

Sound Waves

Volume 23
Issue 2
November 2012

KARL KELLY

A Southern New England
Entertainment Guide Since 1990

ALAN PARSONS
SUSAN TEDESCHI
TREY ANASTASIO
CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE



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30 LAST CALL	1 HOPE ROAD

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Voice Overs

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Sound Waves

November 2012

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¹⁶ BEN FRIERT	¹⁷ MIKE & PAT
²³ UNWIRE THE HALLOW	²⁴ 1st RESPONDERS
³⁰ ANDY & BETHANY	¹ CHRIS & JOHN

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out of work...
maybe someday
we will.



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The Big Man With The Big Voice, And The Even Bigger Heart: A Tribute to Karl Kelly, The Absolute “Foremost”

By Mark T. Gould

Here’s what I remember more than anything else: those long, long legs; the dance moves, and that voice, that glorious voice.

I was probably all of about 13 or 14 years old, and my parents were indulging my increasingly enthusiastic interest in music by allowing me to go to the weekend dance parties at the “Como,” which everyone locally called the Stonington Community Center, where live bands performed for us locals.

If I recall correctly, I’d never seen a live popular music performance before, and I certainly, at that tender age, had no idea what to expect. All I knew was that, for my first night, it was a group called “The Foremost.”

The lights were low, as they always were at the Como (it took another couple of years before I figured out why that was...), and I could barely see the stage.

But, I could hear it. Man, could I hear it.

In the time it took my eyes, and ears, to adjust, I swear I heard two or three Sly & The Family Stone numbers and a couple of Stevie Wonder tunes.

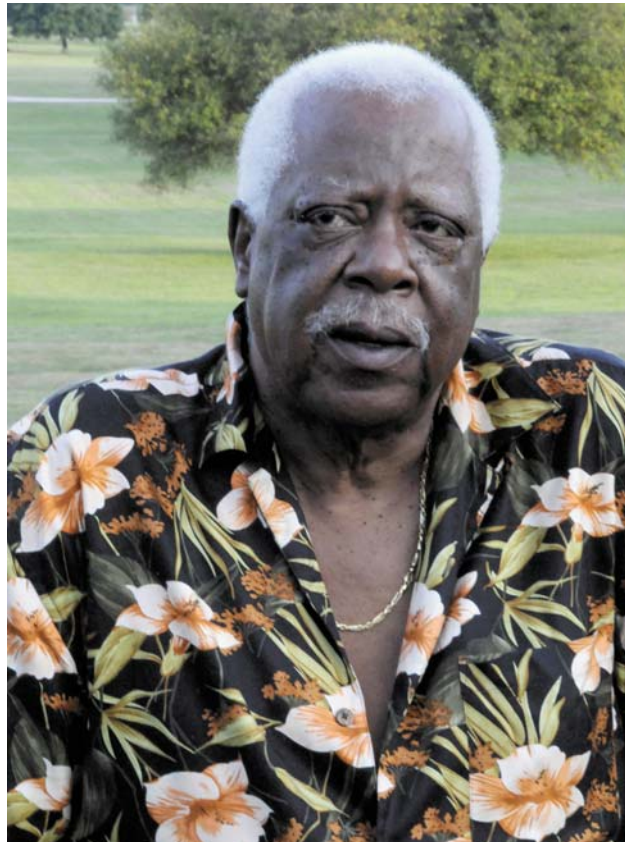
I moved closer to the stage, and for the very first of many, many joyous times, I found myself face to face with the magnificent vocalist Karl Kelly.

Actually, I was more like face to knees with him. Kelly, who was six foot four, looked like a giant to me, and he was...all legs, twisting and moving to and around the beat, all the time never missing a lyric or a strut.

I sat down someplace where I could see this mountain of a man perform with his band, “The Foremost.” In the process of blowing my mind, he gave me a musical education that I have never forgotten.

For a few years at least, if Karl Kelly sang it, I went out and bought it. A musical education brought to me by a terrific performer who clearly relished being on stage and teaching a neophyte like me what inspirational music was out there.

Kelly, who died last month at the far too young age of 65, did that for fans of all ages, colors and musical interests for a more than



four-decade career in southeastern Connecticut. To many of us, he was the very first “rock star” we ever saw. And, he remained one right to the end, as, in his later years, he fronted Little Anthony & The Locomotives and, finally, and appropriately, the Karl Kelly Band with just as much passion and spirit as in those early days.

Icon. Star. Showman. Soulful. Enduring. Giant. Magical. Those were but some of the descriptions of Kelly made by his fans after his passing.

He was all that. And more.

Kelly was raised in North Carolina, and moved to New London as a young boy. Soon after, he began his singing career, first at churches, then at community centers like the “Como.” By the time he was at New London High School, he had graduated to Misquamicut’s clubs, New London’s fabled Lighthouse Inn, and even the odd wedding and funeral.

If there was an audience, and he could find

a microphone, Karl Kelly was there to both entertain and engross his fans.

A benefit concert and tribute to Kelly was scheduled for the Eugene O’Neill Theatre, one of his favorite venues, on November 3. It’s pretty safe to say that Kelly would be looking down, grooving on the still great music, still singing his heart out, and moving those long legs to the beat.

But, don’t take my word for it. Listen to the words of another of his fans:

“If Karl Kelly was playing somewhere, I was there.”

There can be no greater tribute.



**Karl Kelly Photos by
Vinnie Scarano**



MUSIC NOTES



“Is Everyone Plumb Out of Fresh Ideas?”

By Mark T. Gould

Editor's Note: Our 'Music Notes' columnist hasn't been on a rant for a long time. It appears that has ended.....

Paul McCartney, I could understand. Rod Stewart, a qualified, yet reluctant, acceptance. But, Glenn Frey? Are you freaking kidding me? Glenn Frey?

What in the name of Barry Manilow is it with all these so-called “rock stars” making standards albums, rather than continuing their, ah, day jobs?

The cynic in me worries that they've run out of ideas for new songs in their genre, and are lazily falling back on these virtually uniformly lackluster and uninspiring covers albums.

I also hope that I am wrong.

I guess, when you really think about it, this trend started, like most things in popular music, with the Beatles.

Or, more specifically, a Beatle. Namely, Ringo.

