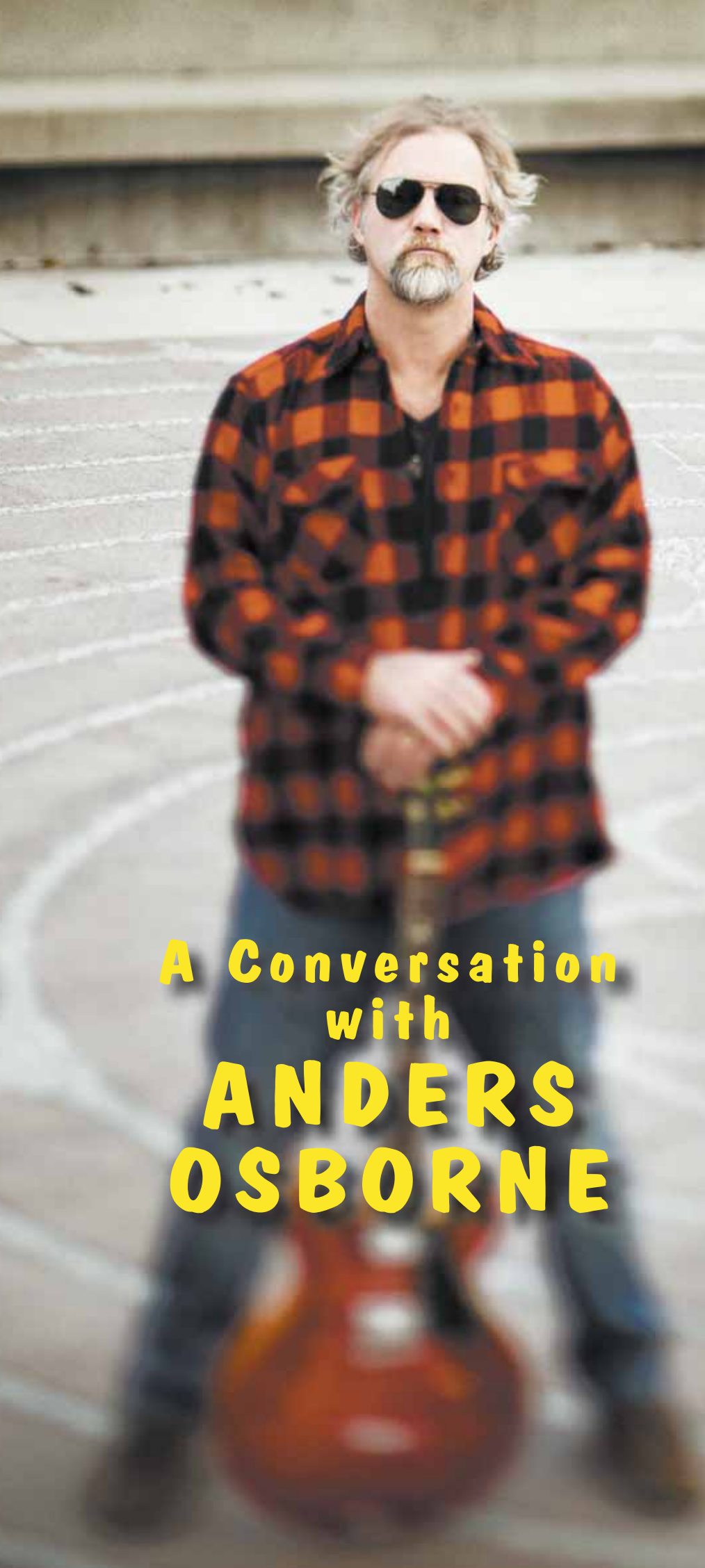
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A Conversation with **ANDERS OSBORNE**

By Ali Kaufman

Think New Orleans and there are probably quite a few names of musicians that will come to mind, Anders Osborne may not be on everyone's list but for a growing number of music lovers he is right there in the number one spot. This Swedish born guitarist has made New Orleans his home and they proudly claim him. While you can still count on catching Anders playing gigs at Tipitina's and the Chickie Wah Wah, especially around Jazz Fest time, you have an equally good chance of getting to see him closer to where ever you live. He has been touring extensively on his own and now in a collaboration with 3 other super talented musicians, JJ Grey, Luther Dickinson and Marc Broussard. He had just embarked on another run of those shows and that is where I started my conversation with him.

