Music preview/ review section of

Wilmington



A&E EDITOR



## THE NIGHT SCENE

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

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WHERE Alleigh's Charley Brownz Diamond's Grille and Billiards Firebelly Lounge Katy's Great Eats The Reel Cafe Water Street Restaurant

WHO WHEN COVER No cover Sean Higgins 6:30 p.m. 10:30 p.m. \$3 Glue Stretch No cover 8 p.m. \$3 Humchuck Fire Songwriter's Jam 10 p.m. No cover Powell and Parker 7 p.m. No cover Dixieland Society 5:30 p.m No cover

7 p.m.

7 p.m.

9 p.m.

7:30 p.m



Alleigh's The Arena Captain Bill's Backvard Grill Circa 1922 Firebelly Lounge Marrz Vinnie's Steak House and Taverr

Alleigh's

Captain Bill's

Circa 1922

Raw Bar

Reggie's

Alleigh's

Water Street

Restaurant

Backyard Grill

Charley Brownz

Firebelly Lounge

The Stingers Jet 22 Jeff DeBonis Bill Strickland Mosquita Mite 2 Skinnee J's The Four Knights 9 p.m. Water Street Restaurant

Mudbone

9 p.m. No cover 10 p.m. \$3 7:30 p.m. No cover No cover 8 p.m. 11 p.m. \$3 \$15 8 p.m. No cover

Kathy Covert Jensen 8 p.m.

Grenaldo Frazier

Keith Burkhart

No cover No cover No cover

No cover

No cover

No cover

Shaun & Colby Duo 8 p.m. 10:30 p.m. Sonja's Kitchen Seeds and Stems/ 11 p.m. Moe Black

Lindley Park 10:30 p.m. It Doesn't Matter 10 p.m. Don Carmen & Friends 8 p.m.

\$3 No cover

\$3



The Reel Cafe Vater Street Restaurant

Buddy McCloud's 7 p.m. 2 Reel Band Guy Phillips Trio 7 p.m. George Herbert Moore 6 p.m.

No cover No cover

No cover

No cover

No cover



Alleigh's The Reel Cafe

Travis Dent Stretch

6:30 p.m 7 p.m.

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

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.

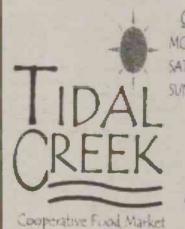
The first song, "Riding with the King," really sets the mood for the album. It's a blues song, there's no doubt there, but the blues are only nominal. The singers are just as happy to be out riding as they were at their good jobs.

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 gui-• tars, the subtle but pervasive drumbeats, and the rough edges of brilliant musician.

The picture on the front of Eric Clapton and King's voices keep it from being a sappy, saccharine

"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 bur-

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



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