Back in 1970, right after the Fabs broke up, Starr released his first solo album, entitled “Sentimental Journey.” Frankly, the title tells you all you need to know about its content. Most fans gave Ringo a pass on it, given that he was a) never a songwriter in the Beatles and b) possesses, and still possesses for that matter, a singing “voice” that is quite suited to this stuff.

So, the guy who sang “Boys,” “A Little Help From My Friends,” “Octopus' Garden” and not just a few more classics, rendered us his versions of the title track, “Night and Day,” “Stardust,” and “Bye Bye Blackbird,” to name just a few.

Like I wrote, there was no outcry. After all, it was Ringo.

A few years later, Linda Ronstadt, she of “Silver Threads and Golden Needles,” “Heat Wave,” and “Back In The USA,” partnered up with legendary arranger Nelson Riddle for a successful second career as a songstress of pop standards.

And, given the moving ballads on her more rocking earlier albums, she also got a pass.

Which leads us to Rod Stewart. You remember him, right? The guy who flattened us, in a good way, with “Maggie May,” “Hot Legs,” and a host of other rockers in a long, impressive career, went all middle of the road

(actually, one could argue he hit a ditch) with his “Great American Songbook” series.

Are you freaking kidding me? Well, maybe it was his penance for “Do Ya Think I'm Sexy?”

Seriously, though, Stewart, to me, lost all rock credibility with that move. Of course, each album sold about a gazillion copies, so what do I know?

Then there's Paul McCartney, who just might be the poster child for these kinds of albums. After all, it barely needs to be said that he has written some of the most beautiful melodies of 20th century popular music (everyone remembers “Yesterday,” and “The Long and Winding Road,” among a slew of others) and his father had a pop background, so maybe his recent foray into “Kisses on the Bottom,” although one of the weirdest named releases in this genre, seems like just another giant step in a storied career.

But, let's remember, this is from a guy who hailed Buddy Holly and Little Richard as his musical heroes.

So, although I can understand, and justify, these career moves to some degree, I just don't get why these great writers can't just continue to run their usual course.

Which takes me to Glenn Frey. Look, this guy, along with cohort Don Henley, has written and released enough great songs with the Eagles that has appropriately led them to be called the “American Beatles.” I'm not certain of the figures, but I'm pretty sure that they've sold just as many records as any other American band, and their seminal album, “Hotel California,” ranks near the top of all-time sellers.

Ironically, they've sold so many records and are heard so often on the radio, that the Eagles may be standard-bearers themselves.

Look, I love Glenn Frey's voice, his songs and his band. That's what makes me cringe when I listen to his new standards album, “After Hours.” Yes, that magnificently moving voice (think “Desperado”) is still there, but why, oh, why go down that road?

OK, maybe it's age. McCartney just turned 70 and many of the rest are in their mid to late 60s. Time to stop rocking and act their age, you say?

Hogwash.

Mick Jagger, Keith Richards, Bruce Springsteen and a host of others are within hailing frequency of those numbers, and they still rock the night away.

Springsteen just did a more than four hour show in Helsinki, at almost age 63, for God's sake, and I seriously doubt “Moon River” or “I've Got You Under My Skin” were on the set list.

OK, guys, you've (hopefully) gotten that out of your systems. Now, let's get everyone back to your day jobs and rock.



SUSAN TEDESCHI

By Ali Kaufman

Susan Tedeschi and Derek Trucks rolled into The Palace Theater in Waterbury at the end of September with their 11 member band, 2 drum kits, 3 piece horn section, piano and all the crew that it takes to bring their show to life. They have been touring hard since the successful release of their Grammy winning Revelator and also the live recording "Everybody's Talkin". They had just finished up a few of nights at the Beacon Theater in NYC and I was thrilled that Susan was willing to sit down with me for a conversation. I admit that I was a bit nervous, I have been a long time fan. On my radio program, "Morning Mojo", I end each broadcast with Susan's "The Feeling Music Brings" and felt a special connection with her music. As it turns out, I had no reason to worry. Susan could not have been more down to earth, gracious or accommodating. Her journey has been the stuff dreams are made of but for all her accolades and fame she has remained true to her music and committed to things she cares about.

After a few minutes it felt like I was chatting with a fellow mom who just happens to have a really cool job. Here is part of our conversation that night.

Ali ~ You just finished your shows at The Beacon, does playing there hold special meaning considering the history of the Allmans playing there?

Susan ~ This was the first time we have played 3 shows right there. This was a big deal for us, we've obviously done the Allman Brothers there for the last 12 years or so but this year was a first "run". It is a special room that has a lot of meaning for us. We also tried hard to change up the sets each night and include special guests, knowing that there were people in the audience that were going to each of the shows.

Ali ~ After 6 nominations, Revelator brought home the Grammy. Can you tell me about what that meant to you?

Susan ~ It was great for me, it was extra sweet doing it with my husband and with such a unique band. It was a really good thing and I really think it deserved it. a great record. It's always an honor to be nominated but at the end of the day it doesn't change anything other than maybe an introduction. When it comes down to it we are still out there working, putting out our best.

Ali ~ Another memorable gig was the Red, White and Blues performance at the White House back in February of this year.

Susan ~ Yes that was a special night, it was recorded for PBS and also broadcast live online.

Ali ~ Was that your first trip to the White House?

Susan ~ No, actually not. I've been lucky and visited a number of times. My very first visit was when I was touring with John Cougar Mellencamp in 2000. We flew in a private jet and he invited me to sing with him at the VH1 Concert of the Century for VH1. Bill Clinton was in office and we hung out with B.B. King, Eric Clapton, Al Green and all these crazy talented people, it was fun! I did the show and sang "This Land is your Land".

This show was really something, to see B.B. King and Buddy Guy in the White House and know what they have seen in their life times. To see them honored by our President Obama was an amazing moment that I was proud to be a part of.

Ali ~ Let's talk about writing. Can you give us some insight in to the process and how it's evolved as your life has changed?

