

Sound Waves

Volume 24
Issue 3
December 2013

**LADY GAGA
JIM ALLCHIN
BRANDT TAYLOR
CELTIC WOMAN
CLUB LISTINGS
RESTAURANTS
CONCERT INFO
BAND LISTINGS
REVIEWS
& MORE**

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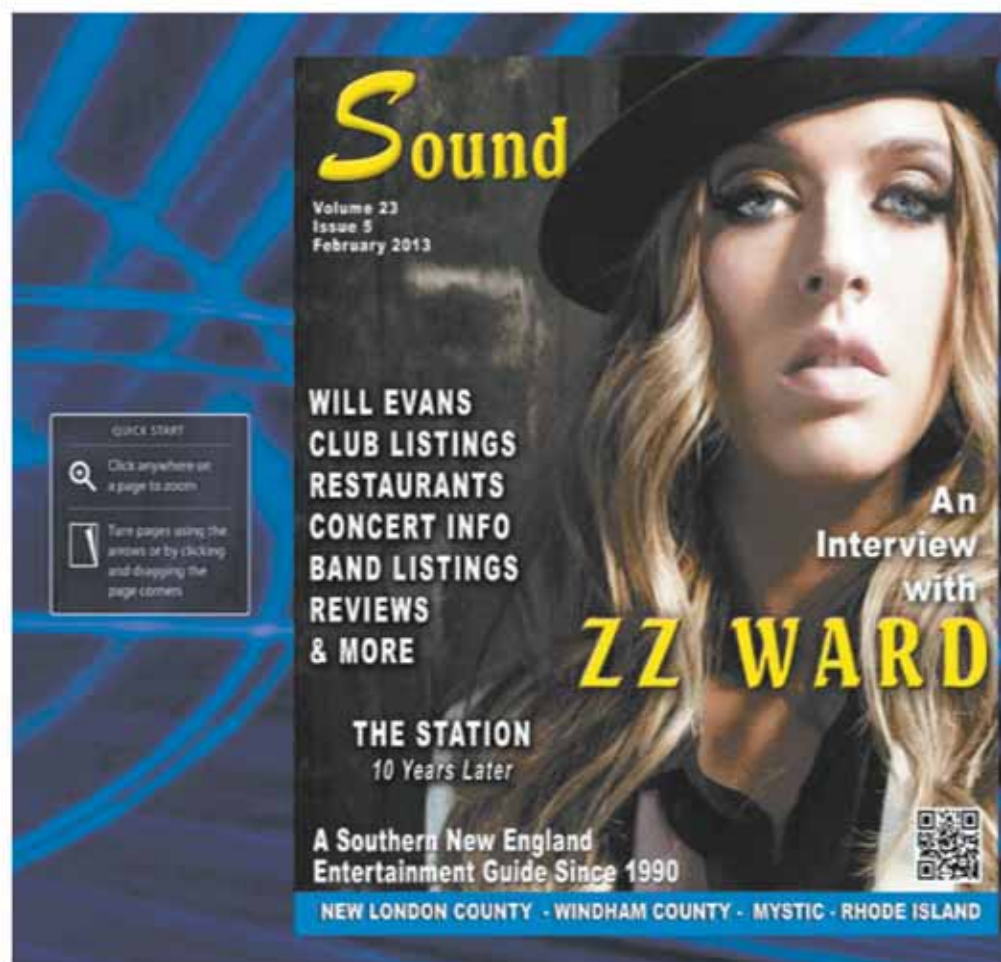


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20 **T-Ray** 6pm-9pm

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Friday December 6th
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- NO COVER -

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Sound Waves

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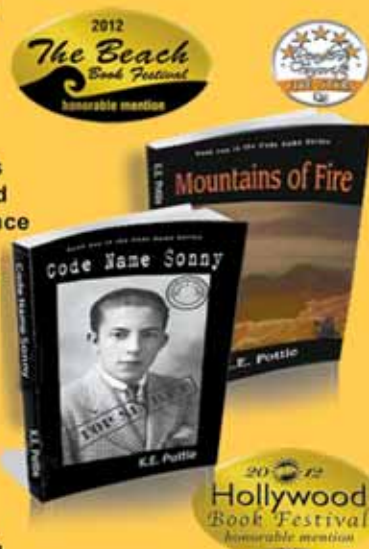
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EVE
INTO
CHRISTMAS
MOURNING



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driver before the party
begins.



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L I V E	New Years Eve Karaoke/ DJ Paul	6 KEVIN & NICOLE
	12 TBA	13 CROW'S TOES
M U S I C	19 CHRIS & SCOTT	20 ADDISON STATION
	26 CROW'S TOES	27 THE SHARKS

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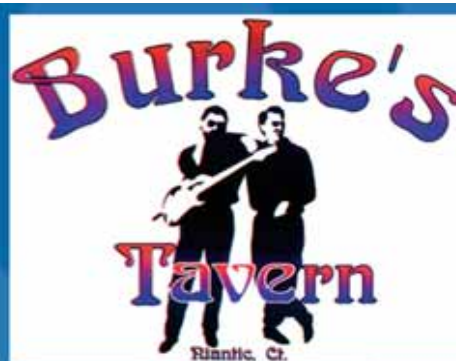
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**7 SARAH
T**

**13 JOHN
FRIES
& THE
HEAT**

**14 METRO
SOUL**

**20 ALEX
& THE
MAD MEN**

**21 UNFINISHED
BUSINESS**

**27 OUT
RIGGERS**

**28 RUSH
HOUR**

**3 BAD
UNKLE**



NEW YEARS EVE
Dinner & Drink Specials
Happy Hour 8-11
Champagne Toast

HAPPY HOUR
Mon - Fri Reduced Prices

MUSIC NOTES



“Change Is Good”

By Mark T. Gould

If there was one constant for the legendary country-rock band Poco, it was change.

A lot of change.

In its glorious, genre-creating history, concluded recently after 45 years with the retirement of multi-instrumentalist and founding member Rusty Young,

the last original member remaining in the group, the band has had, by my count, at least 20 members (and I may have missed a few here and there)...

Yet, arguably no band outside of perhaps the seemingly ageless Rolling Stones has provided its fans with as much quality music over such an astronomically long musical time period.

Change. It may be the one career-defining word for Poco musical heritage.

To paraphrase one of their songs title, where did it all begin?

While the first transformation came with the loss of original bassist Randy Meisner even before the release of their first album, ironic as that was, the first seismic personnel move came in 1970, when tri-founding member guitarist Jim Messina was replaced by Paul Cotton.

It boggles the mind to think of what would have happened, or what, in turn, would not have happened, to Poco if that Messina/Cotton conversion had not been as seamless and painless as it seems to have been, and that is well documented on the recent re-release of Poco's fourth album, and Cotton's first with the band, “From The Inside,” on Iconoclastic Records.