Ali: Let's start with Southern Soul Assembly, which is being touted as the coolest super group out there right now. You just started a run of shows in the Northwest and have already come our way last year. I caught the show at the Norwalk Concert Hall and was wowed. Can we expect more dates?

Anders: Well, from a business standpoint, you should always catch us when you can! I do think we will continue. It is immensely inspiring to be together with these cats. They are all so incredibly talented and we really enjoy each other's company both on and off stage. We chat on the bus about everything from philosophy to love and heartache...just everything, it's really a wonderful group of guys and I think there will be more of these shows.

Ali: How about recordings coming from Southern Soul Assembly? Live or studio?

Anders: Looking at doing something next year. Tried to get it together this year but the schedules wouldn't permit. We all have our own careers and commitments to fulfill. We have discussed getting something out by next fall so we will see where it all ends up.

Ali: How are the song choices made for these shows and does the set list differ from night to night?

Anders: We like to keep changing the set list while keeping a few staples that really seem to work with the audiences. After a couple of personal, more intimate songs you have to find the exact right tune to follow that up, so you keep the show moving. Honestly, whoever starts the show, which is almost always Marc, (Broussard), really sets the tone with that first tune then we follow. Each song that comes before sort of inspires whoever comes next to play what they need to play. So it's ever changing and moving forward through the night.

Ali: Space Dust and Ocean Views is the album you are working on now. I see you are employing Pledgemusic.com to get it made and also offering some pretty incredible incentives. Have you gone this route before?

Anders: Management came to me with this option that we had not tried before, this is very new to me. Other than what I share in my songs, I try to keep my life very private by choice. Both me and my wife like it this way. But in this case we were looking at the possibility of owning the record master and the way to do that is by paying for it ourselves naturally... so we decided to see if there was any interest from the fans. Research was done to gauge the feeling and the feedback we got was that this would be welcomed. We then discussed what kind of things I could do to participate. We weeded through a whole bunch of things to come up with our final list

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of offerings. So far the response has been real good. I've still got some work to do! Got A LOT of lyrics to write.

Ali: You have some original art work available. Please tell me a bit about that creative process.

Anders: I've been a visual artist, especially a painter, most of my life. It's something I care about but never to make a business out of. I didn't want it to ever take away from the intimacy and preciousness of my relationship with the art form. My music is the form of entertainment I put out there on the plate for all. People really seemed to gravitate towards my guitar paintings, the folk art looking ones. I love doing these, they take about a half a day or so. These work because they are not too intimate and they do relate to the music part of my life, they seem to have been really well received.

Ali: Can you tell me a more about Space Dust and Ocean Views?

Anders: Well, I started writing for it in May. I was doing a songwriter festival in Key West and I had the family with me. It struck me that we go to a lot of beach and ocean locations...I also have a huge interest in space and the scientific world. I wondered what would happen if I would write in abundance...like an enormous about for me, like 50 or 80 songs for a record then use them more as a bunch of gems, like little seashells to pick and choose from. Keeping the serenity and melancholy of the ocean view while combining the interest and magic of space. Let's see what kind of record that is! That is how it all started out.

The engineer and co-producer is an old friend that I hadn't connected with in over 15 years. His name is Mark Howard and he is an expert at ambience, he really engineers some very special and magical sounds. My thought was that if I use him this will be a very special project. So that's what we did, we've just finished tracking 32 songs and now I weed through them to figure out which ones we will over dub. I don't want to over produce it, I do want to add in a good bit of ear candy to things to make it just right. We are looking at an April, May release date if we are lucky.

Ali: I got to see Rickie Lee Jones twice this year, once live, (a total thrill), and secondly in a photo on Facebook with you. Can you expound on that connection?