Susan ~ Well if I am writing on my own I draw from personal experiences, current events and being a mom. Things that inspire me, things that

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2012/13

THIS MONTH AT THE GARDE



Nov 9 | JOHN WATERS:
THIS FILTHY WORLD





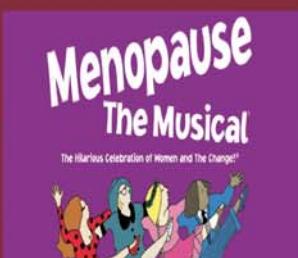
Nov 10 | JOHN TARTAGLIA'S
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Nov 15 | DONNY MCCASLIN GROUP



Nov 18 | THE G'S OF COMEDY



Nov 30 & Dec 1 | MENOPAUSE
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BAR FLY JOURNALS



By Stephanie Shawn

Hello, My Sweet Bar Flies.. sobbing into my 'tini, as we speak! No Fantasies No Fests...Freakin' Hurricane! I am the Weather Witch and My Husband is the Weather Warlock..we haven't discovered who's more powerful yet, but phrases like "we've never seen anything like this before" or "it hasn't snowed in 40 years" seem to follow us wherever we go. If there's a cloud in the sky it always seems to find us and hover there as if by magic. WTF! No more vakays for me! Inclement is my middle name.

Speaking of scary things to come, heading to the BANK STREET CAFE for their Halloween Haunting

with cRIpT, the CONNECTICUT RESEARCH AND INVESTIGATION OF THE PARANORMAL. Gonna find out if BANK STREET CAFE is haunted! And the Halloween Parties I managed to make it to in my Killa She-Devil ensemble were fan-freakin-tastic! Congrats to Jimmy Constantine on his win in the frozen t-shirt contest at the HANDLEBAR CAFE! And GREEN TEA at the BRIDGE were amazing! What a Show! My horns were all aglow!

So, MITCHFEST at the KNICKERBOCKER was a Blast! As you know, each year the CHRISTINA Family hosts a Musical Extravaganza with many talented bands and musicians joining together to entertain the Crowd. I did BOBBY and BUFFY'S HAIR...that's why they looked so Freakin' Fab! (FRAN! u need me!!) Sat with NANCY and STEVE, The Baaaaffaaatha DANNY BELL, RITA and JOE, JOHNNY G, TONY and JANE, KRIS and WAYNE. Also, hung with EDMUND and TAMI!

Rosalie was wonderful, pushing the Raffles, including a sick bicycle that we all tooled around a bit on in the BackCorner-Bar with Robin the WonderBartender!! Jeal, of course, was our Door Man to the Stars and is, apparently, quite the talented musician himself! This yearly event should not be missed by music lovers and swinging dancers alike, as it is a non-stop Musicfest! Johnny Macleod, Lisa Marie, Bobby Chairadio(?) and always fabulous Neal Vitullo with too many more to name.. Loved it!!

Next! Holy Semolies, My Friends are da Bomb!!! The Unbelievable Turnout for our END OF SUMMER BASH was truly Over Whelming! Anything asked of my friends, was done. Everyone pitched in, supported the HANDLEBAR CAFE, but more importantly, little Dorian, (PRAYING FOR DORIAN)! Almost leaves me speechless.. (I said, Almost)

What a freakin day!! Started off with a beautiful Pig roasting over the open fire, ended with me and the gang climbing 80 feet in the air on this



freakin "CURE FOR CANCER" Firetruck. Oh, and did I mention the bouncy house races, Tattoo Contests, (with Dean ROCHA winning Best and Mark Gavitt (entered on the sly, by DaveD) winning worst. tattoo)! (And oh yes, people, It did suck!!) (the tattoo), Best Bike Contest won by Jimmy Pont! Thank you to all our Guest Judges including ED HABEREK and MELISSA DOTY MURRAY (Happy Birthday!).

Ashley running around in bikini! DJ Dave entertaining the crowd, along with JASON SOLIS (Happy Birthday!!) and ALICIA!, KELLI (and LORI) pushing the Jell-O shots! CELESTE and LINA working the Raffles, and Joanna, Stacie and Bets, manning the Bar! People parking up and down the street!! It all came together, because everyone pitched in to help out where needed, and because everything ran so smoothly we May be able to have a 2nd Annual? You people are amazing!! Thank you so much! You know who you are!!

Speaking of the HANDLEBAR CAFE, apparently (fingers crossed) we may have made our



50 years of CoCo's Salon

way onto the radar of SPIKE TV'S BAR RESCUE, along with HOOTIE'S CAFE! These two local bars are in the running for a taping and I can not wait to see how this all works out! Wouldn't it be such a kick to have One of our Own get this Opportunity to be humiliated and then SHINE!!

And we had a KickAss Party to Celebrate 50 years of Non-Stop Hair-Dressing Splendor at COCO'S SALON. Was nice to see original owner DON CLYNE, along with many other stylists Past and Present.

And, Oh Freakin' Keeerist..Guess MARK PETERSON of THRUST fame is a keyboardist not a guitarist...who knew?! Also, our thoughts and prayers are with editor DAVE'S (editor) Dad, hospitalized recently. Also, nephew DAN ROCHA celebrating a birthday down in Florida with his girl, Lauren. Happy Birthday! Hope to stop and see STEVE CLEARY this week at STONE FLEET TAVERN and GREEN TEA at the BRIDGE this week, along with NOAH FELDMAN at HEARSAY.

Congratulations to FLAV MARTIN, on his "Record Deal" with producer JERRY MAROTTA. Also, could we all support my friend GENO at PERKS AND CORKS "OPEN MIC" on Monday Nights, love him!! Bring your instrument and get up and play for us!! And catch JAMES HARRIS at the DPI (DANIEL PACKER INN) in Mystic every Wednesday at 10! And DEAN BARBER with LEFT OF CENTER at SNEEKERS. Also, just chatted with my friend JULIE HOLLAND and apparently she is starting a once a month GIRL'S NIGHT with money going to various charities. I believe my date will be on Nov. 27 at PRIMETIME CAFE and will benefit the WOUNDED WARRIORS. More details to follow...

Heard the DALAI LAMA say "Forget" with Miss Wendy and the rest of the BROWN Crew in (or did he?? hmmm). Happy Birthday to Wendy and Larry's Twins, Levin and James, ANGIE SMITH, NIKKI CURIOSO step-daughter to a Star, STEVE TEFFT (Cheering for You, on INK-MASTERS), LARS, SHAWN ALLEN, CHERYL BEAL, PJ TAUTKUS, DONNA FUSARO SHAWN, LISA DICK CYR, LINDA GINGERELLA BARBER, PAUL COYLE, RAY HADDAD, THOR JENSEN and of course, JANE SMITH SHAWN!! Romper, Stomper, Bomper Boo!! Have a wonderful month!! Ciao for Now, My Sweet Flies...I Love You!!