It was, if you were a Poco fan at the time, a bigger than big announcement. Messina had been in the Buffalo Springfield with Poco's other founding member, Richie Furay, at the tail end of that band's existence. With Furay and Young, he had helped forge the merger of country and rock that influenced tons of bands to follow (Hello, Don Henley and Glenn Frey!), and, as a lead guitarist, he had that very cool, distinctive, James Burton-influenced, yet unique “chicken scratch” guitar sound.

Yes, he would be difficult to replace, if he could be replaced at all. And, by the way, who was this Paul Cotton fellow anyway? What had he done? There was no “wiki research tool” available in those days, but I did recall

playing on college radio a band called the Illinois Speed Press, which included Cotton, before he joined Poco.

But, that was all we knew at the time.

Still, it seemed like it was going to be a tough road for Cotton, trying to win over fans who were mesmerized by the wonder of what Furay, Messina and Young, along with drummer George Grantham, had brought forth with the band.

“We chose Paul because we agreed that we needed to go for more of a rock feel rather than the country rock feel,” Furay told rock historian and noted author John Einarson on the “Inside” re-release liner notes. “I thought that approach would make us more successful with the radio audience which we were lacking. Paul brought a rock & roller's instinct to the band.”

“On the road, we were touring with a lot of bands who were far more rock than country, and that rubbed off on us.” Young told Einarson. “We got the sense that we needed to be more rock ‘n’ roll. A lot of our country-rock buddies were starting to move more into rock at the time.”

Yet, even looking back on it over 40 years later, Poco fans may still not admit that their favorite band, even being pegged at the time as being “too country for rock” would make it by going for that harder edged sound.

A first listen to the “Inside” album seemed to calm fans' fears. It opened with “Hoedown,” co-written by Furay and Young, a song that was chock full of the vocal harmonies, acoustic instruments and pedal steel guitar wizardry of Young, a signature sound that defined classic Poco throughout their long career.

Then, it was time to make it or break it. The second song on the record was the very first song by this new so-called rocker, that Cotton fellow. Fans had to be concerned, yet a handful of notes into the song, called “Bad Weather,” all of the concerns were blown away by his artistry.

Ironic, wasn't it? Poco fans introduction of the greatness of Paul Cotton came from an acoustic, country-ish weeper, ostensibly about the breakup of the Speed Press, but certainly applicable to any emotional loss.

“Bad Weather” was jaw dropping. It became one of the most well-known, beloved and classic songs in the Poco repertoire, and was played almost nightly until Cotton retired from the band, some 40 years after it was released on the “Inside” album.

Yet, as longtime Poco and Paul Cotton fans know, the new guitarist was admittedly a rocker at heart, and another of his other contributions on “Inside” nailed that genre and cemented his place in the history of the band.

“Railroad Days,” only three songs, yet a comparative lifetime, removed from “Bad Weather” on the album's track list, was a stunning rocker with a distinctive guitar hook that later surfaced as a warm-up riff by “Saturday Night Live” guitarist G.E. Smith. It may have been the hardest rocking song that Poco recorded up to that time.

Change was definitely in the air, and, thanks to Cotton, it was working.

Cotton would go on to write a great many Poco classics, some in the rock and roll vein, others more in the realm of “Bad Weather.” His seamless transition into Poco paved the way for so many others to be a part of the almost half-century history of one of America’s most important and influential bands, and “From The Inside” was a taste of what was to come both for him, and for the band.

After Cotton, a great many other fine musicians have had an opportunity to play in Poco. They included such major talents as bassist/guitarist Jack Sundrud, sax player Al Garth (who, ironically, came over from Loggins & Messina), drummer Steve Chapman and bassist Charlie Harrison (who played with Leo Sayer and Al Stewart), keyboardist David Vanacore (who currently leads the “Survivor” reality TV show studio band), and drummer Gary Mallaber (who, as an LA session musician, has played with just about everyone outside of Poco, too), as well as a number of comparatively less famous, yet still as talented, individuals.

Like they say, change, at least for Poco, is, and was, good.



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SOUND WAVES 7

BAR FLY JOURNALS



By Stephanie Shawn

Hello My Sweet BarFlies.....Madre Mia....2013 bites the dust!! The Hold-iay are upon us!! Over indulging in so many ways...food, spirits, shopping! Remember my party advice and don't be "That Guy" who is asked to clean out his desk after the Office Party. "Everything in Moderation", has always been my motto. Lol!! Who the hell am I kidding? Have a wonderful holiday celebration but seriously "Be careful, don't hurt yourself or anyone around you"!!

The Big "Lord of the Wings" Event at the HANDLEBAR CAFE was a big hit! Newlyweds TINA MARIE and PETE PLENNINGER were the Wing

Winners with JIMMY CUNIAN, pulling a close second and SAM AND WADE bringing it home at third! Of course, CHEF BRIAN DUFFY'S DUFFIFIED SPICES were used on some of the entrants, and I blame their non-winningness on the fact they were ice cold! But that's another whole story in itself.

A Goup Pic was taken at the Time, for a proposed calendar that may or may not be in the works...keep you posted via FaceBook for a possible

Retake! And "Thank You" to MISS JEANETTE for taking some extra shots of me for something that also may or may not happen depending on how much more my husband can take!! I tell him all the time, "Your Life Would be Sooo Boring Without Me", not sure he's agreeing, so we shall see!

Met up with MR. BELL and MISS ALLISON at the MALTED BARLEY for Delicious Pretzels and a delectable ChaiType Martini of the handsome Bartender's own Creation, to begin the Holiday Season. Jalapeno and Cheddar stuffed Pretzel with Marinara was mine, while MR. BELL and ALLYBOOBY chose to share the Sun-Dried Tomato and Pesto, also with Marinara....Dee-lish!!

Went on to host a Benefit Event for the PAWCATUCK NEIGHBORHOOD CENTER at AMIGOS, and it was a huge success! The generosity of all my friends never ceases to amaze me! They show up for every cocka-mammie thingie that I come up with and bring whatever I ask for, because they are so freaking giving and special. They realize that so many people are without, and even though many of us, our families and our friends are cutting back, there are certain things that you just have to help out with if you can, and this one was. Hats, Gloves and Scarves for Children. You just feel so good giving, when you know it is something that is needed, by those who can't take care of themselves. Thank you so much to All who Gave!!

Was heavily guilty into going to my sister's 10 year Reunion (ya, whatever) in Mystic this past month, and even though things began a little rough.... (think 5 people), things started to pick up after a couple rounds of the finest



The Wing Kings

beverages, served semi-quickly by a large staff of attentive waitstaff. We all found tables, lowered the lights, because the staff apparently had never heard God's unwritten rule, that everyone looks better in the dark.

