

Sound



Waves

Magazine

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Volume 29

Issue 1

January 2019

**Sean Chambers
Ken Serio,
Sinan Bakir &
Silvain Castellano**

**BEST IN
THE BLUES
2018**

**RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

**An
Interview
with**

**DANA
FUCHS**

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NEW LONDON COUNTY - MYSTIC - WESTERLY - RHODE ISLAND

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Sound Waves

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Thank You - David Pottie - Publisher

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Best in Blues 2018

A Sound Waves Magazine tradition continues with my picks for the best blues records of the year. I thought there were plenty of excellent releases in 2018 and I'd like to thank Mark Pucci (www.markpuccimedia.com) who put me on his mailing list and made it possible for me to hear some new CD's that I wouldn't normally have had the chance to listen to. I also want to thank Dana Fagnoli for his contribution to this tradition. Dana is the host of the "out of the blues" radio show which airs on WCNI 90.9 FM every Saturday morning from 9 to noon. I can't remember a time when Dana and I were in such agreement with Buddy Guy, Tinsley Ellis, Sue Foley, and Mud Morganfield making both of our lists! Dana has promised to play these great new records throughout the month of January. So with that said, here are our picks for 2018.

Bill's List:

1. **Eric Bibb** "Global Griot" Stony Plain Records
2. **Buddy Guy** "The Blues is Alive and Well" Silvertone Records
3. **Cedric Burnside** "Benton County Relic" Single Lock Records
4. **Tinsley Ellis** "Winning Hand" Alligator Records
5. **Kenny 'Blues Boss' Wayne** "Inspired by the Blues" Stony Plain Records
6. **Sue Foley** "The Ice Queen" Stony Plain Records
7. **Bernard Allison** "Let it go" Ruf Records
8. **Trudy Lynn** "Blues Keep Knockin'" Connor Ray Music
9. **Al Basile** "Me & the Originator" Kenoza Music
10. **Mud Morganfield** "They Call me Mud" Severn Records

Dana's List:

1. **Buddy Guy** "The Blues is Alive and Well" Silvertone Records
2. **Anthony Geraci** "Why Did You Have To Go" Shining Stone Records
3. **Johnny Tucker** "Seven Day Blues" Highjohn Records
4. **Sue Foley** "The Ice Queen" Stony Plain Records
5. **Nick Moss Band** "The High Cost of Low Living" Alligator Records
6. **Fiona Boyes** "Voodoo in the Shadows" Reference Records
7. **Tinsley Ellis** "Winning Hand" Alligator Records
8. **Markey Blue/Ric Latina Project** "Raised in Muddy Water" Ellersoul Records
9. **Mud Morganfield** "They Call me Mud" Severn Records
10. **Frank Bey** "Back in Business" Nola Blue Records

I would like to wish all Sound Waves Magazine readers and healthy and happy New Year. Also, Dana and I would like to dedicate our top ten's to the memories of Hugh Masekela, Eddie Shaw, Denise Lasalle, Dennis Edwards, Little Sammy Davis, Charles Neville, Eddie Clearwater, Matt Guitar Murphy, Lazy Lester, Roy Hargrove, Otis Rush, Jody Williams, and Nancy Wilson.

- Bill Harriman

Editor's Note:

One of my favorites this past year was

Damon Fowler's - "The Whiskey Bayou Session".
Whiskey Bayou Records.

I listen to it all the time!

Then there's

Neal & The Vipers - "One Drunken Kiss"

Knickerbocker All-Stars - "Love Makes A Woman"

It was a good year!



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MUSIC NOTES

"The "New" Beat of the Brass"

By Mark T. Gould

OK, I'm gonna 'fess up, get it off my chest, and come clean.

I, like many of my generation, love Herb Alpert & The Tijuana Brass.

I have to admit that I am not sure why, given my proclivities toward other forms of music, like rock 'n' roll, blues and country. As good as they were, the TJB certainly didn't fit into any of those categories.

I think it has to do with my earliest years of being exposed to music of any sort.

When I was about eight or nine years old, in the mid Sixties, my parents had an album called "What Now My Love?," which, as it turns out, was merely the sixth album in the long, distinguished career of Alpert and his Brass.

I just loved the easy-going, OK, easy-listening, sound. The Mexican influence and power of what Alpert jokingly referred to in those prehistoric, non-politically correct days as "Four lasagnas, two bagels, and an American cheese," John Pisano (electric guitar); Lou Pagani (piano); Nick Ceroli (drums); Pat Senatore (bass guitar); Tonni Kalash (trumpet); Bob Edmondson (trombone), led by Alpert on trumpet.

Much like the latter-day Bill Gates and Jeff Bezos, Alpert started his remarkable, ultimately incredibly successful, career in a very remote, contemplative way, setting up a small recording studio in his garage, where he began overdubbing a tune called "Twinkle Star," written by Sol Lake, who would eventually write many of the Brass's original tunes, including "The Lonely Bull."

It was at that time, during a visit to Tijuana, Mexico, that Alpert happened to hear a mariachi band while attending a bullfight. Following the experience, Alpert recalled that he was inspired to find a way to ex-
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press musically what he felt while watching the wild responses of the crowd, and hearing the brass musicians introducing each new event with rousing fanfare.

The rest is, as they say, TJB history.

Within a few years of being exposed to "What Now," I had delved back into his catalog for the earlier albums, including his signature debut, "The Lonely Bull," and the subsequent ones, "SRO," "Sounds Like," and "The Beat of the Brass," among others. I also got to hear their sound on TV's "The Dating Game," which, at various times in the broadcasts, featured TJB hits "Whipped Cream," "Spanish Flea," and "Lollipops and Roses," as background music.

My infatuation with all things TJB probably seemed a little weird to my musically-inclined friends, who, at the time, grooved to the much-harder sounds of Jimi Hendrix, Cream, the Doors and many others.

I listened to them, too, but I always had, and still have, a soft spot for Herb and the TJB.

I can just see and hear my friends running for the door as I admit that Alpert and the TJB's bouncy "Tijuana Taxi" is, still today, one of my favorite songs of all time.

Now, that soft spot has been rekindled as Alpert, approaching the ripe age of 84, has, some five decades later (yes, gang, half a century...), joined forces with producer/sound

designer Jochem van de Saag for a new album called "Herb Alpert Reimagines the Tijuana Brass."

Now, truth be told, I normally have a not-so-good, deeply-guttural reaction to artists who re-record their old hits, stuffily opining that they resort to reliving their past when they have run out of new ideas.

Not so here, though.

"Reimagines" is the perfect title, as Alpert, with van de Saag's more youthful assistance, has pretty much perfectly updated his trademark instrumental pop (OK, again, easy listening...) sound to mesh with the more modern programmed electronics, keyboards, and other added instrumentation that has allowed a reworking some of his best-loved Tijuana Brass hits, tilted toward a more contemporary, club-oriented audience.