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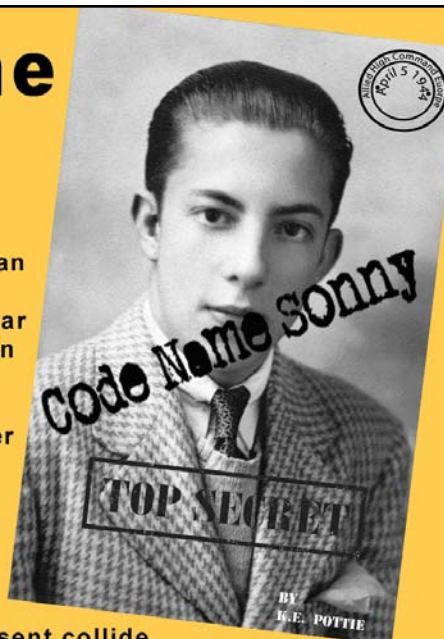
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ANDY & BETHANY

3 - Copperwood, New London, CT
10 - Boathouse, Mystic, CT 8pm
15 - Bridge, Westerly, RI 8pm
16 - Ancient Mariner, Mystic, CT
30 - Riverwalk, Mystic, CT

A2Z ACOUSTIC DUO

2 - Voodoo Grill, Mystic, CT
4 - Andrea, Misquamicut, RI 4:30pm
8,21,29 - Ancient Mariner, Mystic, CT 8pm
9,24 - Penny Lane, Old Saybrook, CT
15 - The Day, New London, CT 12pm
15 - Hard Rock Cafe, Ledyard, CT 8pm
16,30 - Haversham, Westerly, RI
17 - Hearsay, New London, CT 8pm
23 - Brown Derby, Uncasville, CT 5pm

BEN KANE

9,14 - Ancient Mariner, Mystic, CT 8pm
17 - La Vita Gustosa, E. Haddam, CT
23 - Stone Fleet Tavern, New London, CT
28 - Steak Loft, Mystic, CT 7pm

BOB LAVALLEY

2,16 - Cody's, Westerly, RI
3,10,17 - Latitude 41, Mystic, CT
15 - Voodoo Grill, Mystic, CT

BRANDT TAYLOR

2 - Hazard Grille, Enfield, CT 7pm
3 - CJ's, Cheshire, CT
9 - Bella's Bistro, Putnam, CT
10 - Olde School, New Haven, CT
16 - Michaels, Wallingford, CT
17 - Gold Eagle, Dayville, CT
21 - Acoustic Brew, Voluntown, CT
23 - Bella's Bistro, Putnam, CT
24 - Lake Tavern, Dayville, CT
30 - Lindy's, N. Smithfield, RI

THE CARTELLS

2 - Shipyard Tavern, Mystic, CT 7pm
4 - Phoenix Rising, N. Stonington, CT 1-4pm
7 - Steak Loft, Mystic, CT 7-1pm
10 - River Park, Mystic, CT noon - 2pm

10 SOUND WAVES

11 - Maugle Sierra, Ledyard, CT 2-5pm
21 - Bill's Seafood, Westbrook, CT 7pm
22 - Wolf Den, Uncasville, CT 6-9pm
23 - Maugle Sierra, Ledyard, CT 6-9pm
28 - Knickerbocker, Westerly, RI 8pm

CHAMPAGNE SKYE

8 - Voodoo Grill, Mystic, CT
9 - Riverwalk, Mystic, CT

DAN STEVENS

2 - Fred's, Willimantic, CT
3 - Gypsy Joynt, Great Barrington, MA
4 - Courtyard Gallery, Mystic, CT
7 - Dogfish Bar, Portland, ME
8 - Bebe's, Biddeford, ME
9 - York Harbor Inn, York Harbor, ME
10 - Tucker's, South Norway, ME
12 - Daniel Packer, Mystic, CT
13 - WCNI 90.9FM, New London, CT
15 - Perks & Corks, Westerly, RI
16 - Penny Lane, Old Saybrook, CT
17 - Nature Center, Windsor, CT
18 - Delta Grill, New York, NY
23 - Chamard Vineyards, Clinton, CT

DAN WATSON

3,22 - Harp n Hound, Mystic, CT
8 - Bridge, Westerly, RI 8pm
13,27 - Daniel Packer, Mystic, CT
30 - Dog Watch, Stonington, CT

FUSION

3 - Black Sheep, Niantic, CT
16 - Sneekers, Groton, CT
21 - Burkes, Niantic, CT 8pm

THE GOAT ROPERS

11 - Amer Legion, E. Greenwich, RI 1-5
16 - VFW, Taunton, MA 8-12
18 - Jake's, E. Bridgewater MA 2-6
24 - Holy Ghost Hall, E. Taunton MA 7:30
30 - St. John's Club, Fall River MA 7:30

GOPHERBROKE

10 - McKinnon's, Hartford, CT
11 - Bill's Seafood, Westbrook, CT 3:30-7
16 - Lulu's, Enfield, CT 7-11
17 - Bidwell Tavern, Coventry, CT

GREEN TEA

2 - Ocean Mist, Matunuck, RI
16 - Perfect Wife, Manchester, VT
17 - Cleats, Westerly, RI
24 - Wood River Inn, Richmond, RI

HIT PLAY

4 - Atrium, Mashantucket, CT

HOPE ROAD

2 - Ocean Mist, Matunuck, RI
3 - Tammany Hall, Worcester, MA
23 - Knickerbocker, Westerly, RI

KEVIN MANZELLA & HEATHER LEPAGE

1 - Voodoo Grill, Mystic, CT
3,23 - Ancient Mariner, Mystic, CT
10 - Acoustic Brew, Voluntown, CT 8:30
11 - Ancient Mariner, Mystic, CT 5-8

kGb

24 - Boathouse, Mystic, CT 8pm

MUNSELL BROTHERS BAND

16 - Ivory Pub, Ivoryton, CT

SARAH T

10 - CC O'Brien's, Pawcatuck, CT
17 - City Sports, Groton, CT
24 - Burke's Tavern, Niantic, CT

STEVE BRODERICK

10 - Mohegan Ballroom, Uncasville, CT 11-5pm
15 - 89 North, Patchogue, NY 7pm
24 - Bridge, Westerly, RI