The gang was all there, CHELLE MESSINA, DIANA FERRY, JANINE LAVINE and handsome hubby and WALTER HOUGHTALING looka-like TONY, CARON GOMES, NANCY GRADILONE, DAVE PHILIPS, JOE FAULISE, ED CULLEN (looking fab!!), BRIAN REID and



his lovely lady LISA CYR, photographer DANIELLE HATHAWAY LEEF, and so many more! Imagine our surprise, though, when who comes through the door

to "GET THIS PARTY STARTED!!", RONNIE WOYCIK, MIKE VARGAS, and then...can it get any better?...LINA and ARTIE!! Dear God, DJ DEREK couldn't keep up with electric slide requests, Thriller dance renditions and Rock Lobster!!

And all that while the legendary CARTELLS played in the other room!! Took a few swings around that dance floor and was again shocked and amazed when party bestie SUE MENHART joined me in the Ladies Room to hug and kiss. We tried to do another selfie, but we look like Sh*t each time, so it's a waste of camera memory. Maybe we'll get Danielle to do some pix. Speaking of which, I am trying to get a HANDLEBAR CALENDAR ready for sale by Dec. 15. Check our FaceBook page to see when it comes out. Awesome Christmas Gift!!

So much going on this month!! I have no NEW YEAR'S EVE Plans, but they should be jelling soon. I do know that I will be doing the PENGUIN PLUNGE again on Jan. 1 for the WARM SHELTER! I will be plunging with lovely ASHELEY HOFFMAN, and always there for a photo op, ED HABEREK! We all invite you to come on down and do the PLUNGE with us!! Come on, don't be a Wuss!!

WENDY CARR and I are holding TEQUILA CANVAS NIGHTS at various times. It's a 2 hour instructional art class that will guide you into creating your own Masterpiece!! And we have Margarita's!! What more could an aspiring Artist need to channel some creativity?. Check out our FaceBook Page for more info. TEQUILA CANVAS!!

Romper Stomper Time: Happy Birthday DAD! Happy Anniversary MOM and JOHN, Happy Birthday to my BAAAAffffffaaattthaaaaa DANNY BELL, KELLIE MARIE SCOTT, GINA PETRONE SLAFKOVSKY, SAMANTHA STOREY, BARBETTE PETTINI, AMY BEST, JULIE HOLLAND, MIKE MCGUIRE, talented DAN STEVENS, TAMMY SHAWN, JERRY COLLINS, MAT-



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Have a fabulous month, My Sweet Flies, make some awesome resolutions and I hope you all find all the Happiness you deserve in the new year!! I love you!!



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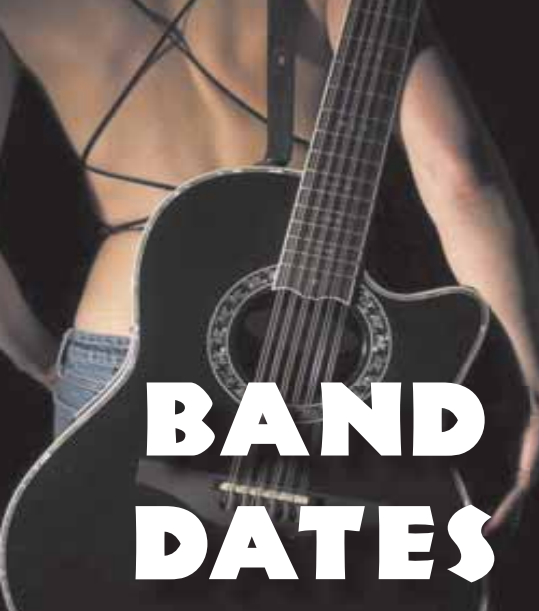


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BAND DATES

ALTER EGO

21- Wood River Inn, Wyoming, RI

ANDY & BETHANY

12 - Ancient Mariner, Mystic, CT 8pm
14 - Bridge, Westerly, RI 8pm
19 - Lansdowne Pub, Uncasville, CT
21,28 - Shipyard Tavern, Mystic, CT 7-10
29 - Ancient Mariner, Mystic, CT

AZALEA DRIVE

20 - Hot Rods, New London, CT
29 - Bridge, Westerly, RI 6pm

BAD UNKLE

14 - City Sports, Groton, CT
28 - Six Strings, New London, CT

BEN KANE

10,17,24,31 - Dickson's, New London, CT 8pm
22 - Arrigoni Winery, Portland, CT 2:30 pm
20 - Gouveia, Wallingford, CT 5:30pm

BOHEMIAN PICNIC

6 - Turnpike Café, Uncasville, CT 6-9
13 - Richoni's, Groton, CT
27 - Longshots, Uncasville, CT

BRANDT TAYLOR

5 - Solun, Woodbridge, CT 6pm
16 - TJ O'Brien's, Sturbridge, MA
14 - NY Pizza, Plainfield, CT 7pm
27 - Lime Bar, Simsbury, CT

THE CARTELLS

4 - Steak Loft, Mystic, CT 7-10pm
6 - Maugle Sierra, Ledyard, CT 6-9pm
11 - Sneeker's Cafe, Groton, CT 6-10pm
12 - Bridge, Westerly RI 8-11pm
13 - Jake's Pub, Wallingford, CT
20 - Maple Tree, Simsbury, CT
22,29 - Beach Hotel, Madison, CT 11-3pm
22 - Maugle Sierra, Ledyard, CT 2-5pm

10 SOUND WAVES

24,25 - Wolf Den, Uncasville, CT 8-9:30pm
27 - Latitude 41, Mystic, CT 7-10pm
31 - Point Inn, Saybrook, CT

CUCUMBER JONES

22 - Voodoo Grill, Mystic, CT 4pm

DAN STEVENS

5 - Pond House, Glastonbury, CT
7 - Gypsy Joynt, Great Barrington, MA
8,29 - Delta Grill, New York, NY
9 - Hideaway, Old Lyme, CT
11 - Robinson's Wharf, Southport, ME
12 - Acoustic Artisans, Portland, ME
13 - Suds Pub, Bethel, ME
14 - Bebe's Burrito's, Biddeford, ME
15 - Pine Loft, Berlin, CT
16 - Red Lion, Stockbridge, MA
20 - Daniel Packer, Mystic, CT 10pm
21 - Hanafin's, New London, CT
23 - Bullfrog Tavern, Williamsport, PA
28 - Gamble Mill, Bellefonte, PA
31 - First Night, Burlington, VT