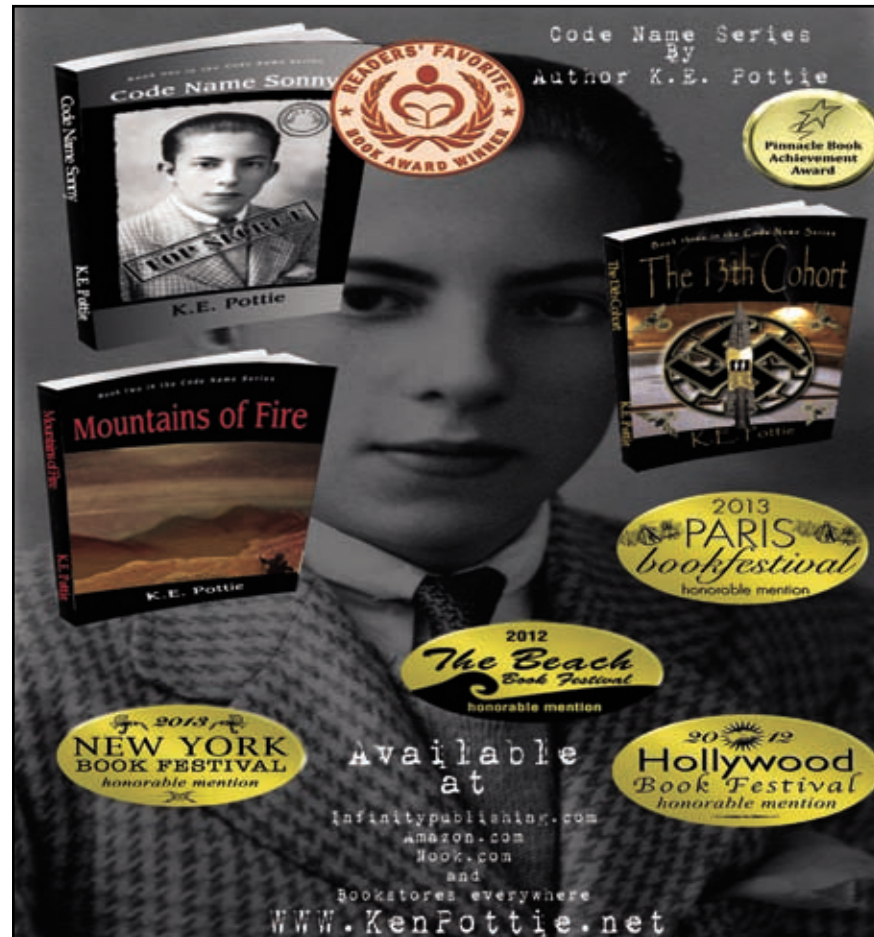
Surprisingly, at least to my Alpert/TJB-adoring ears, the new arrangements work, seamlessly combing rather crisp electronic arrangements with that, yes, easy listening tradition Alpert helped define those five decades ago.

Appropriately, the album kicks off with a bass- and synth-heavy take on Alpert's first big hit, the aforementioned "The Lonely Bull." Another early hit, "Spanish Flea" flows seamlessly as a medley with a later Alpert solo release, "Rise."

Alpert's taste and daring, which made those earlier recordings so special, is magnified again here, with a reggae-ish version of "A Taste of Honey," and a club-dub beat infected (positively) "Work Song," among other delights.

What is so special is that Alpert, in his ninth decade, seems to be having a lot of fun with the new arrangements.

Thankfully, his trumpet playing is just as strong as ever, many times sounding so close to the original as to seem sampled in the new recordings, a flashback to all those remarkable songs that a young kid, among many others, grabbed onto as a not-so-guilty pleasure so long ago.



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Chuck Mangione

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All The World's a Stage

"Out of the Closet"

By Sue Menhart

It has come to my attention, because due to certain circumstances I have been forced to actually pay attention to people – listening to what they are saying – casually observing them – caring about them – instead of worrying about my dogs all the time, that there are a boatload of closet musicians out there. You know, dudes who only play in basements or their bedrooms – some even with other closet musicians. It's like a secret society of maestros and geniuses who don't play in bands, don't play in bars, and basically just shy away from spotlights all together. They timidly ask to try out a guitar in a music store and proceed to shred like some reincarnation of Stevie Ray Vaughan or Hendrix, in their own world, with pure joy on their faces, while the rest of us struggle to not keep our mouths agape at what we are seeing and hearing. Screams from onlookers ranging from "Oh My God!" to "Who are you?" to "What the heck are you doing in a dump like this?" ensue. I have just been informed that some of these people actually change their guitar strings, repair their amps and polish and preen their instruments just to get together with other like-minded folk – FOR NO REASON WHATSOEVER – than to play in the same key with others. It's like those guys at the end of "Titanic" who continue playing while the waters rise around them and the leader calmly states, "Gentlemen, it has been a privilege playing with you tonight."

Yes, these people exist. And there are a lot of them. Any attempt by me or anybody else to urge them to share their awesomeness in a public venue is answered with various ap-

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prehensive responses such as, "Oh no, I couldn't play like this in public," or, "I don't like the bar scene," or, "That's not why I play." What the heck is wrong with these people?! It's sort of like how Heaven's got one hell of a band, but it's right here on earth, in somebody's old broken-down barn.

And then there's me – complaining complaining complaining about band practice, the drudgery of the load-in and the load-out, the blank stares from the audience, the pains and pitfalls of booking gigs, the haggling over money, song choices, writers' block, band drama, and so on and so on and so on. Where's the joy? Where did it go? Am I doing it all wrong? Why can't I bottle up that joy oozing from those guys' faces and have it emanate in a performance setting? What the heck is wrong with me?!

Maybe the closet people really do have it all figured out, and I just don't yet. Maybe it's because I don't say enough – "Gentlemen, it has been a privilege playing with you tonight."

Okay, I've said it. Whew! I feel better already! So, rock on people (wherever you're hiding.)

Peruse more cautionary tales, rants and raves over on my blog "Menhart Musings" at www.suemenhart.com.

wordpress.com.

I wrote a book about this stuff! "They Made Me Play a Polka" is available here:

https://www.amazon.com/gp/product/1725534584/ref=dbs_a_def_rwt_bibl_vppi_i0



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LOCAL BEAT

“Merry Christmas (and a Happy New Year) from The Mavericks”

By Andrew Krebs

The remarkable band The Mavericks has just released an album “Hey Merry Christmas” which is a combination of originals and covers of well-known Christmas songs. The band consists of Paul Deakin on drums, Raul Malo and Eddie Perez on guitar/vocals, and Jerry Dale McFadden on keyboards and vocals. The band has been around since 1990, hailing from Florida (then Tennessee) and have been playing Latin-tinged country rock music for almost 30 years. There’s also a variety of influences including such greats as Huey Lewis and the News, and the E Street Band. Their impressive playing could be seen at a concert last month at New London CT’s Garde Arts Center after the release of their fun new Christmas album “Hey Merry Christmas!”

The album starts off with the song “Christmas Time is Coming ‘Round Again,” a sing-along with bells and a bass piano boogie that swings to a “whoa” laden chorus and lyrics about hard-working elves granting Christmas wishes: “If you don’t believe pretend. If you do pretend don’t let her know and kiss her under the mistletoe” the band sings. Such lyrics hint at the upsetting tension between wanting your kids to believe in Santa but not wanting them (at the age of 9) to finally realize they’ve spent a decade of their childhood being the butt of someone else’s cruel joke.