Anders: Well, I don't want to be exploitive, she's got her own business to run but yes, she stopped by and is part of the record. Again, Rickie is like Mark, absolute magic, she puts on something that comes from a very deep place. I feel very blessed to have had her come by the studio to say hello, talk to us and sing a little.

Ali: This is a 2 part question for you. You have some serious fans, your music, in my humble opinion, seems to have touched a nerve with many. I've heard first hand how your music has been a light durning some dark times. I wonder how this resonates with you and secondly have there been musicians that have affected you similarly?

Anders: It's very emotional, -

(it's worth noting the pauses that punctuated Anders's answer, he seemed moved and was thoughtful in his response)

Anders: I think of it as my struggle to exist....my longing to fit in and be in harmony with the rest of the universe. So all I'm doing is trying to manifest myself the best I can. The fans I have are absolutely amazing and **www.Swaves.com**



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I have made many friends through my fan base. They touch me too, I've cried many a time on stage from the response of what we've got going on, It's a very powerful thing...this music thing....it's such a neutralizer....music is definitely a unifier of all sorts.

That's one, to answer your second question, Cat Stevens, he has a couple of songs that just break me every time, just perfect songs. I've had some special moments with some of the more obscure Van Morrison stuff, the more spiritual songs. Miles Davis has definitely changed my life, John Coltrane, I've had many moments but usually it's unpredictable.

We wrapped up our conversation by touching on a show Anders was a part of back in May. It was a tribute to the Musical Mojo of Dr. John, held at the Saenger Theater in Anders adopted home of New Orleans. He was honored to be included in the celebration of Dr. John's incredible career. Anders spoke affectionately about Dr. John and what he has meant to him both professionally and personally. He remarked on his positive influence as a mentor and a help with his own sobriety.

Anders seems to be in a really good place on the path he walks. It's good to hear him enthusiastic about his craft and grateful for the blessings in his life. He looks good, sounds great and we are sure to reap the rewards with all the new projects on the horizon. If you are already a fan, you've got lots to look forward to and if he is new to you.... you're welcome. :)

You can catch Anders this month at the Brooklyn Bowl on December 12th & 13th.

Learn more about Anders and Southern Soul Assembly at the links below.

<http://www.andersosborne.com/>

<http://southernsoulassembly.com/>

You can also find out what I've got going on! Morning Mojo on WCNI 90.9FM

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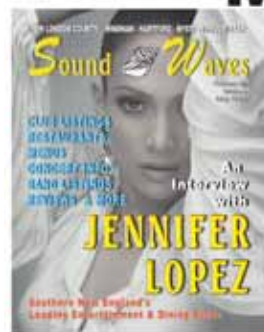


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HEARING AID

ani difranco allergic to water

Ani DiFranco "Allergic to Water"

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Ani DiFranco is an indie-folk artist extraordinary. She's been an iconic figure with a passionate fanbase for almost 25 years. She's done it all on her own record label, Righteous Babe Records, and done it with style. Feminists have held her up as a role model for speaking out for women's rights, and musicians have been amazed at her original and invigorating style on the acoustic guitar.

Her newest album "Allergic to Water" was released in early November, and I've got one word that sums it up: excellent. It is a master work more subtle than many of her past albums, but carries the watermark of a seasoned songwriter who continually finds new things to ponder.

Recorded and mixed at her home in New Orleans, it retains her lilting, rhythmic guitar style, and also has more down tempo, contemplative pieces reflective of her maturity. She recorded half the album while six months pregnant, and the other half while nursing her six month old baby. The sentiments of love and family echo dreamily throughout and project a genuine sense of finding peace in a world gone crazy.

Despite the generally lighter tone of the album, it still has plenty of punch. I love the opening track, "Dithering", with its commentary on how society has lost itself in the myriad of details in our complex world. It would fit in nicely on one of her classic albums like "Not a Pretty Girl" or "Dilate".

"See See See See", the second track,

continues to exhibit her unique, percussive guitar style that reminds me a lot of Keller Williams. Over the steady driving beat, Ani's voice seems to hover just above a whisper as she displays more of her mastery over the subtle aspects of production. It has a great sound, especially for being recorded in a relatively short time at her lo-fi home studio.