DAN WATSON

7 - Dog Watch, Stonington, CT
14 - Latitudes 41, Mystic, CT 7pm
15 - Ancient Mariner, Mystic, CT 5pm
20 - Brazen Hen, Westerly, RI
21,31 - Daniel Packer, Mystic, CT 10pm
23,25,29 - Harp n Hound, Mystic, CT
27 - Black Sheep, Niantic, CT

THE DRAWBRIDGE BAND

5 - Knickerbocker Cafe, Westerly, RI 8pm
14 - Sneekers Cafe, Groton, CT 8:30

THE GOAT ROPERS

8,13,15 - VFW, Taunton, MA 2-6
27 - St. John's Club, Fall River, MA 7:30
31 - VFW, Taunton, MA 8-12

GOPHERBROKE

6 - Baci Grill, Cromwell, CT 7-11
12 - Bill's Seafood, Westbrook, CT 6:30-9
27 - McKinnon's, Hartford, CT
28 - Bidwell Tavern, Coventry, CT

HIT PLAY

5 - Atrium, Mashentucket, CT

KEVIN MANZELLA

6 - Voodoo Grill, Mystic, CT
7 - Shipyard Tavern, Mystic, CT 7-10
14 - 84 Tavern, Westerly, RI
15,29 - Harp & Hound, Mystic, CT 8-11
22 - Ancient Mariner, Mystic, CT 5-8
31 - Ancient Mariner, Mystic, CT

LES HALEY w/MAD MEN

20 - Burkes, Niantic, CT
21 - Highliner II, Westbrook, CT

THE 100 WATT SUNS

6 - Knickerbocker, Westerly, RI
12 - Lansdowne, Uncasville, CT
13 - Dog Watch, Stonington, CT

PIRATES FOR PEACE

6 - Acoustic Brew, Voluntown, CT
20 - Sneekers, Groton, CT
31 - Music Lady, Plainfield, CT

P.J. TAUTKUS

27 - Brown Derby, Uncasville, CT 5-8

RED LIGHT

5 - Hard Rock, Mashentucket, CT 8:30pm
6 - Holy Cross, Worcester, MA
7 - All Stars, Webster, MA
13 - Maury's Pub, Danielson, CT
14 - Two Brothers, Voluntown, CT
16 - Wolf Den, Uncasville, CT 7pm
20 - Rotten Apple, Groton, CT
21 - Longshots, Uncasville, CT
31 - Lansdowne Pub, Uncasville, CT

ROADWORK BAND

6 - Richoni's, Groton, CT

SAVAGE BROTHERS BAND

15 - Boathouse, Mystic, CT 2-5pm

STYFF KITTY

6 - Sneekers, Groton, CT
13 - Wood River Inn, Wyoming, RI
20 - Bulkeley House, New London, CT
28 - CC O'Brien's, Pawcatuck, CT

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15 - LeFoyer, Pawtucket, RI 6:30-8:30)
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 8 - Wolf Den, Uncasville, CT

Lil Kim
 21 - MGM Grand, Mashantucket, CT

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 14 - Wolf Den, Uncasville, CT

Prince
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Robert Randolph & The Family Band
 28 - Wolf Den, Uncasville, CT

Ronnie Spector
 13 - Wolf Den, Uncasville, CT

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The death of a rock and roll Hall of Fame contrarian on an otherwise perfect day in waning October really sent me into a funk. The news of Lou Reed's Sunday morning, October 27th, death spread like a typhoon with a fusillade of texts and tweets around the globe. It sucker-punched me in the gut. I'd seen a photo of Lou in the West Village looking aged and hobbled post liver transplant last Spring, but had read Lou was out and about in the city again with renewed health and energy.

Early that Sunday the texts began to arrive in abnormal rapidity. My buddy, sent me a "Tears for Lou" text from Boone, NC which read, "I'll never forget getting his record "Transformer" and then later the "Rock and Roll Animal" album came out and just blew our heads off! Little Delphos, Ohio was never the same after that and neither were we." Within minutes another buddy sent a text, "Berlin is one of the most depressing albums ever. So what, it's still elegiac! "Rock and Roll Animal" is a classic live album that still makes me want to throw beer cans! Rest in peace unsmiling, lion Lou." Then in quick succession, "Dank-you, Lou. Thank you for your legendary heart!" and "Sha la la man, RIP." The texts kept coming all that day, into the evening and into next day!

"The world has lost a fine song writer and poet", Velvet Underground co-founder, John Cale, wrote on Facebook that Sunday, "I lost my school yard buddy". Bono remembered Lou Reed as "a still figure in a metallic hurricane, an artist pulling strange shapes out of the formless void that is pop culture, a songwriter pulling melodies out of the dissonance of what Yeats called, "this filthy modern tide" and yes, Pop music's truly great poker face – with so much comedy dancing around those piercing eyes." That Sunday night Phish opened its show at the XL Center in Hartford with Lou Reed's "Rock and Roll" in an extended tribute to the punk poet. The most heart wrenching "must read" responses to Lou Reed's death were his wife, Laurie Anderson's beautiful piece in the November 6th Rolling Stone <http://www.rollingstone.com/music/news/laurie-andersons-farewell-to-lou-reed-a-rolling-stone-exclusive-20131106> and Patti Smith's wonderful postscript in the November 1st New Yorker magazine.

(http://www.newyorker.com/talk/2013/11/11/131111ta_talk_smith).

His music could be ragged and primitive. "One chord is fine. Two cords is pushing it and three chords is jazz." Lou believed that rock and roll lyrics could embody the same meaty ideas as literature. Constant throughout Lou Reed's transformations is his rootedness in literature. Reed, the Velvet Underground's principal songwriter, studied creative writing under forgotten genius, Delmore Schwartz at Syracuse University. Schwartz was the star of the 1930s and 40s New York literary scene. It is said that after the death of Dylan Thomas, Schwartz inherited the role of house poet at the historic White Horse Tavern in the West Village. "Schwartz wrote of the city about which he had no illusions" and is said to have been "haunted by the noise that time makes.". M.L. Rosenthal said that Schwartz had "many moments of pure music to offer and some moments, which he speaks in accents of

greatness". He holds us even in his failures with the honesty and contemporaneity of his voice" Stanley Moss noted in a New York Times Book Review, "there is a rhythm of horror, a relentless, tragic monologue, smirking, mean, petty comments, dirty laundry, things just dumped, but also not least, absolute honesty". Both Rosenthal and Moss quotes describing the craft of Delmore Schwartz could easily be attributed to the iconic rock star