The album continues with merry songs about Santa such as “Santa Does” in which Santa knows if you are lonely and makes his elves work around the clock to fill his toy-filled **www.Swaves.com**



sack. The end of the song features the band shouting “Santa Does!” against a chorus backdrop of doo-wop harmonies singing “Who knows?” Such a fade out sounding like Huey Lewis and the News at their biggest and baddest. Other Santa songs on the album include the slinky “Santa Wants to Take You for a Ride” which starts off with Max Abram’s honking staccato sax notes on top of Paul’s lumbering drums. “He’s no fool. He knows what you want” sings Raul, and Eddie breaks out a nice tremolo drenched guitar solo. Strange that a song about as thrilling a topic as a sleigh ride should chug along so slowly, but the bands playing and Raul’s crooning hoists it above goo.

The most notable thing about The Mavericks new album is the fact that its full of love themes like “I Have Wanted You for Christmas,” about a guy has wanted his wife to hear his wishes before there was even a Santa at the dawn of man. The piano man tickles his keys playfully as Eddie and Raul pluck and slide their fingers up their guitars. Raul refrains “Baby I still do” and talks about how his lady is his favorite present. The love theme continues on “Christmas For Me is You” with the singer again croons (like Frankie Sinatra) about stealing a kiss under the mistletoe with pretty lights on the avenue: “Like

an angel from heaven above as easy as falling in love (on top of my tree watching over me). My Christmas may come and go but mine will last all year through. Pretty presents I won’t need because Christmas with me is you!” Max’s slow sexy sax is like 2 lovers slowly undressing. Such a song is refreshingly romantic and a reminder of quaint themes in the movie It’s a Wonderful Life.

However, The Mavericks remind us that Christmases can be lonely on such songs as “Baby Please Come Home”, a decent cover that capstones the album’s love theme with the sax and bells echoing the sounds of the E Street Band. A bachelor reminds us that the townsfolk, church bells and Deck the Halls are not the same as being with one’s lover the prior Christmas amidst the pretty tree lights. “Christmas Without You” echoes the same nostalgic sentiment with the same beat as “Baby Please” only with more subdued timbre as the singer brings back memories of loved ones by opening their Christmas cards while

chain smoking in front of the TV set: “City lights only seen as blue ... New Year cheerless without you.” The sad themes underlying the love songs of this album are a reminder that some Americans report feeling sad on Christmas because everyone else seems so happy (and they don’t). Perhaps expecting to feel jolly every Christmas (as the media would expect people to believe) is an unrealistic goal, especially when people divorce and have to visit relatives they don’t get along with. However, the backup singing and sax breaks are also coolly original and add levity to a somber subject on The Maverick’s version of this classic tune.

Fans of 80’s rock versions of Christmas songs should enjoy The Maverick’s new Christmas album. Be sure to buy it now at the Telegraph, Tumbleweeds or Mystic Disc music stores.



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BAR FLY JOURNALS

By Stephanie Shawn

Hello My Sweet BarFlies...2019! Can you believe it?? I had a lovely (insert: insane) Xmas Party at DOONEY AVIATION in Westerly. Pilots, spouses and workers at the Hangar (along with my sidekick TAMI (and AMY and LARRY)), get together to discuss various flying machines, do a Year In Review and imbibe in some Holiday Grog! As many of you know, my husband has a Red Lipstick thing. Never met a bright red slash of color he didn't like and regularly becomes enthralled with. He can stare at a girl, slowly applying her lipstick, until someone slaps him out of his reverie (me). It's his fave.



Anyhow, SARAH shows up with her MAC Ravishing Red and starts generously applying it much to my husbands's delight and the night goes on. The drinks are a-porin;, the music is a-blastin', the ugly sweater contest is a-judgin' and LARA CROFT (SARAH) starts kissing my husband's damn head. Til he was completely covered! Uggg.. dear God...sheer joy!

I did a pre-New Year's Celebration the Thursday before with BONNIE PIZZA and TERRY MURRAY down at SPICER MANSION with my new Bestie, owner BRIAN GATES and his always beautiful reservationist SUZANNE CURRY along with Bartenders in the Sneaky Speak-Easy ERIN BURKE and JULIAN. Can't get enough of this beautiful place, so BONNIE and I may become members!! And all of this is thanks to KATIE CAREB who invited me up!!

But was I done?? Nope! Bon dropped me at AMIGOS, and I met up with LINA, BIG DON, BARBETTE, DAVID and STEPHANIE (ya, there's more than one of us). Enjoyed some water with MARCO :) had my pic taken with RAFI then headed over to HILLTOP with BARBETTE and DAVID. Saw



another bestie, RYAN QUATTROMANI and after ordering a delicious pizza, I jumped in the car with DAVID and BARBETTE and they dragged this Bar Fly home....thank god!

Pre-Party # 2! Headed out to see TRACY, JAKI and NICOLE at GUYTANO'S with my date CHIEF, LARRY and TAMI and VINNIE and LISA. I had the mussels, shrimp cocktail and Lobster Fettucine, as well as a Salty Chai Martini! Yummy!! And then the real New Year's Eve Party at **8 SOUND WAVES**

my house with some of the same people I've been hanging with all week. Baked Stuffed Shrimp and Prime Rib! Here's to 2019!!

Congratulations to MBAR for their many Wins in CONNECTICUT MAGAZINE, including FIRST PLACE STATE-WIDE BEST CHEF DAVID POTTIE (congrats, again!), BEST OUTSIDE DINING and BEST AMERICAN. Nice! And a Big Hello! to avid SOUND WAVES reader (and hopefully. Bar Fly Journals is his heart) MICHAEL DIBBLE, friend to my other Bestie STEVEN SLOŠBERG. Definitely a lot of interesting Xmas Parties this year!! Hello!



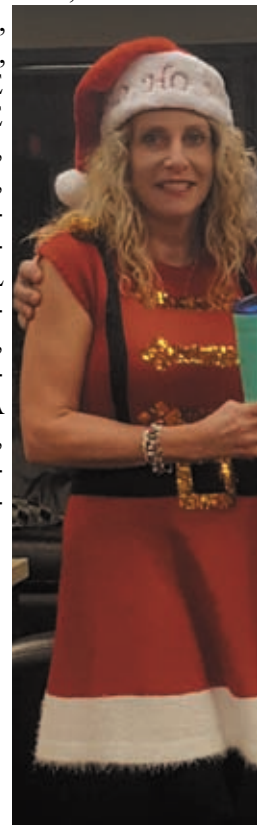
Romper Stomper Time in the New Year! Happy Birthday to my bestie and Italian traveling partner TAMI ALGIERE, DANIEL BURDICK, JOHN