STYFF KITTY

10 - C.C. Obriens, Pawcatuck, CT
16 - Marley's, Warwick, RI

SUE MENHART BAND

7 - Boathouse, Mystic, CT 7pm
9 - Burke's Tavern, Niantic, CT 8pm
16 - Stash's, New London, CT
5:30-8:30pm

SUNDAY GRAVY

8 - Harp & Dragon, Norwich, CT
9 - Sneekers Café, Groton, CT
10 - HotRods, New London, CT
21 - Malted Barley, Westerly, RI
25 - Andrea, Misquamicut, RI 4-8
30 - Acoustic Brew, Voluntown, CT

2 CAT ZOO

2 - Dog Watch, Stonington, CT
16 - Voodoo Grill, Mystic, CT
23 - Black Sheep, Niantic, CT
29 - Octagon, Groton, CT

VINCE THOMPSON & FRIENDS

8 - Steak Loft, Mystic, CT 7pm
29 - Sneekers Cafe, Groton, CT 7pm

WICKED PEACH

10 - One Pelham E., Newport, RI 10pm
17 - Margaritaville, Uncasville, CT 10pm
21 - Stash's Cafe, New London, CT

Mail Listings to the magazine
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9 Chris MacKay & The ToneShifters <i>Ken Atkins & The Honky Tonk Kind</i>	10 10 PM The WILD RUMPUS <i>thewildrumpus.com</i>	Monday Night Football \$2 PINTS Bud, Bud Light & Coors Light
16 Soul Mambo Band 9 PM	17 10 PM YO! SCUNT DAMN. BLOODS	Wasted Wednesdays Half-Priced House Drinks & Domestic Drafts
23 BLACKOUT FRIDAY INSANE After-Thanksgiving Drink Specials	24 Harper & Owens 9 PM	Wed Nov 21 Special Holiday Show Kala Farnham 8 PM
30 Tidal River Blues Band 9 PM Ms Marci & The Lovesick Hounds w/ Rick Harrington on Guitar	639 Bank St. New London 860.444.1444 bankstreetcafe.net facebook.com/bank.streetcafe.1	

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CONCERT DATES

Big Bad Voodoo Daddy
 17 - Bushnell Center, Hartford, CT

Carrie Underwood
 10 - XL Center, Hartford, CT

Coco Montoya
 24 - Arch Street Tavern, Hartford, CT

Daryl Hall & John Oates
 30 - MGM Grand, Mashantucket, CT

The Duke Robillard Band
 24 - Cafe Nine, New Haven, CT

Henry Rollins
 2 - Webster Theater, Hartford, CT

Janis Ian
 8 - Kate Center, Old Saybrook, CT

Joe Louis Walker
 3 - Black-Eyed Sally's, Hartford, CT

Kaki King
 10 - Kate Center, Old Saybrook, CT

Kentucky HeadHunters
 23 - Wolf Den, Uncasville, CT

Moe.
 8 - Lupo's, Providence, RI

NRBQ
 24 - Toad's Place, New Haven, CT

Smashing Pumpkins
 4 - Mohegan Sun, Uncasville, CT

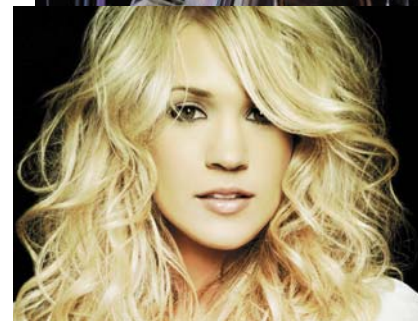
Southside Johnny
 30 - Mohegan Sun, Uncasville, CT

Tommy Castro
 8 - Black-Eyed Sally's, Hartford, CT

Tom Paxton
 16 - Kate Center, Old Saybrook, CT

Trans-Siberian Orchestra
 23 - Mohegan Sun, Uncasville, CT

Vince Neil
 10 - Wolf Den, Uncasville, CT



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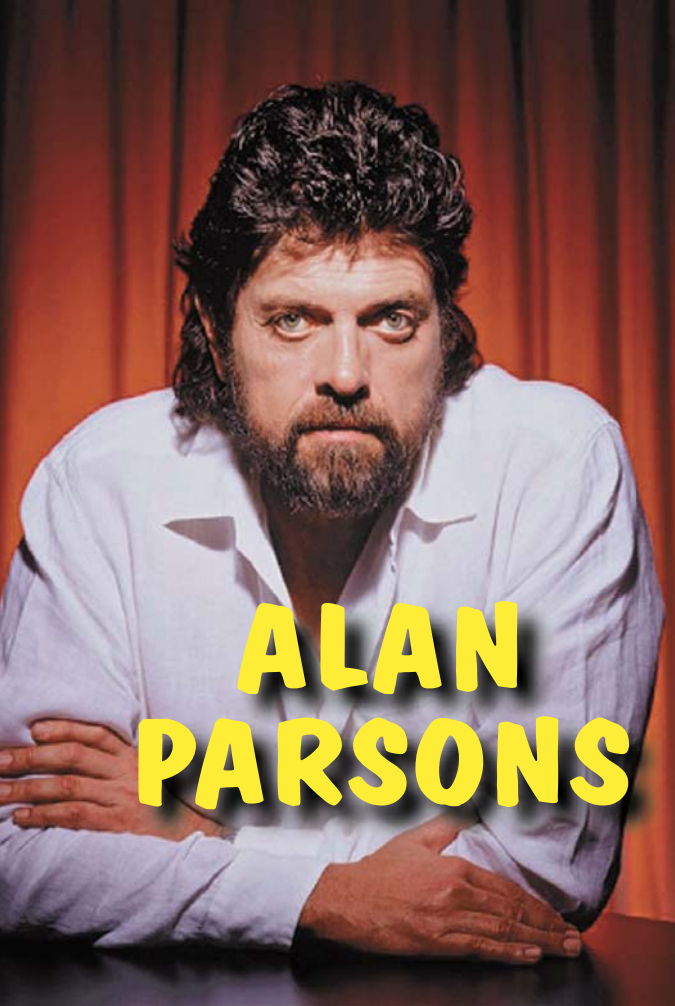
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The Lovesick Hounds

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ALAN PARSONS

By Walter Modliszewski

albums; “Abbey Road” and “Let it Be.” During this period, he established a working relationship with Paul McCartney which led to the recording of “Wild Life” and “Red Rose Speedway.” These experiences eventually led to Alan’s work as the engineer on Pink Floyd’s classic “Dark Side of the Moon” album. Alan received a Grammy nomination for this effort, and he then began a successful career as a producer. His production credits include Al Stewart’s hugely popular “Year of the Cat” album, as well as two records by the band Ambrosia.