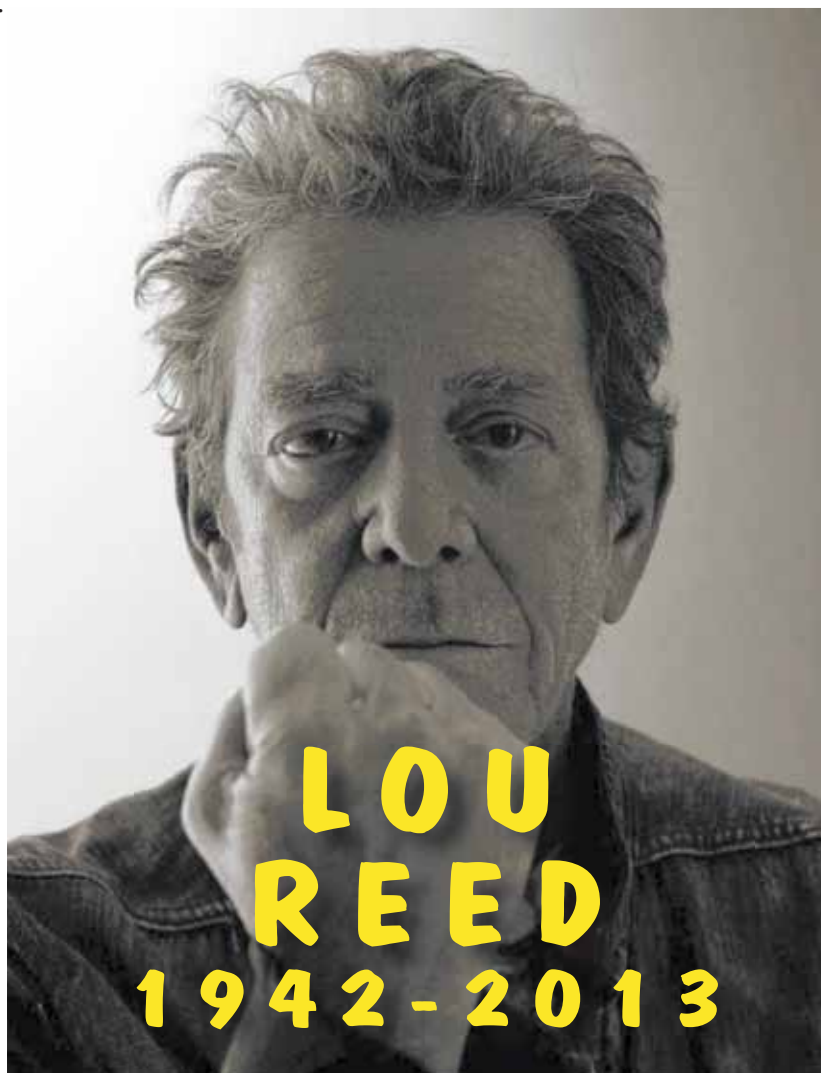
Lou Reed himself.

In a New Directions reissue of "In Dreams Begin Responsibilities", in an Introduction to Delmore Schwartz's collection of short stories by Lou Reed, he states quite succinctly that Schwartz was his mentor whose impact on his life has never waned. "You were the greatest man I ever met...your titles were more than enough to raise the muse of flame on my neck." "I wanted to write one line as good as yours. My mountain, my inspiration." The final track on the Velvet's first album, European Son (to Delmore Schwartz) is a tribute to Lou Reed's mentor. Experimental before its time, "its sense of severe generational conflict is hypnotic and unnerving with unsettled directionless intensity." "My House" on the 1982 LP Blue Mask is also penned in Delmore Schwartz's honor. Here Reed describes his deceased mentor as being, "at peace at last, the wandering Jew" while imagining Schwartz occupying an empty room in Reed's own home – "a spirit of pure poetry / is living in this stone and wood house with me". It has been said of Lou Reed that he "empathetically rejected normative American-ness and any notion of fitting in." Thus, what united teacher and student was a constant social disorientation and dissatisfaction. It was in the spirit of wandering and rejection. Both found themselves listening to what Schwartz referred to as "those unseen voices" and channeling them.

Knowing this it becomes effortless to navigate a composition like Reed's anthem (and only song to penetrate Billboards Top 20). "Take A Walk On The Wild Side", Reed's siren song ballad, is a literal roll call of "misfits and oddballs that populated "a rag tag band of superstars and assorted cosmic trash spinning in Andy Warhol's orbit in the late sixties". Lou Reed was a photorealist. Holly Woodlawn, Candy Darling, Jackie Curtis, Odine, Brigit Berlin, Rotten Rita, Andrea (Whips) Feldman, UltraViolet, Taylor Mead, and Little Joe are a Factory snapshot, each a creation of a time far removed from the New York of Mayor Mike Bloomberg.

"Holly came from Miami, FLA, hitchhiked her way across the USA"...

Holly Woodlawn was a drag queen Lou Reed made immortal and was one in a ceaselessly fluctuating cast of Factory characters. If Lou Reed had not penned that song, none of these characters would be remembered. Lou Reed believed a writer should shy away from nothing and wrote songs about complex adult issues and taboos.



By Richard Oeser

Born in Brooklyn and raised in Freeport, Long Island, Lou Reed was classically trained at the piano and a mid teen recording artist. Reed had a troubled adolescence that culminated in a series of parental endorsed electroshock treatments. Lou Reed graduated from Syracuse University, College of Arts and Science with a BA in 1964. While at Syracuse, he befriended future Velvet Underground guitarist and back-up vocalist, Sterling Moore. He also hosted a late night radio show on WAER called "Excursions on a Wobbly Rail, a title purloined from a 1959 Cecil Taylor album called, Looking Ahead. It was at Syracuse, he wrote "Heroin" with its made up street slang reference to "all you Jim Jim's in this town", which is a crafty Joycean literary touch. Reed was honored in 2007 for his artistic daring, poetic soul and innovated spirit and boundary breaking determination with the school's highest alumni recognition, The George Artent's Pioneer Medal for Excellence in the Arts. The ceremony was attended by Bono, David Bowie, novelist Oscar Hijuelos, SU professor Mary Karr, and 75 other friends and executives. Who would've believed this one? Reed told his audience during an acceptance speech where he, of course, fondly recalled his mentor, Delmore Schwartz, who he said "he hoped to join in the part of Heaven reserved for Brooklyn poets". Lou Reed generously established "the Lou Reed Delmore Schwartz scholarship to "honor his Syracuse University faculty mentor and support aspiring creative writers.

Reed's first job after becoming a 1964 honors graduate was writing and recording hack-pop for supermarket budget albums at Pick-Wick Records in Long Island City. While working daily on the Pick wick song writing assembly line as a self described "poor man's Carole King", he encountered Velvet's cofounder John Cale. When Reed, Cale, and Sterling Moore began rehearsing Lou Reed compositions like "Heroin" and "Waiting for My Man" in Cale's Ludlow Street, Greenwich Village apartment, the Velvet Underground and the advent of punk rock was spawned.