WODICKA, LUKE PINATELLO, JOHN BABIN, JIM MOULTON, KEN RICHARDS, JOHN HIGGINS, CHRIS MACKAY, JOEL TOMSKY, SAL MURANO, SAMANTHA ANNETTE, CRAIG JOHNSON, DICK BROWN, GORDON GOULD, BECKY SICILIANO, HEATHER ST CLAIR (oops, missed ED, the XMAS Baby ;*), TODD TERRANOVA, MIKE NOON, STEVE CLEARY, ED ADAMS, KATE SILVA, DAVE TURANO, GEORGE DEFREITAS, NELL MOORE CHEVALIER, RYAN CHAPMAN, ERIC DONCH, GAYANN YODER, RONNY HOXSIE, RACHEL EVERETT, FRANKIE SERRANO, LARRY MAIN, JASON CHASE, MICHAEL RAFFO, GEORGE KELLEY, MARCI CHEVIAN-HOOPER, JODI SHAWN WALKER, JON LALLO, JACK BURROUGHS, TIMRIQUIER, RON HARKNESS, FRED BOGUE, CHRIS POST:), ALICIA PICCOLO, PETER BEERS, CAROL CANOVA, JAMES RUTH, DONNA JAKUBISYN, JIM CAMPO, ZACH GENESE, TODD BROOKES, JENNI-



FER HARE LENSIS, SAM AZZINARO, JAY PALAZZOLA, KEVIN KOPCZA, MELISSA MEYERS, LARRY MATHEWS, WENDY GARAFOLA, DINO COZZOLINO, my sister in law BARBARA SHAWN, my niece CANDICE STAMM!, my other mom MICHELE MITCHELL and my other Bestie



WENDY CARR! I love you all and Happy Birthday to you!

So, it was Slippergate all over again at the HANDLEBAR CAFE at their Annual Xmas Party and Yankee Swap. The object of this tried and true Xmas Game YANKEE SWAP, whether anyone wants to admit it or not, is to A: Be the one to bring out that Super Cool Gift that everyone wants, and

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B: to take Said Gift away from whomever has it at the Time, if you are able to, annoying the Hell out of whomever was the last one to snag it. And then if you get #1, to rip the thing out of the hands of whomever swiped it last. All of this and then some was accomplished this year. So next year, everyone is bringing Slippers, including the much sought after, obviously rare REINDEER SLIPPERS. Preferably in a bright red.



I'm off to see CHER! THE MUSICAL! with CHER!! Can't wait! Heading to NYC with beautifully efficient JOYCE AMEDEO of JOYCE'S GOURMET, her son HUMPHREY and my son CHICK! should be an absolutely extravagant extravaganza! (The DONNA

SUMMER MUSICAL in the beginning of the month was also unbelievable) Fantastic performances! I'm also heading up to the HIGH ROLLERS at FOXWOODS on the 10th to celebrate WENDY CARR'S Birthday. Of course, she will be outta town, but the thought was there:)! I owe LISA KENNEY SHAW (do I hear bells?) and KRIS SLOCUM a Birthday Lunch and not sure about next month's article as I'm leaving town for a much needed vakay, from all my vakay's. But I'll try to come through.

I love you, my Sweet Flies!

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Fri	Sat
4 Frank nPhil 5-8pm	5 Call for info
11 Air Loons	12 The Sons
18 Pirates for Peace	19 On The Side
25 Justin Harris	26 Male Review
1 Michael Costa	2 Sister Funk

WNLC BLUES JAM
Tuesday 22nd 8-10



BAND DATES

ANDY CHANEY & FRIENDS

3 - Friar Tucks, Mystic, CT 8pm
4 - Shipyard Tavern, Mystic, CT 7pm
10 - The Irons, Mystic, CT 5pm
12 - Breachway Grill, Charlestown, RI 7pm
16 - Mystic Pizza 2, N. Stonington, CT 7pm
21 - Daniel Packer, Mystic, CT
25 - Angie's Pizza, Mystic, CT 8pm

AZALEA DRIVE

10 - Steak Loft, Mystic, CT 7-10
19 - Harbour House, Mystic, CT 7-10
26 - Stoney Creek, Mashentucket, CT

BEBOBALOUBOB

12 - Toyo, Colchester, CT 8:30-11:30

THE CARTELLS

3,10,17,24,31 - Norwich Inn, Norwich, CT 6:30pm
4 - Maugle Sierra, Ledyard, CT 6pm
12 - Bill's Seafood, Westbrook, CT 7:30pm
13 - Maugle Sierra, Ledyard, CT 3pm
18 - La Vita, E. Haddam, CT 8:30pm
19 - Community Center, E. Lyme, CT 8pm
23 - Knickerbocker, Westerly, RI 7:30pm
27 - Steak Loft, Mystic, CT 6pm

CRAZY ANTS

11 - Malted Barley, Westerly, RI
12 - Dano's Pub, Central Village, CT

THE CRITIC'S

5 - Toyo, Colchester, CT 8:30-12:30

DARIK & THE FUNBAGS

18 - Club One, Feeding Hills, MA
19 - MAGS, Seymour, CT
25 - Maria Vs, Shelton, CT
26 - Chicago Sams, Cromwell, CT

DOUBLE THE DIAL

10 - Toads Place, New Haven, CT 6pm

Dr. G & THE BELIEVERS

12 - Black Sheep, Niantic, CT

FRANKENPHIL

4 - Turning Tide, New London, CT 5pm
10 SOUND WAVES

5 - Mariner Grille, Narragansett, RI 7pm
6 - Steady Habit, Haddam, CT 2pm
11 - McBrides Pub, Providence, RI 7pm
12,19,26 - Bistro Mediterranean, Westbrook, CT 7pm
18 - Baci Grille, Cromwell, CT 7pm
20 - Steak Loft, Mystic, CT 6pm
25 - Kings Crossing, N. Kingstown, RI 5pm

GEOFF KAUFMAN & REGGIE HARRIS

18 - All Souls, New London, CT

GREEN TEA LIGHT

31 - The Irons, Mystic, CT 5:30pm

HOPE ROAD

11 - Knickerbocker, Westerly, RI

JAMES HARRIS

1,8,15,22,29 - Harp & Hound, Mystic, CT 8pm
2,7,16,23,25,30 - Daniel Packer, Mystic, CT
3,31 - Perks & Corks, Westerly, RI
11 - Maugle Sierra, Ledyard, CT 6pm
12 - Tuscany, Uncasville, CT
24 - Friar Tuck's, Mystic, CT 10pm
25 - Aquarium, Mystic, CT 6pm

KEVIN MANZELLA & NANCY MENHART

4 - Brazen Hen, Westerly, RI 8:30-11:30
26 - Friar Tuck's, Mystic, CT 10-1

NICK BOSSE

12 - Mystic Pizza II, N. Stonington, CT 7-10
19 - Tamarack, Voluntown, CT 7-10

NICK BOSSE & THE NORTHERN ROOTS

25 - Sneekers Cafe, Groton, CT

THE PIRANHA BROTHERS

11 - Diamond, Glastonbury, CT 8-11
19 - Carmine's, E. Hartford, CT 8:30-12:30

PIRATES FOR PEACE

18 - Turning Tide, New London, CT
25 - Irons, Mystic, CT
26 - Sneekers, Groton, CT

SEX & CANDY

4 - Trilogy, Seymour, CT
5 - Maloney's, Meriden, CT
11 - Tiernans, Stamford, CT
17 - Tipping Chair, Southington, CT

SUE MENHART BAND

4 - Steak Loft, Mystic, CT 7pm

SUGAR

1 - Dublin Rose, Seekonk, MA
18 - Knickerbocker, Westerly, RI
19 - Blues Cafe, Newport, RI

