



An **Original**
Music preview/ review section of
Wilmington

CD Pick of the Week

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A&E EDITOR



Eric Clapton and B.B. King's: *Riding with the King*

The picture on the front of Eric Clapton and B.B. King's new album, *Riding with the King*, has Clapton, dressed in a rumpled suit, in the driver's seat of an old Cadillac convertible, his guitar in the passenger's seat, and King, slouched down in a tuxedo, in the back seat with his guitar to his right. The album reflects that same carefree, mellow feeling. It's the blues, yes, but there's joy to it too, the joy of two legendary musicians fulfilling a dream, playing together on this album of standards and original songs.

The first song, "Riding with the King," really sets the mood for the album. It's a blues song, there's no doubt there, but the blues are only nominal. The singers are just as happy to be out riding as they were at their good jobs.

Another standout song on the album is "I Want to Marry You." Clapton's pop experience really makes the song rock, while King's skills keep it grounded in that same blues tradition. It's a lyrically sweet song, but the wailing guitars, the subtle but pervasive drumbeats, and the rough edges of

Clapton and King's voices keep it from being a sappy, saccharine song.

"Hold On, I'm Coming," the song made famous by Aretha Franklin, isn't one I expected to find on this album, but it's so different from the version we all know and love, it works really well. They've slowed it down, deepened it and made it a much more mellow and bluesy version than Franklin, but the same urgency lies underneath it all. The song actually speeds up during its six-minute duration, and by the end, the urgency is no longer buried.

If there's anything the album really lacks, it's a feeling of spontaneity. Most of the songs feel more produced than more traditional blues songs, but the technical talent and feeling Clapton and King put into the album more than make up for any lack. It's a great album, and really helps to define Clapton's career as a blues man. For listeners new to the music of B.B. King, *Riding with the King* serves as a great introduction to a brilliant musician.

THE NIGHT SCENE

All covers and starting times are subject to change at the door.
SEPTEMBER 28 -OCTOBER 4

	WHERE	WHO	WHEN	COVER
Tu	Alleigh's	Sean Higgins	6:30 p.m.	No cover
	Charley Brownz	Glue	10:30 p.m.	\$3
	Diamond's Grille and Billiards	Stretch	8 p.m.	No cover
	Firebelly Lounge	Humchuck Fire	11 p.m.	\$3
	Katy's Great Eats	Songwriter's Jam	10 p.m.	No cover
	The Reel Café	Powell and Parker	7 p.m.	No cover
	Water Street Restaurant	Dixieland Society	5:30 p.m.	No cover
	F	Alleigh's	Mudbone	7 p.m.
The Arena		The Stingers	9 p.m.	No cover
Captain Bill's Backyard Grill		Jet 22	10 p.m.	\$3
Circa 1922		Jeff DeBonis	7:30 p.m.	No cover
Firebelly Lounge		Bill Strickland	8 p.m.	No cover
Marz		Mosquita Mite	11 p.m.	\$3
Vinnie's Steak House and Tavern		2 Skinnee J's	8 p.m.	\$15
Water Street Restaurant		The Four Knights	9 p.m.	No cover
		Kathy Covert Jensen	8 p.m.	No cover
S		Alleigh's	Grenaldo Frazier	7 p.m.
	Captain Bill's Backyard Grill	Keith Burkhart	9 p.m.	No cover
	Circa 1922	Stretch	7:30 p.m.	No cover
	Charley Brownz	Shaun & Colby Duo	8 p.m.	No cover
	Firebelly Lounge	Sonja's Kitchen	10:30 p.m.	\$5
	Raw Bar	Seeds and Stems/ Moe Black	11 p.m.	\$3
	Reggie's	Lindley Park	10:30 p.m.	\$3
	Water Street Restaurant	It Doesn't Matter	10 p.m.	No cover
		Don Carmen & Friends	8 p.m.	No cover
	SUN	Alleigh's	Buddy McCloud's	7 p.m.
The Reel Café		2 Reel Band		No cover
Water Street Restaurant		Guy Phillips Trio	7 p.m.	No cover
M	Alleigh's	George Herbert Moore	6 p.m.	No cover
	The Reel Café	Stretch	7 p.m.	No cover

OPEN SEVEN DAYS A WEEK

MONDAY-FRIDAY 9 AM - 8 PM
SATURDAY 9 AM - 6 PM
SUNDAY 1 PM - 6 PM

TIDAL CREEK

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