For a band hailed as seminal, of having changed rock'n'roll in spectacular and fundamental ways, the Velvet Underground were a most remarkable failure. From 1965-1970, the Velvets released four studio records, none of which cracked the Top 100. Brian Eno uttered a now oft repeated joke that the Velvet Underground's first album sold only 30,000 copies in its first five years but everyone who bought one started a band. The Velvet Underground got their name from a trashy book about sado masochism by Michael Leigh. A copy of which was found lying in the street in the Bowery. Although remembered for legendary performances in New York City, Lou Reed considered the Velvet Underground as a tight Long Island band. Indeed the Velvet Underground box set describes the Velvets as a "product of white suburban middle class Long Island via European bohemia and the Manhattan socialite and high art scenes." Their music was steeped in black rhythm and blues, doo wop and surf. The Velvet's "liberated music from parochial enthusiasms on teenage innocence".

"I'm a New York City Man, blink your eyes and I'll be gone."

It is difficult to embellish what Lou Reed meant to New York City. In this town, he has long reigned poet laureate. Dylan introduced surrealism and symbolism, he told us about the mystery tramp and Queen Jane. Reed told us about people who lived in New York. "Lou Reed was audibly and archetypically a New Yorker blending the urban grit of city cynicism and romanticism." I thought it was extremely cool that Lou Reed and Laurie Anderson visited Zuccotti Park to show support for the Occupy Wall Street community in solidarity with their protest. I was completely blown away the day Lou Reed's New York record was released. I attended a kick-ass unveiling of the album at Broadway's St. James Theatre during his week -long residency there, featuring Rob Wasserman on bass that is one

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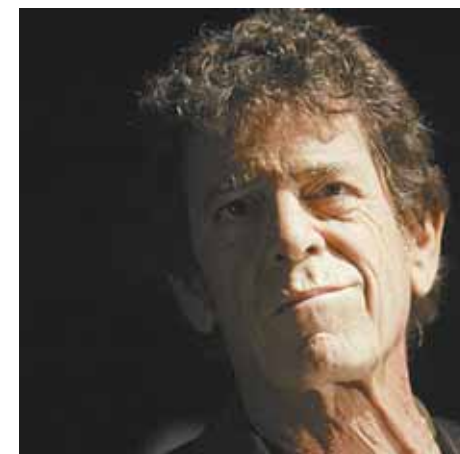
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of the greatest rock and roll shows I have ever seen. The Village Voice, Wednesday, Oct. 30th, 2013 issue was a collector's item featuring Lou Reed 1942-2013 on its cover with the "Halloween Parade" quote from "New York", "This Halloween is something to be sure, especially to be here without you." It is a journalistic "Exhibit A" of what Lou Reed has meant to this town. It proudly features a Lou Reed's Guide to New York City! Lou Reed was an old New York curmudgeon and the poet of the New York demimonde.

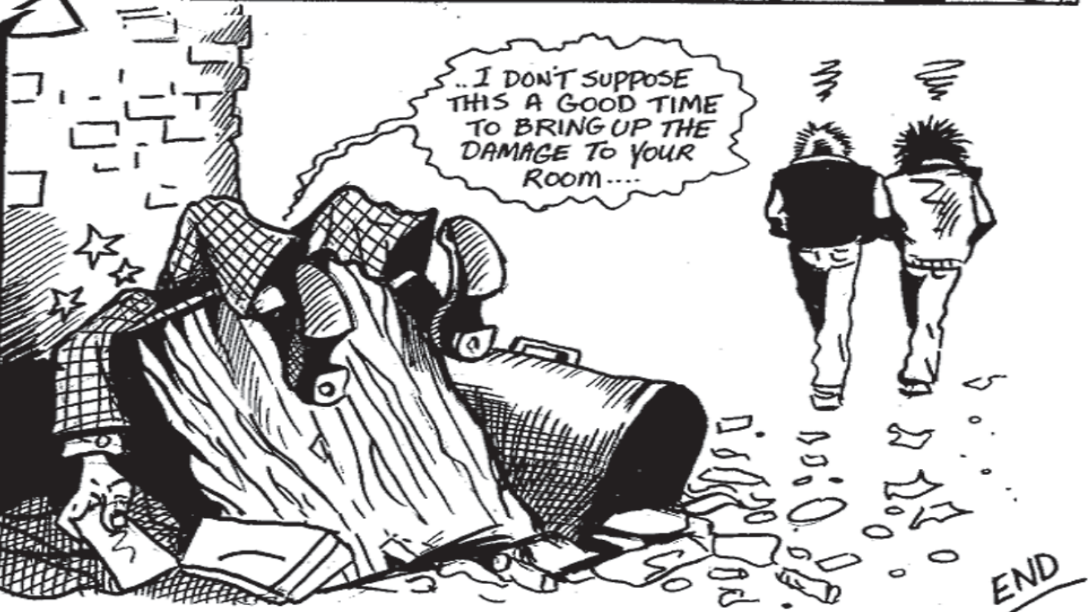
One month prior to Lou Reed's death, French designer, Phillipe Starck created a Lou Reed armchair for the Royal Monceau, Hotel in Paris. Just a couple of weeks before his death, Lou Reed did his final photo session with renowned photographer Jean Baptist. His final shot of the session captured a close up of Reed's aging face with a fist raised before his chin depicting a pugilistic tower of strength. The day after Lou Reed died I opened my New Yorker magazine and in the "Above and Beyond" section of "Goings On About Town" was a listing for a Nov. 5th Lou Reed discussion with the director of Live New York Public Library, Paul Holden-graber about Edgar Allen Poe at the Morgan Library and Museum.

Sadly, Lou Reed has departed and taken his rock and roll heart with him. "Grazie di tutto Lou, mi mancherai moltissimo"



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STAN BACK!! BY LARRY NADD/SKY



HEARING AID



Jim Allchin "Q.E.D." Indie

Jim Allchin briefly studied electrical engineering at the University of Florida, but dropped out to play in a number of bands. Later, he assisted Microsoft in creating many of the system platform components including Microsoft Windows. Currently, he's gone from geek to devoted musician. If my information is correct, this is his third CD. Allchin penned all thirteen songs on this disc and does vocal and guitar duty for the duration with the exception of track five, "Trust Me" sung soulfully well by Mycle Wastman.

There is some serious guitar, "Boo-Gee, Woo-Gee" on this disc. The first song, "Stop and Go" kicks in with that feeling. The horns add a nice touch, on this song and several others, too! Also, I get the feeling that there is more to the meaning of the lyrics in this song than their face value. "Getting Old" finds Allchin lamenting over a bad report from the doctor, "No more of this, I can't have that!" I guess he shares a common sentiment with Mick Jagger, "What a drag it is getting old!"