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CONCERT DATES

Adam Ezra Group

5 - Infinity Hall, Norfolk, CT

Albert Cummings

26 - Bijou Theatre, Bridgeport, CT

Albert Lee

11 - Black Eyed Sally's, Hartford, CT

Dana Fuchs

31 - Infinity Hall, Norfolk, CT

Dar Williams

25 - Infinity Hall, Norfolk, CT

Dave Fields

19 - Knickerbocker, Westerly, RI

Denny Laine

10 - Kate Center, Old Saybrook, CT

Lettuce

18 - Infinity Hall, Hartford, CT

Ronnie Earl

& The Broadcasters

19 - Infinity Hall, Hartford, CT

Vanessa Collier

26 - Black Eyed Sally's, Hartford, CT



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DANA FUCHS

By Sue Menhart

American Soul artist and songwriter Dana Fuchs started her musical career at the age of nineteen in the tough and gritty New York City music scene at venues like Arlene's Grocery, The Mercury Lounge and B.B. King's Blues Club, and she packed them in. She released her first album in 2003 but her career really took off when she won the role of a lifetime playing Janis Joplin in "Love, Janis," an off-Broadway musical tribute. She then won the role of Sexy Sadie in the 2007 film "Across The Universe," featuring Beatles music. The movie was nominated for Best Picture at the Golden Globe Awards.

Fuchs' Ruf Records albums Bliss Avenue (2013) and Songs from the Road (2014) reached the Top 10 on the Blues Album Chart of Billboard Magazine. Her second album on her own label "Get Along Records" was released in May, 2018. The album, "Love Lives On," is all about hope and redemption in these politically charged times. On a personal level, she has lost several family members in a very short time (three of her five siblings and both parents) and she's also a new mother to son Aiden. She will play locally on Jan. 31 at Infinity Hall in Norfolk, CT. I spoke to Ms. Fuchs on Dec. 9.

SM: How's your son Aiden?

DF: We're in the middle of potty training. It's fun. (laughs)

SM: What can we expect on Jan. 31 at Infinity Hall?

DF: That's a darn good question. We've just gotten back off the road. I have an acoustic duo show coming up in December but this is the first string of shows in the new year. To be honest, I don't know. We might throw in some new stuff, the band might have horns it might not depending on what I decide musically. But I can assure people that I will be so fresh, recharged and psyched to be playing in my own country.

SM: I see you have some shows booked in France. Have you played there before?

DF: Just hit and miss here and there but never a full French tour. We've done some festivals mixed with a couple of theater shows but this is our first official French tour.

SM: When you're in another country, do you have your son with you?

DF: Always, always. Touring with toddler. I've been blogging about it. It's getting more and more interesting. He started traveling when he was seven months. He's now got his own Sky Miles account.

SM: Is he diggin' it?

DF: He loves it. It was funny because we had a little bit of gap and then we had a big chunk coming up and I was starting to question myself, am I pushing my luck with this month-long tour coming up this past fall in Europe and I was feeling a little guilty taking him out of his little routine of story time and playgroups. I felt guilty bringing him home from tour he loved it so much. And then we had a two-week down time where I was doing more U.S. shows where I could go and come back home and it was every day, 'Mommy I want tour van, Mommy I want back stage.' He's got the bug.

SM: Do you think he's musically inclined?

DF: It's hard to say at this age. He likes banging on drums. He's fascinated by any instrument. His attention span whenever we stumble across a street musician, he, unlike the other kids who will stay for a couple of minutes and listen and lose interest, he's glued. So I know he has musical appreciation. I don't know if that will transpire into any musical talent. I'm listening for pitch when he sings back to me and it's not quite perfect yet.

SM: I was laughing when I was reading a little bit of your bio on your website where when you first were walking by a bar and you went in and you sang 'Stormy Monday' with a band and the guy I think he was going to be your future writing partner said, 'You got a good voice, but you don't know what you're doing with it.' So how did you learn what to do

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with it? Because it is a phenomenal voice. Did you take lessons?

DF: It wasn't voice lessons. It was really muscular - the bel canto method for opera singers. And I found this teacher who taught that it had nothing to do with style. It was all about really understanding the mechanism of the vocal cords and the muscles surrounding them and the connection with the various parts of your instrument. And it was so fascinating. I love, love, loved it, and it really made sense. So there were these specific exercises I would do with him to increase range and stamina. But as far as knowing what else to do with my voice, specifically around getting into this blues soul world, I hadn't had a lot of exposure. I was listening to a lot of the classic rock, I loved it. So John Diamond said to me at that time, 'Who are you listening to?' So I named all the great classic rock axes and he said 'OK, now go listen to who THEY listen to.' And that was really a matter of finding your phrasing and finding your way inside a song so you're not just shouting out the words with a big loud voice. Because that's all I was doing. And a song like 'Stormy Monday,' people think Blues is easy. I have a friend who's a drummer and we were in a band as kids and he used to say, 'That Blues stuff is so simple.' I was like, okay, play me a 12-bar shuffle. He couldn't do it. And that was me - I thought, I know Stormy Monday. You just repeat the same line over and over again. That's Blues! I was clueless! I still struggle. It's so genius, like a science to being able to put that phrasing right in a specific pocket and keep emotion around it. That's the Blues.

SM: These pop singers today, I cannot hear any soul in them. Like, what are they doing? They're singing notes. Most of them.

DF: Yeah, most of them are taking one word and making it into 25 syllables, 35 notes. God bless them. I can't do that, and I don't know that I want to.

SM: So, when you did the whole Janis Joplin thing off Broadway did you get any slack from true Janis Joplin fans?

DF: Shockingly, the real Janis fans became fans of mine and that was the gift of doing that show. That was one of the many gifts honestly. I think it's because the director that was doing the show made it a point to tell me, 'Look, you're not here because I think you can clone Janis or be a Janis mimic.' Because he understood our voices have a very different timber actually and my voice is quite lower. 'I don't want that,' he said. 'What I like about what you're doing is that you're just letting the music speak.' Because that's the music I was doing. So that's why they asked me to do the part and he was so adamant about never trying to imitate Janis and I think real Janis fans were Janice fans because they saw that she was just possessed by the music. So when I got on stage to play Janis I had to throw away my inhibitions and just jump into the role and let the music take over. Not like, 'Do I sound like Janis, do I look like Janis?' Because the audience liked me, and all that bullshit you go through when you first start singing and performing that actually when I started doing my own show playing Janis, it really informed that like wait, I had to play Janis Joplin, a woman with no inhibitions on stage. Maybe in her personal life she had a lot, but when she hit the stage, the music took over. It was such a big lesson for me when I started doing my own songs and touring. And so the Janis fans, I think, really appreciated that because there are a lot of singers who I've heard that can sound just like her, it's amazing. But I think they believed that I was being sincere. And I really was, I was just like, holy shit. This woman was amazing. Let me try to do her justice here.

SM: And then when they asked you to do 'Across the Universe,' that was more like behind the camera, right?

DF: My character is loosely based on Janis. So there were five of us, it's an ensemble cast so yeah, it was crazy I was one of the leads. I play a bluesy rock and roll singer. It was a lot of on screen and real singing. The story is told through Beatles songs. It was a lot of acting and singing which was a blast. When they said 'musical,' I was like, ooh, that's weird.