Alan met songwriter Eric Woolfson in 1974, and the two men formed a musical partnership that became known as the Alan Parsons project. Although Woolfson kept a much lower profile than Parsons, his contributions as a collaborator were critical to the group’s success over the years. Their first album together was “Tales of Mystery and Imagination” and was based on the works of Edgar Allan Poe. The debut album was recorded over two years and achieved only modest success. However, it paved the way for the long string of wildly successful albums that would follow.

In 1977, the Alan Parsons Project released the “I, Robot” album which was described as “a view of tomorrow through the eyes of today.” The album was a huge success, and it included the group’s first major hit single; the funky sounding “Wouldn’t Want to be Like You.” The group’s next album was “Pyramid,” which was described as “a look at yesterday through the eyes of today.” By this time, the Alan Parsons Project had established a large fan base throughout the world, as their combination of progressive ideas with accessible pop melodies proved to be a winning formula.

The Alan Parsons Project continued their streak of successful albums with 1979’s “Eve” and 1980’s “Turn of a Friendly Card.” The biggest hit singles from this period include “Damned If I Do,” “Time,” and “Games

14 SOUND WAVES

Alan Parsons has enjoyed a long and successful music career as an engineer, producer, and recording artist (with the Alan Parsons Project). Alan began his career in his late teens as a guitarist in various folk and blues bands in his hometown of London, England. However, after listening to the Beatles’ “Sgt. Pepper’s Lonely Hearts Club Band” album in 1967, Alan was so inspired that he applied for and successfully landed a job at the famous Abbey Road Studios. From that point on, it was clear that the world of sound recording would dominate his music career.

Alan was fortunate enough to work as an assistant engineer on the final two Beatles al-

bums; “Abbey Road” and “Let it Be.” During this period, he established a working relationship with Paul McCartney which led to the recording of “Wild Life” and “Red Rose Speedway.” These experiences eventually led to Alan’s work as the engineer on Pink Floyd’s classic “Dark Side of the Moon” album. Alan received a Grammy nomination for this effort, and he then began a successful career as a producer. His production credits include Al Stewart’s hugely popular “Year of the Cat” album, as well as two records by the band Ambrosia.

Alan met songwriter Eric Woolfson in 1974, and the two men formed a musical partnership that became known as the Alan Parsons project. Although Woolfson kept a much lower profile than Parsons, his contributions as a collaborator were critical to the group’s success over the years. Their first album together was “Tales of Mystery and Imagination” and was based on the works of Edgar Allan Poe. The debut album was recorded over two years and achieved only modest success. However, it paved the way for the long string of wildly successful albums that would follow.

In addition to his work with the “Live Project,” Alan has kept himself busy as a producer and with various other projects. I had the pleasure of speaking with him recently by telephone, and he described some of these projects during our conversation:

WM: I saw the Alan Parsons Live Project perform a few years ago at the Mohegan Sun. Do you remember that show?

AP: Oh sure. It would be very hard to forget. I thought the show went quite well, and we got a good reaction. The main thing that I remember is the hotel and spa, and all that stuff.

WM: Do you plan to ever bring the group back to this area?

AP: I would love to. I’m just waiting for the phone to ring (laughs). I generally don’t go calling the Mohegan Sun to ask them if they would like to have us perform. They would have to call us.

WM: During the band’s heyday of the 70s and 80s, the Alan Parsons project did not perform concerts. What was the reason for not touring during this period, and what made you decide to finally start doing so?

AP: Basically, a record producer isn’t necessarily an artist. That was the problem. We decided that the Alan Parsons Project would simply be a studio outfit. We were an outfit that made records, and then promoted them through radio and the music press. In retrospect, I think it was a very bad decision because we could have been huge if we had started playing live performances much sooner.

The basic problem was that I was not perceived as a musician, and I certainly wasn’t a singer. It was just an assembly of talent that came together in the studio. It was considered difficult to find a role on stage for me. It was joked that I could warm up the audience by telling a few jokes, and then I would leave the performance to other people. When we eventually did play live in the mid-nineties, I dusted off my guitar and discovered that I was a reasonably proficient player, and that I could do it.

Another reason that live performance was not tackled sooner was that between the time that we started (in 1976) and when we began playing live (in 1995), there was an enormous technological development in keyboards. It was out of the question to consider that the keyboards of the 1970s would have been able to reproduce all of the sounds that we needed to create for a

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live show. By the mid-nineties, MIDI was around. Sampling was around. Digital boxes of all shapes and sizes were around. That made a huge difference to the capability of the live band. The best thing about it - is that it reestablished us as an act. Playing live has kept our name alive. Like I said, I wish we had done it sooner.

WM: I understand that you have released an instructional video series titled "The Art & Science of Sound Recording." Please tell me about this series, and how did it come about?

AP: It came about through an old friend who was a co-producer with me. He made his own series about twenty years ago. He did really well with it, and he approached me to do an up-to-date, and a much more comprehensive version of it. We cover every single aspect of sound recording. It is interspersed with many interviews that I conducted with various artists and engineers. So you get a really wide viewpoint and scope of everything. It's been out for almost two years now, and it's done pretty well. We're getting a lot of interest, and our main focus now is educational establishments. We're getting people to incorporate the video series into their curricula.

WM: In today's music business, a lot of people are listening to MP3s and the sound quality is not the greatest. What is your opinion of this development?

AP: Well, the consumer always settles for the worst format. That's the sad fact of life. We had to live with cassettes for a while, and now we're living with MP3s. It's the same situation. I hate MP3s, especially when the technology exists for people to have a better format, but they just don't go for it because the MP3 downloads quicker.

I think it's time for a new high-resolution physical audio format. However, the indications are that physical media may be completely gone within five years. That's just a fact of life. I think for audiophiles, a nice 6K or 24-bit, or 32-bit might be the way of the future. The computer will have to move on quite a ways for that to happen. We will have to get faster downloads and bigger memories in our computers. Then it will be realistic.

WM: Do you see yourself playing a role in that development?

