

# TRUCK MILLS

## reviews

"Truck, one of the most talented performers in the region who comes to you straight from the inner-most depths of his own soul. Acoustic blues guitar player extraordinaire."

*-Inside Blues Magazine*

Truck Mills is a very well honed fingerstyle guitarist, and his array of original compositions cover a lot of ground. However, the guy also plays baglama, cura saz, pedal steel, lap steel, charango, and he even imports a wah wah pedal ("Dorothy with the 800 Legs") for a perky grin or two. Though *The Day after Yesterday* is a showcase for his fretboard styling, he imports marimba and percussion on about half the tracks, courtesy Brian Hibbard and Marc Clarke respectively.



You'll find a number of echoes in here: John Fahey, Billy Joe Walker Jr., Sonny Landreth, etc., and I hear a decent dose of Kaleidoscope (Chris Darrow's old home) from time to time, but nothing that ever dominates over Mills' own steel-stringed voice. The recording is so crisp and clear that you can feel the slide's tremolo on strings reverberating in your own hands while listening ("The Day after Yesterday"). Da funk is also brung, in the aforementioned "Dorothy," but so is poetic sonic narrative in ballads like "The Tail of Lucy Lu" with its high-register whispery fragility gently swaying to an afternoon breeze. "Call of the Water" brings in an oahu lap steel, and you ain't never heered the axe played this a-way, Jeeter, practically a theremin. That's switched for a 6-string pedal steel atop entrancing drum lines by Clarke in "Camallero," alongside a charango cavorting in a threepenny vamp."

There's a lot of atmosphere in *Yesterday*, mostly balmy and airy, shimmering with lazy good-naturedness, but cuts like "Camallero" get a great deal more twisty and complicated than at first seems, boasting a long intelligent lead line artfully lacing itself time and again with plenty of room to develop and deepen. In that song, traces of Egberto Gismonti, not to mention Sergio Leone (especially in the refrains), can be found. In all, however, the distinct tang and sunbake of Americana is quite evident, over and above the multitudinous influences our native sound evolved through, including the Spanish musk of "Mustaloosa."

*-Mark S. Tucker, The Folk & Acoustic Music Exchange, Acousticmusic.com*

"Truck Mills, one the local guitar masters we have. Just amazing guitar work."

*-Carl Speer, President, Inland Empire Blues Society*

This is a warm, slide guitar album. Truck Mills is joined by Marc Clarke on drums and Brian Hibbard on marimba. The title track is my favorite for the simplicity and guitar quality. In 'Carmelita Del Barco' the marimba joins the relaxed Latin beat. 'Dorothy with the 800 Legs' shows off Truck's ability to deliver a full sound with just drums for accompaniment. Truck adds his expertise on the balama saz, an instrument shared by cultures of the Eastern Mediterranean. 'The Tail of Lucy Lu' brings us back to alternating bass of Americana and slide. 'Rusticus Maximus' very subtle with sparse Latin beat and guitar lead in the higher register with the wood block rhythm is delightful. With ever more versatility Truck delivers 'Can't Take it With You' in ragtime solo guitar. This instrument collection is worth having and will grow on you.

*-J.W. McClure, Victory Review Magazine, victorymusic.org*

Truck Mills may be the best boom-chucka-meister on acoustic slide that you've never heard. - authentic country blues.

*-Alan Fark, Reviewer / minor7th.com*

"The music is unique and features elements of American folk, light rock, middle-Eastern rhythms and melodies. There's also a Spanish influence detectable on some of the music. I recommend it to any original music lover."

*-Gary A. Edwards, Music Reviewer for New Music Connosieur Magazine and composer*

"TRUCK makes every note count."

*-Leon Atkinson, host of the "Guitar Hour" KPBX public radio, The Spokesman Review*

"Soul - Stirring."

*-Blues Notes, Cascade Blues Association*



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