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And then when I spoke with the director and realized, okay, 'You're loosely based on Janis Joplin and your guy is loosely based on Jimi Hendrix, just musically not personally. It was a dream role.

SM: Any more prospects for acting coming up?

DF: It's something that if it came my way I'd certainly do it but I think real actors who are dedicated to the craft, they're out there really auditioning and showing up. That was presented to me after doing 'Across the Universe.' They were like, okay, move to L.A. for a year and go on auditions every day and I was like it's either that or go start touring. No brainer there.

SM: So the touring is working for you and your songwriting, you're doing that a little more? I actually reviewed your last CD 'Love Lives On.' The review is in Sound Waves Magazine back in May. My favorite song was 'Fight My Way.'

DF: Oh thank you. I've always written my own songs. I can't tell anybody else's story I really have to tell mine. Once in a while I'll cover a song on an album. On this album I covered one Otis Redding song and one Johnny Cash song for very personal reasons but I've always written my own songs.

SM: I loved the Johnny Cash song and the reason why you did it. So you've been through a lot of stuff. How are you doing?

DF: It's so interesting it was all happening back to back to back and I kept using music to just be a catharsis and put it out there and then of course when you do that in songwriting and then performing and telling stories on stage or writing about it on the blogs or the website, then you have people come up to after the show and say, 'Oh, they've had a similar experience because ultimately we all have that experience and I just put it out there. I've had a loss sadly enough, of an immediate family member pretty much every album. But this one touched on all of them and in a broader spectrum and it was both helpful to just externalize it all and put it out there and wear it all out, but I do think now I'm, I am feeling a little bit of sitting with that pain, especially as the holidays come. My mom was the most recent, I'm feeling it and in a more quiet way, I guess you'd say now. But the birth of my son after all of the loss was the most incredible miracle. At first I thought this is the worst timing ever. And of course it turned out to be the best timing ever.

SM: Did you ever plan or want to be the married mom sitting home?

DF: No, I rejected it and then as I got a little older in my mid-late 30s I could see this. I always loved children and I've worked with kids a lot. I thought well maybe I should give this a shot without any pressure. And to be very honest I got pregnant a few times, lost the pregnancies and it was painful. And then I was like okay, not for me, I tried, it didn't work out. Life without kids - maybe that's a better road for me. And then boom. And now I can't imagine life without my son. Maybe because I'm older, but it has not yet felt hard. I mean, I'm being truly honest. It has been nothing but a blissful experience. The whole miracle. The love. I remember friends, when I was trying to get pregnant, feeling a little pressured by them who had already done it you know because like obviously I did a little later in life and that friend saying, 'You don't understand your heart's going to explode!' I remember at one point thinking to myself oh they're just telling me that because misery loves company. They were so right your heart explodes it just goes to a whole other level.

SM: So what's your typical day like when you're home and where is home?

DF: It's New York City, I live in Harlem. I make sure I wake myself up an hour for the baby because that's my quiet meditation time and then I get the coffee going and feed the kitties and I wait for that 'Mama!' I go in with my good morning song. Some days I have a part time nanny who will come help out but we'll play all morning with the trains. If it's nice out we go to the playground and we have two libraries in the neighborhood. Their story time is 11:30 in the morning so either one every single day we do that.

SOUND WAVES 13

This past time since I've been home from tour these past couple of weeks our evening ritual he suddenly fell in love with banjos and bluegrass thanks to my guitarist showing him some videos on the last tour. So now every night is banjo dance party. He gets so excited and he only wants to hear the fast songs. If a slower banjo bluegrass song comes on it's 'No Mama I want banjo.' I'm like that is banjo and he's like no, it has to be fast. And he plays air Banjo. He squeals and runs around. I've made about 1000 videos this past week.

SM: Do you have mostly musical friends? Or do you have normal friends?

DF: I have a lot of normal friends. Especially a lot of Buddhist friends. I belong to a Buddhist center and I've made a lot of friends there. And then I have the mom friends that are in my building that I'd never met. We all lived here for years but we didn't meet each other until we each had a child within a few months apart. So that's the mom friends and then I have my long-time friends that have kids that are 7-8 years old now, so it's different. And then of course, my musical friends, which really, most of them are just the bandmates I work with, of course, John, my music partner. But where our family is are road family in the States and our road family in Europe. Those are our musical best friends.

SM: When you were singing in church, when you were young, did you ever foresee that you'd be having publicists and nannies and touring worldwide and being off Broadway and being in a movie... Did you foresee it - did you hope?

DF: Oh my god, you're good for my ego. Because I was like, Damn, that looks pretty good! When you said it I was like, 'Who are we talking about here?' (laughing) So I always had a dream like, I've got to be on stage, but I don't think I ever really played it out to what it would be. I guess I kind of never knew. But I knew I just loved singing. And I loved singing for an audience, I loved entertaining. When I was a child, I was that kid when my parents had people over for dinner they'd have to tell me to go to bed because I'd want to act out my favorite commercial or song. So, you know, it's really funny when you put it that way. I was like, Wow, that sounds pretty cool! I guess deep down inside I had the drive I remember as a child saying, I'm going to go to New York and going to be a rock star. So I guess on some level it panned out, everything happened just a little differently. You know, I didn't see a movie and an off Broadway show coming my way first, and then, you know, really doing more of a grassroots. I sort of fell in love with non-commercial music. So it just led down a different path than maybe the rock star dream as a child that I had. But once I was in my 20s, and really starting to play in the New York City clubs and getting to know my voice and the instrument, it was clear to me - Wow, I don't know where this will lead because I ain't doing pop and we'll see. But this is what's speaking to me. So that's where I guess I didn't know. I knew I wanted to travel the world playing music. I didn't know how that was going to happen.

SM: Are you working on another album? And when will that be out?

DF: I feel like I just gave birth to this one. We've been so immersed in the songs but we have just started having the conversation about what would be next, what kind of album and I really feel like going a little more stripped down and taking the old authenticity of original blues music and doing something in that format. Just really sparse, really weighty but uplifting. I have no idea what I'll write about yet. Hopefully I won't lose any more family. There's a lot of Blues out there, a lot of suffering to write a blues song about. That's a sure thing.

SM: You're involved with an organization for suicide prevention?

DF: It's the Jed Foundation. It was formed in 1998 by a couple whose son named Jed, a straight A student, good looking, popular, good family, affluent family, Stanford University, just out of the blue seemingly, he took his life. It took them years to sort of just keep digging and digging and

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digging through all the pain, asking themselves - were there any signs and then they started seeing stuff and friends started speaking up who were afraid to say things. So they realized, this can't be the case - if a young man is suffering, especially in a college like this. So they formed this foundation that goes specifically into even high schools, but at that time, it started with colleges. They partner with colleges to make sure they have an infrastructure in place for anyone who's dealing with addiction, suicidal tendencies, depression, bipolar, sexual identity, anything that is making you feel ashamed, isolated, different, you have a support system and then your friends. It's educating the the kids on campus as well to be part of that support system to look out for the signs of another friend and be what they call the helping friend or the giving friend. It's a beautiful organization. And like I said, now they're taking it into high schools. Since 1998, when they started, it's completely flourished. And I was approached by one of the CEOs who was at a show of mine, and I was talking about my sister's suicide and a song I'd written about it. And so he approached me after we ran into each other at a jazz club in Harlem and asked me if I'd be a Jed Ambassador, which is essentially just talking about this when I'm on stage. We just had a Jed event November 27 on Giving Tuesday and it was quite powerful. My song 'Fight my Way' is specifically about an event I went to for Jed, where these young people who had either attempted to take their lives and it didn't work and they had a change of heart fortunately, after and then young people who were able to fight through the urge to end their life and not do it. It was each of their stories that inspired the song 'Fight My Way.' Literally two days before I went down in Memphis to make the record, the songs were done. I had no intentions of writing a new song and then I went to this event. I was floored. We have to take the pain we endure and transform it into something that's beneficial to others. It's the truest way of healing really.