One of my other favorite tracks is the title track. It has a slow, haunting melody and her voice just shines. Her lyrics read like poetry, using the analogy of being "Allergic to Water" to describe dealing with suffering that is inevitable – "Still, I drink 'cause I have to, I bathe 'cause I have to, but boy it's a pain; But I don't cry, 'cause it hurts to cry, and I don't go outside in the rain".

If you'd like thoughtful, creative music performed by a master of music and poetry, chances are you will enjoy this album immensely. I was pleasantly surprised by how much it grew on me with each listen. This is a piece both Ani fans and newcomers alike will appreciate.

- Tom Matthew
Two Ton Music



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DINING OUT



By Tony Sardo

Hello! The eating holiday of giving thanks has gone by. Now we all are looking forward to the two religious holidays to gather with friends and folks and share our blessings.

Connecticut's DEEP should look forward to a missed opportunity to save the stripe bass population. Changing the catch limit to one fish is not enough. Eliminate fishing for bass completely and concentrate on what they eat. We have a big decline in striped bass because they have nothing to eat in our waters. The migrating fish go right by us and end up in Maine. Maine has food, sand worms in abundance, herring, mackerel, and bunker. We gave our herring to Russia so they could have protein and we have none, good thinking. I remember the mother

ship processing herring under the Newport Bridge in the sixties and sending them back to Russia. We have no more bunker. We let the New Jersey boats come into our waters and vacuum menhaden [bunker] from our rivers, bays, and sounds. I have not seen bunker in ten years. When I catch a twenty pound bass in the Mystic River and find five spider crabs in his belly, I know we are in trouble. Something is wrong. How about the seals? Forty pounds of fish on an average, a day they eat, cute little buggers. Striper's can't compete with this. Ten years ago I caught two hundred fish kept fifty to eat, released one hundred and fifty of which ten percent died. Now, in 2014 I caught FOURTEEN bass all under size. No food, no bass.

Little tunny chased peanut bunker and small butter fish to our shores and went crazy eating them. Food and fish for three weeks, a normal run for little tunny. Stripers are not over fished, there are none to fish for, and they will come back when food comes back.

Live bait fisherman have resorted to using snapper blues for bait and have caught some big bass. There goes the blue fish population. Too bad DEEP puts our priorities in the wrong place. Find a way to bring fish food back. I have heard that R.I. and Ma. Is having the same problem. Maine is not they have food.

Like animals and fish, people migrate to areas that have good food. One reason Stonington, and New London have so many people walking there streets. Good food from family type restaurants, so called, for there lower prices, good service, and good food. Pizza restaurants abound. Both Italian and Greek pizza are available. You can make good pizza at home. You need nothing special. Flat bread pizza is the easiest. Buy the largest flat bread you can find in the market, cheese of your choice, I suggest blue, feta, mozzarella, Parmesan, and all should be grated. Tomato sauces with a touch of oregano not much just a little, a pinch. Sauté your toppings, the flat bread bakes faster than the topping. Place the flat bread on a cookie sheet, spread store bought or homemade tomato sauce on the bread. Spread cheese and sautéed topping on bread and put in a four hundred degree oven

20 SOUND WAVES

till crust turns brown usually five minutes. Most markets have fresh dough, opposed to frozen. Take the fresh dough and let it get to room temp, flour it and roll it with a rolling pin or stretch it by hand on a cookie sheet, same cheese and topping and oven. Pizza is a nice appetizer for your parties.

I have been asked how to make good garlic bread. Start with good Italian bread or a good French banquette. Melt butter on low heat add a touch of olive oil, chop fresh garlic and a touch of salt. When the garlic is slightly brown brush it on the bread, sprinkle with grated dry cheese (usually parm or peggirino) and place in a 350 degree oven till brown. Cut into hand size pieces and serve hot. Be careful not to burn. It also makes a good appetizer if cut in small pieces with a small piece of cheese on top, decorated with a sprig of parsley.

Now that I have vented my lack of catching bass on the DEEP. I must say in most cases they do an excellent job. Merry Christmas to all and to all a prospers New Year. BE careful I want to see you fishing and cooking next year.





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