

the end and there's one quieter thing alone across the album's 14-song expense, saved for last: "You Made Me," a sort of R&B thing with Hammond. Favorite? That might be "Waiting for the World to End," which serves as a metaphor for all the points above, touching down on elements only this band can have all at once because of the four different storied personalities involved.

—Martin Popoff



THE WEIGHT BAND SHINES LIKE GOLD

Weight Band Records (CD)

★★★★★

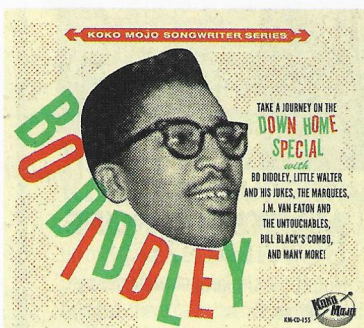
The Weight Band have been keeping the legacy of The Band alive for almost a decade, touring steadily up and down the East Coast. Led by former Band guitarist Jim Weider, the group's lineup is composed of musicians with remarkable resumes, folks who have played alongside greats such as Dickey Betts, B.B. King and Al Green. A few years ago, they took their turn at creating their own music and released the album *World Gone Mad*. On it, The Band's influences seemed to overpower the music, and while the record contained some standout tracks, The Weight Band failed to really create a singular identity of their own.

They have now released a follow-up, *Shines Like Gold*, and across 10 tracks have assembled a body of music that is fresh and just familiar enough to remind you that the group have very specific roots. Recorded at Clubhouse Studios in Rhinebeck, New York, over just four days, the album presents the group in remarkably tight form. Each song delivers great bottom and strategically uses keyboards to level

things out and add real character in the most pivotal moments. Also on display here are Weider's strong guitar chops. On the opener "Weight of the World," his licks crack like a whip. And like the band they honor nightly, The Weight Band present lush harmonic vocals. The soaring chorus on the steady sway of "Tall Trees" is full-bodied and majestic. They really hit all of the notes on this track, a song that has a special kinship to "Book Faded Brown" from The Band's 1998 album, *Jubilation*.

The first single is the title track. It's a sand-sifted version of The Band song "Stage Fright." While it probably sits well within their set list, it makes the record lose some of its creative steam. That aside, this is a group that are really starting to "shine," and it's exciting to see where they are headed next.

—Ray Chelstowski



BO DIDDLEY SONGWRITER SERIES

Koko Mojo (CD)

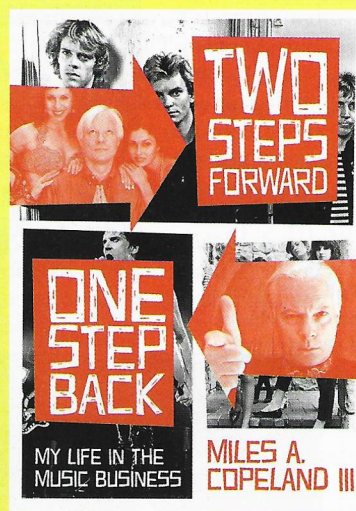
★★★★★

Who knew Bo Diddley wrote "Love Is Strange"? That iconic song — by Dale & Grace here — is one of 28 penned by Ellas Otha Bates McDaniel, born in 1928 in Mississippi. It's been said that he took his stage name from an insult hurled at him. It became his first hit, "Bo Diddley," heard twice here by JM Van Eaton & The Untouchables as well as the man himself, who has the first 14 tracks.

Diddley is that rare breed of legend whose signature sound became a rhythmic sub-genre of its own. "Who Do You Love" and "Mona" cemented his rep,

QUICK PICKS

BY GILLIAN G. GAAR



MILES A. COPELAND III TWO STEPS FORWARD ONE STEP BACK

Jawbone Press (Paperback)

Genre: Memoir

Subtitled "My Life in the Music Business," this is a fascinating account of how Copeland ushered his brother's band (The Police) to fame, established IRS Records and helped foster international relations by bringing Middle Eastern music to the West. With behind-the-scenes tales and tantalizing anecdotes, it's a must read for anyone interested in the music industry.

MARC MYERS ROCK CONCERT

Grove Press (Hardback)

Genre: Oral history

An overview of how the rock concert evolved, from the mid-'50s of Alan Freed's Moondog Coronation Balls to the mid-'80s extravaganza that was Live Aid. Stopping points along the way include Shea Stadium, Woodstock and Altamont. And a few myths are exploded: Pete Seeger didn't try to cut Bob Dylan's power at the Newport Folk Festival, for example.

JESSICA LIPSKY IT AIN'T RETRO

Jawbone Press (Paperback)

Genre: Soul

Subtitled "Daptone Records and the 21st-Century Soul Revolution," this is an entertaining, insightful history of the plucky label that spawned The Dap-Kings (who provided backing on Amy Winehouse's *Back to Black*) and is also home to Sharon Jones, Charles Bradley and scads of other talented folks.

PAUL SEXTON PRINCE

Welbeck (Hardback)

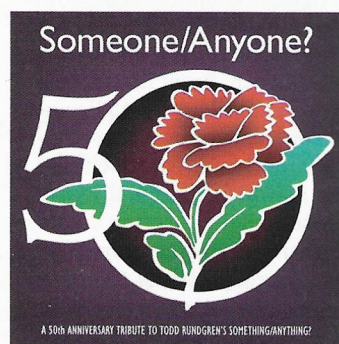
Genre: Illustrated history

As befits a book subtitled "A Portrait of the Art in Memories & Memorabilia," there's much to peruse here, from a shot of "P. Nelson" from his school yearbook to his first demo tape, costume and "personal travel bible," and a concise retelling of his story.

and he first found fame in the thriving Chicago 1950s blues scene. Interesting to note that on his November 1955, *Ed Sullivan Show* appearance, he was slated to cover "16 Tons" by Tennessee Ernie Ford, but when he saw the cue card with his name on it, he mistakenly performed that first hit. Sullivan was so infuriated, he never had him back, and reportedly said he would never amount to much.

Little Walter, Billy Stewart, The Johnny Otis Show, Bill Black's Combo, Johnny Kidd & The Pirates and others strut their Bo stuff here, but one wishes for more than just half the disc Diddley.

—Mike Greenblatt



VARIOUS ARTISTS SOMEONE/ANYONE?

Forward Motion Records (Digital)

★★★★★

Leave it to producer, multi-instrumentalist and all-round wunderkind Fernando Perdomo to oversee a salute to the album many consider the greatest pop