SM: Where is your favorite place to play? Is it a festival? Is it a bar?

DF: Oh, that's so hard. I love both. I get asked that a lot. I sometimes love intimacy, I like a small club where everybody's in your face, and they see every little bit of spit flying out of your your mouth and it's so raw. I'm a spitter and a sweater (laughs.) And then there's the festival - nothing is going to get you pumped up more than thousands of people standing in front of you ready for a revolution. It's pure excitement. My only fear ever before I get on stage is like okay, just let me give these people what they paid for, give them their money's worth. I just want to make them happy. You've got to connect with the audience. Our biggest competition is Netflix and I love Netflix but you've got to make people want to come out of the comfort of their own home and sit in a painful chair or stand up for two hours. We got to make people want to do that and they're not going to do it just because you play a cool song.

SM: Like at Infinity Hall?

DF: YES! Come on out and get another experience that you can't DVR!

Link:

<https://www.danafuchs.com/>

Upcoming Show:

Jan. 31 - Infinity Hall, Norfolk, CT



www.Swaves.com

HEARING AID



Ken Serio, Sinan Bakir & Silvain Castellano

"Pastels"

Tripping Tree Records

Pastels is a collection of nine instrumental pieces co-composed and performed by the trio of Ken Serio on drums, Sinan Bakir on guitars, and Silvain Castellano on bass: though the composing and performing was likely a single act, outside of some pre-agreed points of structure. This is, above all else, a work that suggests intense improvisation by a trio of musicians who have practiced and perfected their improve skills across the years needed to explore and unleash the whole palette of their natural talents. These are most obvious, and featured throughout the nine songs, in Sinan Bakir's blistering, finessed guitar work. Yet room is made for what may only be described as stretches of Silvain Castellano's bass lead, backed by Bakir's rhythm, guitars. The eighth track frees a pent up Ken Serio to show his chops in an intense, jazz-centric drum solo.

The theme of this album is colors, each song titled with a color to be described in musical terms. It is perhaps an insight into the thinking of the musicians as they approached each piece: there are the intensely bright, impossibly fast guitar runs of Bakir, and the subtle, soothing shades of minimalist melodies. The affect is compelling, at times demanding the listener's full attention, at others becoming background music to life's daily tasks.

Ken Serio, hailing originally from www.Swaves.com

Pawcatuck, Ct., started drumming at eleven, playing with a series of bands before training with, among others, Joe Morello of Dave Brubeck's band. He has played on dozens of albums, offers lessons, performs in concert, and for this album, took on the role of Producer. Guitarist Sinan Bakir hails from Ankara, Turkey, where he became enamored first with rock and roll as a teenager. He came to America to study at the Hartford Conservatory, emerging as a highly polished guitarist too diverse for a single label. He too offers lessons when not performing or recording. Silvain Castellano is a consummate pro on his bass, filling his role at whatever level of intensity or understatement requested.

This is an album that is a must-own for fans of truly exceptional instrumental music, particularly if one has a penchant for jazz both traditional and modern. Further info may be found at www.kenserio.com and www.sinanbakir.com.

- Jon Persson



Sean Chambers

"Welcome To My Blues"

American Showplace Music

With the release of his seventh album, *Welcome To My Blues*, Sean Chambers and his tightly wound band bring a full spectrum of hard driving blues with some funk, rock, and jazz mixed in. This is a band that features the guitar licks and well traveled vocals of its' lead player over a rhythm section that is precise, always present, yet understated in its role: to highlight and not overpower the lead player. This

is immediately presented in the opening, title track, with Chambers distorted guitar providing the front to a driving rhythm piece that soars into thrashing blues solos and some lightning quick flourishes.

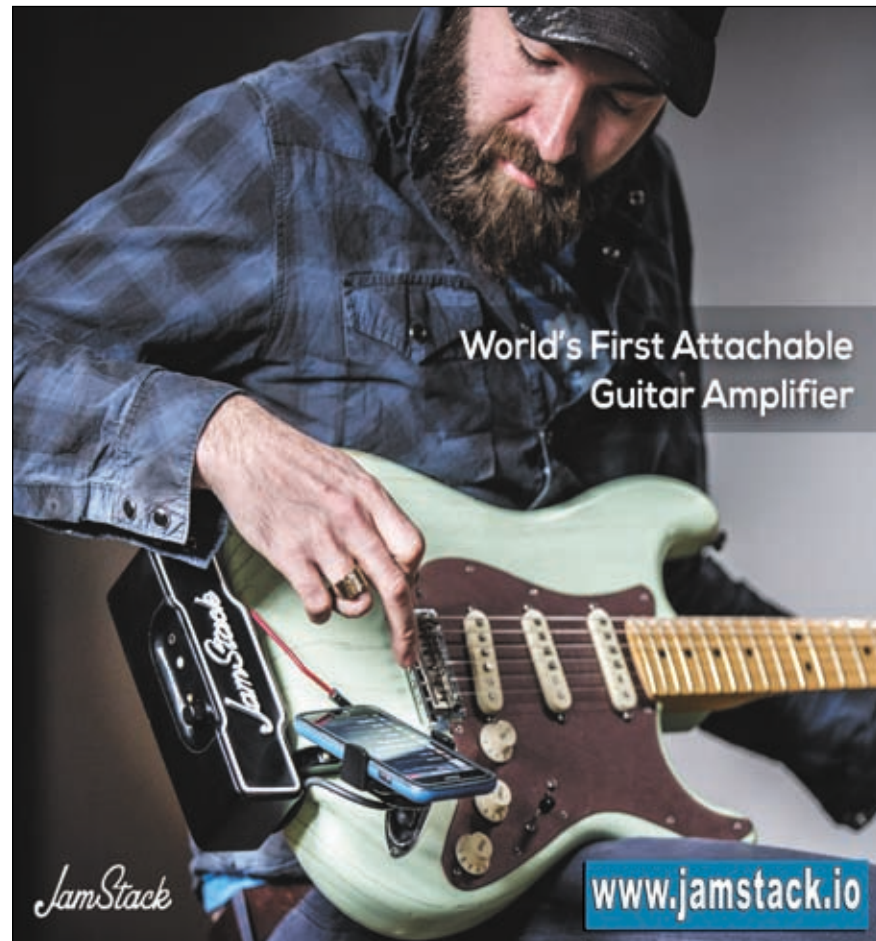
Cherry Red Wine opens with a keyboard run over a slow beat, sliding into a blues guitar riff that shows the guitarist's mastery of his instrument. The song agonizes over a woman living a dangerous life, expressed more with his guitar than with words, which close with "keep drinking that bad wine baby, even the grass on your grave will be shining red."