Track three is an instrumental with a pensive mood, while the fourth cut, "Reap What You Sow" comes in hard and is embellished with call and response style backing vocals. Once again, the guitar takes the wheel, as it does throughout this recording. Following, "Trust Me" (sung by Mycle Wastman, as previously mentioned) are the instrumentals, "Thinking Of You," a little further on, "Drownin" and the final cut, "No Way Out." These songs featur-

ing Allchin's guitar mastery are where he truly shines. Honestly, I could listen to an entire CD of him playing guitar.

There is a great deal of potential with the subject matters, as in "Trash," ("It's gonna be so much better with all the shirts gone forever") But even though his pitch is accurate and the arrangements are well done throughout this CD, the phrasing and approach in his vocals kind of left me cold. It may just be a matter of taste, so I would recommend that you give him a listen for yourself. The guitar work alone is worth at least that much. Go to www.jimallchin.com and/or www.facebook.com/jimallchin-music for a test spin.

- Ms Marci

Brandt Taylor "Wasted Time" Indie

This is Brandt Taylor's maiden voyage into solo recording, and I do mean "solo." He plays every instrument and does all the vocals on this CD and does it well without sounding convoluted. He is also the sole author of the 12 tunes on this disc. The styles are broad in range but with an extremely rooted thread that weaves in and out forming a tapestry of music. As I listened, there were times I was convinced that he must have slipped someone else in there, but I was wrong. It's all Brandt Taylor! His vocals are strong and distinctive.

I must warn you right out of the gate that the first song on this CD fades in. It takes about 18 seconds to come up to full volume. That first song, "Nose In The Air" was a perfect opening for the recording. It reflects Taylor's artistic abilities as he takes this song from a Delta style slide guitar solo, to full band sound. Throughout this recording, his lyrical subjects go from playful to plaintive to poignant, sometimes all in one song, as in this first track. He sings about social dynamics and the absence of the human conscience. With all that, he finds room for wit! You really do need to listen to the lyrics. In addition, the harmonica playing is expressive and the folk/blues style slide guitar is powerful!

Track two, "Montana Moon," shifts styles to something more country/blues

with mellifluous vocal harmonies. The hook is very contagious. You'll be singing with him on the chorus by the second verse. Cut three, "When The Good Old Days Are Gone," lyrically, could double as a marriage proposal or wedding vows. In spite of the subject, the music starts on a somber note, but brightens up by the time it gets to the bridge. He does some serious shredding to close out this tune. The fourth track, "Take Me Home" is a euphonious country/folk styled song with some truly celestial vocal harmonies.

Without going cut-by-cut describing each song on this CD, I'll just zero in on some remaining highlights. The tracks "Only As Good" and "Rob Me Blind" go a little to the folk side. The words of the chorus are quite clever in the latter tune, "You stole the key to my heart, then you robbed me blind!" The next song, "Out On A Ledge," gets a little funky, while the mood of "Enough Is Enough" reminds of a folk song I knew long ago. The next to last song, "This Kind Of Lonely" mixes plaintive melodies and sweet harmonies followed by some serious shredding on guitar.

This disc closes with a self-reflective tune "Lying In The Bed I Made." Taylor does a haunting harmonica solo that echos the subject...then fades with a searching guitar solo. All in all, an appropriate ending to an applaudable recording. Well worth the money!

You can purchase Brandt Taylor's "Wasted Time" on CD Baby or at one of his many area performances listed in Sound Waves Magazine.

- Ms Marci



Lady Gaga "ARTPOP"

Interscope Records

For every one of Lady Gaga's outfits that breaks the barriers between fashion and studio art, she'll write five of the most infantile hooks on pop radio.

Burn. Actually, not really. Like it or not, Gaga's brilliance lies in her ability sink down to the lowest common denominator while still conveying a sense of authenticity. On ARTPOP, Gaga's third full-length LP, she doesn't hold back in delivering choruses that sound like playground taunts and spoken word segments that make anyone over the age of 16 involuntarily cringe. However, ARTPOP also brings an unprecedented level of weirdness to Gaga's sound, and it's about time. For those who've experienced the cognitive dissonance of hearing a radio-ready pop song like Bad Romance and then seeing Gaga accept an award in a meat dress, ARTPOP offers a welcome if inconsistent solution to your problem.

A big part of ARTPOP's charm lies in its production. Gaga had some big guns assist in the production of the album, from Russian producer Zed to the Israeli electronic collective Infected Mushroom. The European dance music influence comes through loud and clear on ARTPOP, as the album's overall sound hovers somewhere between the abrasive bump and grind of Justice's "Genesis" and the icy sheen of Empire of the Sun. The result is absolutely gorgeous, and at her best Gaga complements this sound with finesse and confidence. On "G.U.Y.," Gaga busts out her signature gimmick of starting a song off with a dramatic monologue over a synthetic neo-church organ. However, unlike on older songs like "Marry the Night", Gaga follows up her grandiose intro with a track that's legitimately ambitious. "G.U.Y." features all-encompassing synthesizers, pristine drum sequencing, and a vocodered Gaga at her most dynamic. Admittedly, the screaming at the end of the track is a bit silly. But hey, we'll take what we can get.

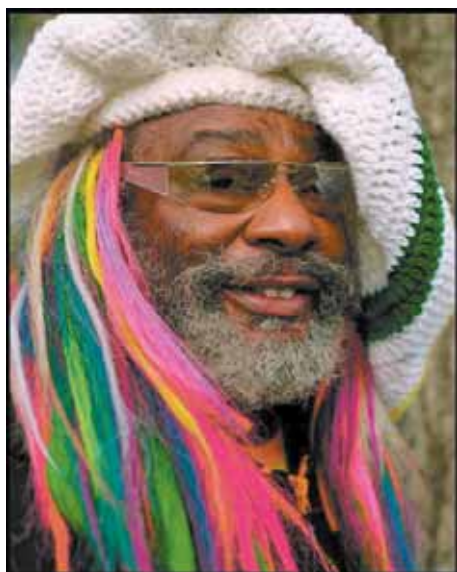
Unfortunately, even when Gaga demonstrates her ability to create transcendent pop music she still feels a need to conform to stale and uninspired pop idioms. Perhaps ARTPOP's worst offender is the rap foray "Jewels N' Drugs", where Gaga provides further proof that cinematic instrumentals when combined trap beats are almost always ridiculously garish. Also, the track "MANiCURE" deviates from the album's glossy sound with raucous country-girl stomp, but doesn't contribute the same level of color and interest as tracks like "G.U.Y." or "Venus".