AP: Oh, no. I am approaching retirement now, and that's a mammoth task. I think I would reject any involvement frankly.

WM: How did you originally learn the art of sound engineering?

AP: I managed to land a job at Abbey Road Studios at the age of nineteen. I was already connected to EMI Records through another department in East London. It was the tape duplication department. That's how it started. I trained as an engineer, and within two years I was a sound engineer. It all happened very quickly.

WM: I understand that you worked with the Beatles on their final two records, "Abbey Road" and "Let it Be." Do you have any memories of this period that you would like to share?

AP: Oh, that's a daft question (laughs). Of course I have memories, and I shall put them all in a book one day.

WM: Understood. The one thing that stands out from that period for me is that I have read that Paul McCartney was very unhappy with the final version of "Let it Be." Did you share that opinion?

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AP: I think everybody had long faces on that occasion. It was Paul's idea to make a live album, and the others didn't necessarily agree with that philosophy. Live in the studio, and on the rooftop. That day on the rooftop is one of the most vivid memories that I have. Just being up there on the rooftop with the Beatles playing live was very special.

WM: After the Beatles, you eventually went on to be the engineer on Pink Floyd's "Dark Side of the Moon" record. How did that come about? Also, please share any memories that you have from that experience.

AP: It came about through my having engineered the mix of their previous record - "Atom Heart Mother." This was kind of a happy accident. The person who had engineered the recording was Peter Bown, and he had another artist that insisted on working with him, so he was not available for the next Pink Floyd record. Rather than getting an engineer who had never worked with them before, they said "let's just see how Alan gets on." Since I had mixed "Atom Heart Mother" for them and they were pleased, they hired me as the engineer for "Dark Side of the Moon." I was just doing my job on the staff at Abbey Road Studios.

WM: Did you have any idea that it would become such an iconic record?

AP: I think we all felt good about it. We all thought that it was by far the best Floyd album to date, but I don't think anyone could have predicted that it would still be around forty years later, or that we would still be talking about it forty years later.

WM: After a successful career as a producer, you went on to form the Alan Parsons Project. What made you decide to make the switch to become a recording artist?

AP: The identity was actually an act on the part of the record label. They referred to what we were doing as the "Alan Parsons Project." The name just stuck as the identity of the act. I honestly thought that the "star" of that first record was going to be Edgar Allan Poe and not me. It was going to be various artists with my name in small print as the producer. It turned out that in order to market the record, they felt they needed to create the name of an act with my name on it. So that's what happened. In terms of performing, well I already told you that story.

WM: Could you please describe how you and your partner (Eric Woolfson) worked together? What were the strengths that each of you contributed to the Alan Parsons project?

AP: Eric was a very gifted songwriter, and he was without question the principal songwriter of the outfit. We would occasionally write a song together, and we would occasionally work more or less apart. We would then come together with our ideas in the studio. His strength was in the songwriting, and my strength was in the sound and production. I was always involved in restructuring some of his songs. He would come into the studio with verses and a chorus, and then we would restructure the song so that it would make sense vocally and instrumentally, and so forth. We worked well together, and it was a good team.

WM: Did he mind having the group being called the Alan Parsons Project?

AP: Well, in retrospect I think he thought it was perhaps not a very good decision. I did get all of the limelight, and he was often brushed aside for want of a better word. I think he would have been much happier if it had

been some type of mutual band name. Then we both would have gotten proper credit. Since my name was on the records, I got all of the credit.

WM: As a long-time fan of your music, I have always classified it as progressive rock but with much more of a pop sensibility. Do you agree with this classification?

AP: Oh, very much so. I was almost surprised that we were originally considered to be progressive rock. I would have thought that progressive pop is a much better description. We didn't have towering guitar riffs that were impossible to play, or different time signatures every eight bars, or all that kind of stuff. I agree that we were more in the pop vein than the prog rock people were.

WM: Is it safe to assume that the instrumental "Sirius" has been the most lucrative piece of music that you have ever been involved with?

AP: Well you would think so, because it gets so much exposure during American sports events. Interestingly, in terms of money-making, having a piece of music playing in a sports stadium is almost worthless because it's covered by the blanket arrangement between the venue, the record company, and ASCAP. So I don't get any direct payment when "Sirius" gets played at sports stadiums, unfortunately.

If it's featured in a movie, that's different. We made some good money on "Cloudy with a Chance of Meatballs." But "Sirius" is certainly our most exposed piece, and everybody knows that piece of music. Interestingly, not everybody knows that it's by the Alan Parsons Project.

WM: It seems to me that a lot of your instrumentals would work great in movies or television.

AP: I wish that were the case. I wish more attention had been given to the instrumentals. We're about to enter a new phase in our publishing career, so we are renegotiating. So there might be an opportunity to pitch our music more towards movies. I would be delighted to have our music featured in the movies, and I'm just waiting for the phone to ring.

I did do one movie in the mid-eighties called "Ladyhawke." I didn't actually write the music, I just produced it.

WM: This final question is open-ended. If you have any current or future projects that you would like to discuss, please do so.

AP: I just finished working as a producer on two very different albums. The first is the virtuoso of the ukulele, Jake Shimabukuro. The record features the ukulele with an orchestra on a few tracks. He also plays with a standard rhythm section on a few other tracks. That was a great experience. That record is coming out October 2nd I believe, and that's the first thing I'm excited about.

The other record is by the band Porcupine Tree. Steven Wilson is the front man, and he hired me to record the tracks for his latest album. I'm more of an engineer, but also the associate producer for that one. He is very much a producer, and always has been. That was just last week in Hollywood. That record is not due for release until February. It's a great record, and it's real prog rock, this stuff.



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Trey Anastasio "Traveler" Rubber Jungle Records

Guitarist and songwriter Trey Anastasio is one of the most diverse musical masterminds of our time. As the guitarist for Phish (one of jam-rock's most notable acts), Anastasio led the band down a wide variety of musical pathways. In the late 80s and early 90s, he served as the mastermind behind the complex, labyrinthine compositions of albums like Junta and Rift. Into the late 90s and 2000s Phish fans were introduced to Billy Breathes and Farmhouse, where Anastasio steered his band in a more song-based direction. Still keeping his compositional skills intact, Trey and his band produced smart, deep pop and rock music. During a hiatus from 2004 to 2009, Anastasio pursued several solo projects, which included styles ranging from sentimental balladry to horn heavy jazz-fusion. By 2012, Anastasio offers us his latest solo effort, Traveler. The 10-song LP serves as a culmination of the many styles Anastasio has touched upon in his career. From song to song, vestiges of the guitarist's sense of humor, tenderness and quirkiness come into play, creating a diverse listening experience. At the same time, as a whole the album establishes new musical territory for Anastasio.