Produced by Ben Elliott, whose credits include Eric Clapton and Keith Richards, this album shows the fullness and scope of music that can be delivered by a small band with long experience playing together. Chambers, originally from Florida, began his career in 1998 touring with Hubert Sumlin, during which he was named "One Of The Top 50 Blues Guitarists Of The Last Century" by Britain's Guitar Magazine. The band consists of John Ginty on keyboards, Todd Cook on bass, Moe Watson on drums, joined for a track by Jimmy Bennett on slide guitar; that being *One More Night To Ride*, a nice combina-

tion of funk rhythms and bluesy guitar with wa wa in full play.

Cry On Me offers a notably brighter sound than much of the album, over a shuffle beat that just hints of keyboards, opening into a nice piano solo. The final track, *Riviera Blues*, is an instrumental piece, with a jazz-blues feel, mellow yet fiery, showcasing the guitar talents of Sean Chambers. The band tours regularly in America, Canada, and Europe: more info may be found at www.sean-chambers.com

- Jon Persson



COOKING WITH THE BLUES

By Jack Chaplin

Well, This year has been the Good, The Bad and the Ugly! I guess life is that way and no one comes out unscathed! As I write this column it is the last few days of 2018. Sometimes the years seem to jet by but this year seemed longer than most. Last month's column I talked about the loss of my Brother in Law Kevin and Mr. Hendel. Today I write about the passing of my Mother Jean Chaplin. She fought a courageous battle with Alzheimers for the past 6 or so years. My sister Star came up from N.C. in the beginning for two years, put her retirement and life on hold to care for her and we will be forever grateful for that. We were able to keep her in her home for a little while after that but just couldn't find good quality live in home care and she was getting into unhealthy situations. It was then that we made the decision to put her into a care facility, The Elms in Westerly. It is one of the finest but Mom hated to be cooped up with doors locked. Until she had gone in she cared for three acres of gardens and landscape at her house back in Vernon, my home town. Her yard had been on the local Garden Tour. She had bought a shiny new John Deere tractor a year or so earlier but we had to take the keys away. I would go over every week to cut her grass, every other wasn't good enough. Everywhere I had mowed she had been, edging her flower beds and pulling by hand all the weeds in her grass. She would put all the trimmings on her compost pile and kept all the leaves and tree droppings raked. She loved the solitude of being outside, bending with her hands in the soil, soaking up the sun and fresh air. She grew up on a Dairy Farm in upstate NY and knew hard work from an early age and continued to work hard her whole life until her retirement.



She was proud to be a nurse having graduated from Syracuse University School Of Nursing. Throughout our childhood she worked overtime to make sure we had enough to go skiing, for drum lessons, horse lessons for my sisters and for their own horse. She had cut back on her hours until at 50 my Dad went bust from gambling and the neglect of his Real Estate Business. Back to work full time nursing at Cigna and after 15 years she was able to pay off the three mortgages on her house and retire with a sizable IRA account. Never a word of negativity, her inner strength and beliefs carried her through. That strength and toughness caused some problems when she went into a facility. She fought hard and wanted out so bad which was heart wrenching but she needed round the clock care. Her savings ran out after a few years and she went on Title 19. We moved her to a few facilities in Westerly and another closer to Providence but she was still acting up and got booted out. We were at the end of our rope until my sisters Pam and Holly with blessing from God found Cedar Grove Care Facility in Cranston.

Right from the start the nurses fell in love with her and knew how to handle things when her temper flared. They called her Nurse Jean which she loved and they kept her well cared for. Ola especially was so sweet with her and could get her to smile on her worse days. The Cedars had good food and was well kept and clean. Her quality of life was waning and we knew the end was near. My sister Holly visited her almost daily, The rest of us weekly or as often as possible. The day she died my sister Holly had called, she was unresponsive and had shallow breathing, the nurses said it could be a day or two. Never a good time especially it being a Saturday. I was going to go down to the restaurant to prep the guys up but something told me to go right away. LaKisha and I got there within an hour or so, my sister had to leave to take my niece back to the house. The nurses had moved her to a private room, it was dark and they had her in bed bundled up with her stuffed animals next to her. Her breathing was very light, we rubbed her shoulders and told her how much we loved her. I told her what a great mother she had been and it was ok to go with God now. We kissed her goodbye and within a few minutes her breathing stopped and she was gone. It was one of the most amazing experiences of my life! My sister had told her we were on the way and I truly believe she held on until we got there. I learned so much from Mom, thriftiness was one. She was a post de-

pression baby and conserved much. She would wash used aluminum foil and plastic wrap and let them dry on a wooden tree to reuse. She planted a magnificent garden every year and would can, make pickles and relishes, jar stewed tomatoes, she even made her own root beer! I learned by example a strong work ethic which has carried me through life. One of the greatest gifts Mom gave me was the taste of good home cooked food and a start in a career of cooking. She cooked for 7 every-day, breakfast, lunch and dinner. We didn't snack after school because we knew what we were having for dinner. Mom wasn't one to say she loved you often, she wasn't overly affectionate but You knew you were loved! She Walked The Walk. She was always there for me throughout my life in times of need and I will be forever grateful! R.I.P. Mom, I will always keep You in my thoughts and heart, God Blessed Me The Day I Was Born.

Thank You to Dave Pottie, Sound Waves, and You all for allowing me to express my sentiments.

A few days ago we went to Ballo in Mohegan Sun with our friends Glenn and Paula. We started off with cocktails and ordered Soup to Nuts as they say. We started off with Mac & Cheese cooked in a whole wheel of Reggiano Parmesan, quite the show! Table side the waiter started off with Grappa lit to melt the cheese, scraping the bottom and



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sides, then added precooked small pasta shells, adding more grated cheese and then when it was all steaming hot he grated in black truffle. Wow, what a taste, one that I will never forget! We ordered fried Calamari w/ Marinara and Prosciutto Di Parma for the table. The marinara was so good I could've made a meal out of the buttered Italian bread dipped into the sauce. I need to get that recipe! I ordered Eggplant Parmesan which was good but they used seasoned bread crumbs which overpowered the eggplant flavor. Of course we saved room for desserts, Godiva Chocolate Cake w/ Gelato and Mango Sorbet which we all shared. Beware the menu will give you sticker shock and the bill may break you out in a sweat but being together with friends and family enjoying each others company is well worth the price. Priceless!

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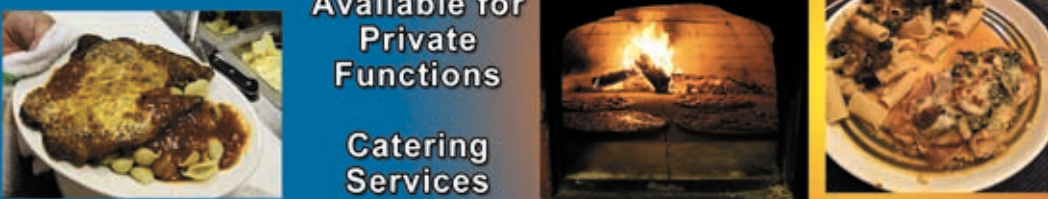
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