

NEW RELEASES

Tim Grimm THE TURNING POINT

Cavalier Recordings

★★★★☆

Here's a consummate,
story based song

collection from an actor/farmer/musician

A global perspective pervades the lyrics on Indiana born/based Tim Grimm's 12th recording. His home state features prominently, as does California, while further afield we journey to Holland, merry olde England and more. Produced by Tim, one of his other careers involves agriculture, it's appropriate that THE TURNING POINT was recorded at Bloomington's Farm Fresh Studios. Located in an 80-year old deconsecrated church, studio owner Jake Belser recorded/engineered the sessions. Supporting Grimm (guitars, vocal) on this occasion are Jamey Reid (drums), long-time John Prine sideman Jason Wilber (electric guitar), plus Jordana Greenberg (violin), Rebecca Reed-Lunn (banjo), Maria Di Meglin (cello), Chris Burgess (drums, percussion)—aka Harpeth Rising, and more. Bloomington singer-songwriter Beth Lodge-Rigal (vocals) and New England's Cindy Kallet add their voices, respectively, to two songs and one song, while Tim's wife Jan Lucas (vocals, harmonium, harmonica) and son Connor Grimm (bass, piano) make significant contributions throughout.

The narrator in album opener *The Lake* reflects upon the passage of time and personal dreams achieved and those: 'lost forever—gone.' Penned by Beth Lodge-Rigal *Family History* similarly witnesses the passage of time across a number of generations of: 'farmer's daughters, farmer's sons.' On the latter, Diederik van Wassenauer's haunting violin truly shines. Spanning the decades following WWII up to date, the eight verse *King Of The Folksingers* delivers informative snapshots from the life of Ramblin' Jack Elliott. An international travelogue, Grimm's spirited arrangement of the traditional *Rovin' Gambler* follows. In recent years Tim has toured Europe annually—his UK debut occurs this October—*Anne In Amsterdam* resulted from a visit to the home of Anne Frank. It's preceded by the atmospheric album title song wherein a couple of centuries ago, on the road 'near Spijkerboor,' a man of the cloth and a deserter (soldier) meet and



'appear' to form a friendship. Tim is supported—vocally and instrumentally—on the latter by Nashville based Harpeth Rising. The foursome met while attending Indiana University Jacobs School of Music.

The Canyon in question is located in California and goes by the name of Topanga. Grimm's lyric doubles as an ode to love, and an insight into the life of the late Will Geer—there was more to Geer than The Waltons! The narrator of *I Don't Mind*, the first of three Grimm/Lucas collaborations, recalls good as well as dire times. It's truly gratifying to see Tim maintain his musical association with author Scott Russell Sanders, Professor Emeritus of English at Indiana University—the Bloomington songwriter collaboration WILDERNESS PLOTS and Tim's WILDERNESS SONGS AND BAD MAN BALLADS were firmly founded on Sanders' stories. Set in 1813, Grimm's *Indiana* charts Sanders' 1986 novel *Bad Man Ballad*, *The Turning Point* closes with the second and third Grimm/Lucas collaborations, respectively *The Tree* and *Blame It On The Dog*. The former ruminates upon battling with the intrinsic natural world 'life force,' while the bluegrass tinged latter is a sorry but sly—wink, wink—tale of misfortune. On the closing song Tim is accompanied by Bloomington six-piece

Arthur Wood

www.timgrimm.com

Tom Rush CELEBRATES 50 YEARS OF MUSIC

Appleseed Recordings

★★★★

Here's one man's, still
ongoing, folk music
journey captured in vision and sound

The Tom Rush CD/DVD set, CELEBRATES 50 YEARS OF MUSIC, was recorded on Friday December 28, 2012 at Boston's Symphony Hall. In the vein of the New Hampshire bred musician's 20th anniversary self-releases NEW YEAR and LATE NIGHT RADIO, recorded at the same venue, he's again joined by David Buskin (piano, guitar), Robin Batteau (violin, mandolin) and 1970s accompanist Trevor Veitch (acoustic/electric guitar). On this go-round there are also guest appearances by Jonathan Edwards, David Bromberg and Dom Flemons of the Carolina Chocolate Drops, as well as house band roles for Tom's



Orphan buddies Eric Lilljequist (acoustic guitar, harmony vocals) and Dean Adrien (harmony vocals), plus Joe Mennonna (saxophone, piano), Marshal Rosenberg (percussion) and Paul Guzzone (bass).

The DVD main feature contains 16 performances including two each from Buskin & Batteau, Edwards and Flemons and one song from Bromberg—another Bromberg song *Tongue* is included in the Bonus Features, alongside nine interview segments wherein Rush recalls his career, and nine-minutes of segments from the concert rehearsal. Arithmetically Rush performs (the same) nine songs on both formats, while only one song by each of the main guests appears on the CD (*). I can only assume that the DVD running order replicates the concert, since the CD running order varies.

On the DVD having performed his song *Hot Tonight*—a prediction of things to come that evening—Rush hands the stage to his guests. Buskin recalls a Kerrville Folk Festival visit that inspired *Jews Don't Camp*. For a number of years a camp by precisely that name has existed at the festival. Batteau delivers his well-known *Lancelot's Tune (Guinevere)* (*) and Edwards follows with a couple of cover tunes, *My Love Will Keep* and the audience sing-along *Get Together* (*). Seated, Flemons sings/yodels *My Little Lady* on guitar, and on banjo with stalwart band support covers *Your Baby Ain't Sweet Like Mine* (*). Prior to Rush's headlining set, joined on harmonica by Flemons, Bromberg performs Blind Willie McTell's classic *Statesboro Blues* (*).

Early in his career Rush focused on the blues, and he opens his headlining set with a recollection of Sleepy John Estes before performing the latter's *Drop Down Mama*. Tom first met Chuck & Joni Mitchell in Detroit and he sings her early career *Urge For Going*, and follows with his *What I Know* written for his second wife/wildlife activist/author Renee Askins. Veitch hails from Vancouver, and introduced Rush to two more Canadian writers—Murray McLauchlan and David Wiffen (Surrey born, Canadian raised)—respectively, there's a solo reading of the former's *Child's Song*, and Tom's joined by guests and band on the latter's *Drivin' Wheel*. A Tom Rush performance would not be complete without his hit tune *No Regrets* which he teams here with an adept rendition of his instrumental *Rockport Sunday*. Rush & Co. bring the concert to a close with a pair of