Blemishes aside, ARTPOP represents a considerable step forward in Gaga's artistic development. As a pop star whose talents used to shine the brightest dur-

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ing her 20-second piano solos at award shows, Gaga's songwriting prowess and creativity take a much more prominent position on ARTPOP than on previous albums. Unfortunately, a number of weak tracks still leave the listener with the impression that Gaga is holding back from being as groundbreaking as she could be. However, considering the progress she's made from 2011's Born This Way to ARTPOP, maybe the next album will be the one.

- Jeff Howard



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IN CONCERT

The Celtic Woman

Mohegan Sun

November 30th

The Celtic Woman concert at the Mohegan Sun casino November 30th was as impressive as it usually is. It is not just the ornate costumes or flowing flaxen, chestnut, and strawberry hair which attracts millions to see and hear this ensemble play and sing.

It is the cadence of what sounds like angels singing and a full symphony orchestra which is combined to create a powerful Christmas show.

Susan Mcfadden, Lisa Lambe, and Mairead Carlin, have vocal range and control unique to only the best musicians. Mairead Nesbitt plays the violin with the same passion shown in the three vocalists. Nesbitt began playing the violin at the age of six.

The concert began with "I'll be there for Christmas" and "Santa Clause is Coming to Town" and concluded with "Josh Graban's 'I'll Raise you Up'".

Mairead Carlin performance of "Silent Night" equals that of Lisa Lambe's "Au Tannenbaum", and Susan Mcfadden's, "I'm Dreaming of a White Christmas." Lisa Lambe sang Robert Burns "Aud Lang Zyne", a famous Scot tune he wrote in 1788.

Andy Riley played the drum to "The Little Drummer Boy" and "We Three Kings" was accompanied by bagpipes.

Celtic Woman have been together for over a decade and is directed and choreographed by Davis Downs. Celtic Woman have performed on PBS several times. They are of Irish descent and for Christmas "enjoy sitting in front of the fire wearing fluffy socks, drinking a bottle of wine."

The show is replete with a fifteen minute intermission and two encores. They sang "Oh Come All Ye Faithful" and "Rudolph the Red Nosed Reindeer" after a large standing ovation.

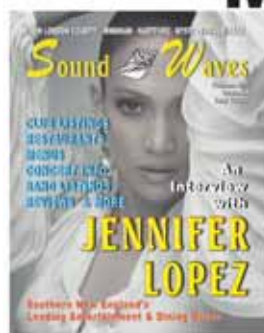
The soft Irish accent detected in each of the musicians voices make for a more interesting "Au Tannenbaum", which was sung in German. "Au Danny Boy" has been described as The Celtic Woman, "signature Song,"

Celtic Woman have sold millions of CDs and have shared the "I'll Be Home for Christmas" tour throughout most of the United States this year.

- Lisa Shasha



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DINING OUT



By Tony Sardo

Tis' THE SEASON TO BE JOLLY HO! HO! HO!

I laugh when I read menus that describe food the wrong way. For instance veal, chicken or eggplant parmesan. Notice the cheese on the item is usually mozzarella not parmesan. Provolone is in the parmesan family and a better substitute. Parmesan has a distinct taste and is expensive. Mozzarella, not a good substitute for a good dish, at least use provolone.

Shrimp scampi, translation shrimp shrimp. When I ask why, scampi sauce is what the shrimp is cooked in I am told. Wrong, garlic butter sauce or mama butter is what the shrimp is cooked in. Scampi in Ital-

ian is shrimp.

You ask what mama butter is? It is the mother of most Italian sauces. Take a pound of butter soften it, not to liquid but soft. Add eight large cloves of diced garlic, a hand full of fresh flat leaf parsley (no stems), chopped placed in a towel and squeezed to removed the liquid. That if left would turn the butter green, add two ounces of good sherry wine. Remember, if you cannot drink it do not cook with it. Knead this mixture together, you now have mama butter.

Other items are incorrectly prepared, for instance, chef's creations that are copied by other cooks. Like Clams Alla Giovanni, a chef's variation of clams casino. In Rhode Island, copied by many restaurants, a creation of John Parolisi passed owner of Camille's on the hill. A compliment to John to be copied. Tuscany sauce created by me. I have other cooks call and ask how to prepare it. I tell them but leave out mama butter and red wine, two main ingredients. I do not like to be copied. Enough about menus. The Italians have a tradition called the Feast of the Seven Fishes. It developed in the days of fasting and abstinence, no meat and reduced intake of food at meals. Probably a Pope's fisherman relative was not doing too well so the Pope banned meat on Friday and certain vigils of other holidays. Christmas Eve one of them.

Today, it is a feast that typically consists of seven different seafood dishes. Some Italian-American families have been known to celebrate with nine, eleven or thirteen different sea food dishes. This celebration commemorates the wait, the Vigilia di Natale, for the midnight birth of baby Jesus. It is unclear when the term Feast of the Seven Fishes was popularized.

The long tradition of eating seafood on Christmas Eve dates from the Roman Catholic tradition of abstinence, in this case, refraining from the consumption of meat on Wednesday, and Friday's as well as during lent and on the eve of specific holy days. As no meat could be used on such days, observant Catholics would instead eat fish, typically fried in oil.

The meal may include any number of fish that are considered traditional. The most used dish Southern Italians are known for is baccala', salted

cod fish. The custom of celebrating with simple fish such as baccala, is attributed to the greatly impoverished regions of Southern Italy. Fried smelts and calamari have been incorporated into Christmas Eve dinner over the years.

The meal's components may include some combinations of anchovies, whiting, lobster, sardines, baccala, smelts, eels, calamari, octopus, mussels and clams and scampi. The menu may also include pastas, vegetables, baked or fried kale patties, baked pastry and wine. This tradition remains very popular today.

Today's recipe is one of my favorite dishes and easiest to prepare. Linguine with garlic and anchovies garnished with olives and pimentos. Better known as Aglio Olio con Alice.

In a large skillet put a quarter inch of virgin olive oil, olio, when oil is hot put in whole garlic crushed and some diced garlic, aglio. Sauté till slightly golden. Open a can of anchovies (2oz), alice, put three aside place the rest of the can oil and all in the pan. To enhance the flavor, a table spoon of mama butter would do wonders, if available. Turn the heat off. Sauce is done.

On a large platter or a medium pasta bowl, place one pound of cooked linguine. Sauce and toss. Chop olives and pimentos, enough to make a small mound in the middle of the dish. Place the three anchovies on the plate for show. Add chopped parsley and grated cheese. Serves one like me or four normal eaters.

Have a Merry Christmas and a glorious New Year.

Remember never trust a skinny chef.





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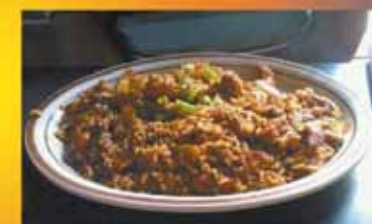
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