



DISGUISE THE LIMIT REDEMPTION

Reviewed for Bass Plaza by
Tony Renaud

In their second outing, Disguise the Limit continues with their special brand of Progressive Rock. "Redemption" is a stirring blend of sophisticated composition, chops, and lyric-driven imagery that is as much a timeless work as it is a commentary on our modern times. "Redemption" is a true group effort with four members contributing writing and lyrics to the whole. As a result of this, they decided to change the name of the group from Project 814 – (a project led by bassist and executive producer Jon Pomplin) - to Disguise the Limit.

Overall, the range of influences heard from the band is extensive. Throughout the project, James Miller's keyboard artistry draws upon the use of the Hammond B3 to great effect, recalling the great Benmont Tench of Tom Petty's band. The track "Read Between the Lines" features horn section parts that aren't normally heard in a standard-issue Prog-Rock project. Guitarist Mark Summers is a master of fretboard tapestry who doesn't rely on only the usual "crunch, clean, or nothing else" school of thought to get his musical points across. On the drum kit, Steve Morris provides fascinating back-beat and rhythmic interplay while never going beyond the scope of overplaying or being too busy - a challenge for drummers in the Prog-Rock genre. Singer Todd Joos' strong and soulful vocals focus on serving the song and delivering an emotional point. His vibrato and exemplary control let the listener always know he's in charge.

On the bass, Jon Pomplin shows his Progressive Rock influences while still remaining his own man. His use of 5 string and fretless basses bring variety of texture and sound color to the table. The HotWire endorsee used a full complement of basses from this German manufacturer, including a Dann Glenn Signature fretless four string, a Dann Glenn Signature 5 string, and a Flash 5, in addition to his workhorse Vintage 5 string. All these basses wear light gauge GHS Progressives. Throughout the recording, Pomplin also used a Rocktron Blue Thunder preamp and Morley Volume and Bass WAH pedals.

Album cuts such as "Last to See Me Fall" and "You and I" display the sensitive side of the band with their emotive intro sections. Of special note is Miller's effective tapestry of organ and piano in "Last to See me Fall", which is a great counterpoint to Pomplin's fretless glissando. The heavier side of Disguise the Limit is not neglected in this outing, as the aggressive "Rhythm of the Rhyme" will prove. "News at Nine" is another Disguise the Limit rocker, with a percolating and driving "Geddy Lee of recent vintage" approach and sound in the bass line.

"Read Between the Lines" is somewhat of a departure from the expected progressive fare with its bright up-tempo feel and horn section lines. The fretless bass ostinato, arpeggiated guitar chords and effected vocals of "Water to Wine" create a great backdrop for the lyrical imagery of being afraid to help oneself to improve one's life. In a similar fashion, "Brothers in Arms" features actual Vietnam combat audio supplied by guitarist/composer/author Dann Glenn. Pomplin uses the range of the 5 string bass to great effect here, applying ultra-low notes to drive the chord progression. The filtered and distorted vocal effect reprises the audio clip that introduces the tune.

It's often been said that great art can get those who experience it to think and react in ways that are an exception from the usual. The first cut, "The Janitor's Song" is one such example. This song is presented

from a truly neglected angle of the World Trade Center tragedy. The death of a common, service-sector working man who had absolutely nothing to do with the actions and attitudes that brought about the attack was almost never discussed in the media. "Janitor's Song" explores this highly sobering view. Even a casual listen to this tune can bring the sad events of 9/11 to the forefront of memory, as it really should be done from time to time so American citizens, and world citizens at large, will not forget.

On the whole, "Redemption" is a driving, exciting, infectious set that avoids many of the cliché pitfalls normally associated with Progressive Rock. Each track resonates with an honest tone of genuine musical interest, knowledge, and masterful performance.

Highly Recommended !!

More information can be found at the Disguise the Limit web site at <http://www.dtlmusic.com>