



Louise Taylor **"Velvet Town"** Signature Sounds Recording Company

Here's the overview - **"Velvet Town"** amounts to a collection of mood pieces. In fact that's the main ingredient in a Taylor song - mood. Her foundation on upbeat numbers is to establish a solid rhythmic groove on which to hang her snapshot styled lyrics. On the slower numbers, there's merely less backbeat/percussion. Neither approach possesses what I'd describe as clearly discernable or even memorable hook laden melodies. Melodies that you find yourself humming, subconsciously, after you have heard them once. You know what I mean.....

The opener "Something Like This" is built around a repetitive guitar figure with a jazzy upbeat feel, to which Dean Sharp's vibes add colour. As for the lyric, verse on verse, there are *"pieces of paper, torn in two"* a *"ring in the gutter"* and a *"bluebird in the bushes, singing 'bout hope"* while the narrator attests *"I will always leave the light on for you."* I guess it was a love song. The shuffle "If I Had My Dream," lyrically, further extrapolates the boy/girl equation [and conundrum]. "Velvet Town" features a seventy-five second long, meandering piano introduction while Taylor's words, like a movie, pan from the setting the scene out in the street, to one inside a room and closes with *"Take me in your arms and stay, The heat could make me say things."* "Call My Name," the eighty-six second long "I'd Be Dancing" and "Midnight Rain" merge into what I could best describe as a blur.

Louise is not a storyteller per se, although "Maps Of Venice" fleetingly engaged my interest. Nebraskan Wright Morris who died in 1988, at the age of 88, was famed for his photography and his accompanying narratives. During his lifetime, he was awarded a number of Guggenheim Fellowships and is credited as the creator of the *photo-text*. Luigi, the smooth talking but fictitious street peddler of beads, scarves and "Maps Of Venice," was inspired by Morris' 1972 book, **"Love Affair, A Venetian Journal."** "Muddy Hudson" is an aurally sensual affair, while "Fire Box Coal Train" begins slowly and although it never appears to melodically attain any great speed, is underpinned by authentic train sounds [created by musical instruments, that is] before it slows to a halt at its destination. Was the latter cut a song or a musical exercise ? – you decide. The closer "Simplify," complete with occasional French lyric, is something you'd expect to hear late at night, in a smoky French bar. If you frequent such establishments, that is.....

This set, Taylor's fifth, was co-produced by Louise and fellow singer/songwriter Anne Gallup.

Folkwax Rating 6 out of 10

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