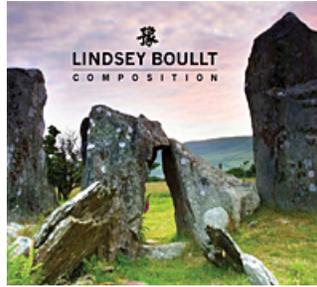


Lindsey Boult – Composition



A major offensive was launched in 2007 from one musician called **Lindsey Boult** and this I believe is his Desert Storm of fusion. It's a savvy musical mixture of worldly eastern flare, combining rock rhythm, metal accents and of course layered guitar work. Lindsey being the commander and chief of this operation using numerous guitars has brought forth a powerful supporting cast of (**Jerry Goodman – Violin, Derek Sherinian – Keyboards, Stu Ham – Bass, Jon Herrera – Bass, Atma Anur – Drums, Sukhawat Ali Khan – Vocals, Jeremy Colson – Drums, and Mingo Lewis – Percussion and Peter Van Gelder – Sitar**). Its stealthy lethallness can be attributed to the right meshing of musicians that are left to create a wide range of musical adventures throughout the theater. Let's enlist and see what lies ahead.

Page Revisited - Starts off by blasting you right into the forefront of an eastern epic saturated with lots of embellished acoustic fortitude and powering electric that cascades into a rock rhythm of sorts. If that's not enough you have Lindsey tearing up everything in-between in rock metal fashion before giving way to an acoustic finish. After listening to this tune I just had to ask how that eastern guitar sound was created and Lindsey's answer to it goes as follows ("The eastern-sounding acoustic guitar is created through altered tuning expanding upon the Jimmy Page approach. The idea is to try and keep the acoustic motif moving counterpoint to the Shakti type melodies. That is how the depth is created"). Well I had to scratch my head once again because I couldn't find or know the definition in music for the word motif. Lindsey once again comes to the rescue. It's a short rhythmic or melodic passage that is repeated or evoked in various parts of a composition. Very cool stuff to say the least.

Chasing the Whirling Dervish – In words that one can understand I had to ask Lindsey himself what in the world the word Dervish meant. As it turns out it's another word for enlightenment. So this song is about the elusive journey chasing enlightenment. Listen to the Shakti – type melodies as they clash with the acoustic guitar and how the electric guitar is used for creating the chaotic sensation while line doubling with either Jerry Goodman's violin or Derek Sherinian's keyboards. The depth and perception along with the sound that is created is just simply unbelievable.

Moving Panvishnu – The name says it all and is a dead giveaway to what this tune is all about. It's obvious that the Mahavishnu Orchestra was a huge influence on Lindsey. His frenetic outbursts followed with mellow melodies coupled with a funky twist before resonating to a big chorus and you get the picture. He simply ran through the Mahavishnu in one tune.

Call for Peace – Sukhawat Ali Khan's vocals add a whole new dimension and flavor to this tune and disk. I picture a belly dancer dancing violently but remaining in total control. It's as if Khan's voice and Lindsey's guitar are Beauty and the Beast.

Bravo Davo de la Torre – Just as Ali Khan's vocal's transformed the last tune we have Bravo Davo de la Torre and its power metal theme. The powerful rock rhythm grabs you by the throat but it's the intricacies hidden below that are the true treasures. This song as Lindsey stated is a song celebrating his son and for all you guitar wizards out there the fast whirling Ostinato lines (main verse motif) are all left hand and economy picking (NO Tapping). Way Cool!!

Aurora's Aura – A melodic melody orchestrated by Jerry Goodman's violin but what's really neat about this tune is how Goodman's violin and Boullt's guitar are intermingled with each other. I sense a little Holdsworth influence on this tune.

Groovin' with Stu – Eastern and Western melodies meshed together into a groovy beat. Stu Hamm adds a wonderful bass solo to the mix as it stays within that Shakti corridor.

Taste the Hate – Tribo-luminescence might be a way to describe this tune. It might also be embellished worldly fusion. At times I get the feeling that in an instant Lindsey's guitar is about to go off all by itself but the Shakti type melodies always seem to keep it under control.

Farewell – I can't tell you how many times I have played this track. It's one of those tunes I just can't get enough of. Lindsey slows this one down but it still has so much power and elegance. It's like looking at a satellite view of a perfectly formed hurricane knowing that in all of its beauty it has so much destructive power. The perfect storm.

Cleopatra's Third Eye – Maybe this tune should have been titled Cleopatra's Black Eye. It starts off giving you that feeling that everything is going to be just fine and then doubt starts rearing its ugly head and it continues on until a very unsettling feeling comes about like your just waiting for something bad to happen and it does.

Observation - One listen to this CD and I was spell bound. I was taken hostage in pure art form. This is a masterfully crafted composition from a guitar player that in my judgment will stand the test of time for many years to come. He is equal to the task at both guitar playing as well as composer. Many virtuoso guitarists become over bearing in trying to showcase their ability and though Lindsey's prowess is certainly exposed on this recording he is neither over bearing but more integrated within the confines of the compositions. Words will never fully describe what he has created. All the other players on this disk push the envelope in creating some monumental sounds that create a plethora of engagement as well as excitement. A new form of fusion has been born.

Visit Lindsey at <http://lindseyboullt.com>



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