A large part of Traveler's uniqueness lies in its sonic qualities. With its use of synthesizers (a first for a Trey Anastasio album) Traveler can be ethereal, warm, blissful, fidgety, squeaky, gargantuan and sometimes flamboyant. Still, songs like "Clint Eastwood" (a Gorillaz cover) and "Scabbard" (one of the most technically complex songs to ever be released on a Trey Anasta-

sio solo album) prove that Anastasio is evolving stylistically.

The album's opener, "Corona", plays like an outer space gospel jam put through a stained-glass kaleidoscope. With its washing vocal harmonies, noodling clav lines and spiky guitar stabs, the track develops a grandness that echoes the timbres of a Brian Eno-produced Coldplay album (think Viva la Vida). Despite the new textures and sounds, on Traveler Trey still whips out some of the most tried-and-true tools from his musical arsenal. On the cheeky, Farmhouse-style jam "Pigtail", the guitarist heads a whimsical party of tasteful synths, brash horns, guitar squeaks, and chimes. The track is a clear example of Trey doing what he does best.

Other tracks, especially toward the latter section of the album, jump and shout like the score to a Broadway musical directed by Trey Anastasio himself. "Valentine" is the greatest example of this, and is arguably the masterpiece of Traveler. Trey sings, "My arms in the eyes of a web of light/a tornado of light beams", as if overcome by a strong positive force he can't control. Backed by synth bleeps, guitar wailing, horn melodies and Zappa-esque vocal harmonies, the track is an ode to creative energy and unrestrained emotion.

Finally, it's important to note that Traveler contains the third recorded version of one of Anastasio's most sentimental ballads, "Let Me Lie" (the other two being on Phish's Joy and Anastasio's solo album Bar 17). On the earlier solo LP, Bar 17, "Let Me Lie" served as a display of intimacy and fragility, as Trey's vocals teetered on the edge of falling apart. On Traveler, Trey puts out the most polished version of the ballad to ever be released. With a sweeping and dramatic string section, the new version of the song is rich and cinematic, completely contrasting with the previous one.

It's easy to see that Trey put all his heart into the making of Traveler. The album tactfully balances space with clarity, humor with tenderness, and the synthetic with the organic. Colorful, bright and sonically alluring from front to back, Traveler celebrates life and all things beautiful.

- Jeff Howard

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Susan Tedeschi Continued

infuriate me, you know. I'm a very emotionally charged being so I tend to write from the heart. I try not to be blatantly one sided about anything but try to give songs an open minded appeal. It's tricky, sometimes you are writing about love, and every day stuff, other times more complex ideas. I like to tell a story and get something across.

Ali ~ Do you like collaborating?

Susan ~ I like both, it's different. You were talking earlier about "The Feeling Music Brings"....

Ali ~ Yes!! Tell me more, that is a very special song for me.

Susan ~ Derek was flying out to the studio and said he wanted me to write a song that I could come in and record with him. So I literally wrote this song on the airplane on my way to him. I wrote the lyrics, I had a melody but I did not have all the chords because I was sitting in an airplane seat. So, when I got there I sang it for Derek and Kofi, they helped me put the chords behind it. The collaboration with them just brought it all together. Playing with Derek and Kofi is very special, they are both highly intellectual and have unlimited resources in their heads. It's so cool to pop out and idea and have them help take it and run with it.

Ali ~ Can you give us an idea of what comes next for you and the band? Susan's enthusiasm for what she does is tangible and she literally lit up as she answered the question about future projects.

Susan ~ We still have a bunch of shows left for this year and early part of next, but we will be going back into the studio in January to make a record. We are actually writing now, we head home and have some great people coming down to write. Eric Krasno, (from the Jayhawks), Gary Louris, (from Soulive), both were with us on the last record. Eric wrote,



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"These Walls" and "Learn How to Love". Gary Louris wrote "Don't Let Me Slide". We are really getting our core together and doing some writing sessions. It's so cool how working with these guys forces us to think outside the box and away from our everyday stuff.

We will continue to tour, heading to Australia in March, working around the Allman Brothers schedule as well for Derek and Tyler. Lots of new stuff coming!

Ali ~ Last question Susan, What artist, living or not, would you always leave a ticket at the door for?

Without skipping a single beat Susan gave me her answer,

Susan ~ Ray Charles, for sure.... and Mavis Staples, who by the way I just had a conversation with gets an open invite. I asked her about coming up on stage and, (in Susan's best Mavis impersonation), she let me know that, "When I walk in you better get that mic warmed up cause girl, I'm WITH the band!!!!"

With that we wrapped up and Susan went to get ready for the performance, which was high energy and packed a huge punch of sound, So many talented musicians on one stage combined to make a magical evening at the beautiful Palace Theater. Mike Mattison, also lead singer of Scrapomatic and Derek Trucks Band, delivered soulful solos and Oteil Burbridge on bass funk'd his way through the show with grooviness that was infectious. A high point for me came as Susan sang "Angel from Montgomery" and slipped right into the Grateful Dead's "Sugree".

The evening ended for me backstage where Susan, Derek and other band members greeted fans and press with sincere appreciation. No request for autographs or pictures denied, they were tired but stuck around and gave more of themselves. Seeing them together up close you can feel the pure affection that Tedeschi and Trucks have for each other and their band family. It's a beautiful thing all the way around.

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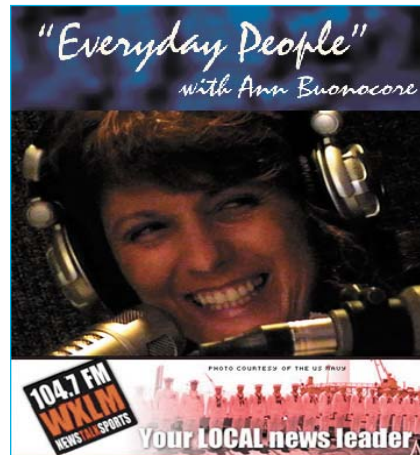
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