



Cindy Scott (vocals), Brian Seeger (guitars, pedal steel), Vadim Neselovskyi (piano, melodica), Tommy Sciple (bass), Geoff Clapp (drums), Ed Petersen (saxophone), Brian Coogan (organ), and James Shipp (percussion).

## Announcing the Release of Cindy Scott's *Let the Devil Take Tomorrow*

**"By the standards set by vocalists who preceded her, this lady is truly sensational, and is well beyond the greatest of expectations."**

**—Sheldon Nunn, JazzReview.com**

On *Let the Devil Take Tomorrow*, her second release, Cindy Scott delivers. With a blend of original tunes and unique arrangements of jazz and not-so-jazz standards, Cindy casts a spell on listeners.

Listen casually and you'll hear the beautiful voice and sophisticated styling of an accomplished jazz singer. Listen more closely and you'll experience Cindy's varied influences, rich life experience, and a subtle story-telling that is all her own.

Cindy's 2002 debut *Major to Minor* prompted Robert A. Lindquist (Singer Magazine) to write "This is an excellent collection of jazz favorites done remarkably well." On her new CD, *Let the Devil Take Tomorrow*, Cindy adds to her straight-ahead palette with colors drawn from the music of New Orleans (where she has lived since early 2005), her Southern roots, and the music she listened to in her youth. Scott worked closely with producer and guitarist Brian Seeger, who deftly infused the recordings with his own personality. "A certain synergy comes out of good collaboration," notes Cindy. "I have loved working with Brian, and I know the music of this project reflects that." About Cindy's singing, Karrin Allyson, four-time Grammy nominee, says "*Beautiful pitch, great time (which I believe is almost everything)...you also sound so natural, great voice!*"

What unfolds is pure magic, from the opening Smokey Robinson classic, *You've Really Got a Hold on Me*, reinvented over a deep New Orleans groove (with a blazing solo by Ed Petersen and his big Chicago tenor sound), to the sweet and passionate closing, *I'll Be Seeing You* (a showcase piece for Gary Burton alum Vadim Neselovskyi's piano finesse). In between, Cindy explores a diverse collection: Bread's classic 70's pop tune *If* (spiced with improvised interplay between vocals and melodica, and Geoff Clapp's Eastern-tinged percussion); *You Don't Know What Love Is* (a piano-voice duet with a marvelously inspired soli section); an dramatic rendition of Hank Williams' *I Can't Help It (If I'm Still in Love with You)* (made whole by Seeger's spatial pedal steel guitar); the 80's Brazilian pop tune *Obsession* (with full blown solos by Scott and Neselovskyi); *Beatriz* (note Cindy's impressive phrasing in Portuguese and Seeger's exquisite acoustic guitar work), *Perhaps Perhaps Perhaps* (a fun track with a Beatnik ambience set up masterfully by bassist Tommy Sciple and percussionist James Shipp); and *Kiss of Fire* (a smoldering rocked-out rendering with a sly nod to Pink Floyd's *Money*), the piece that lent its lyric to the title of this project.

*Let the Devil Take Tomorrow* also treats us to some of Cindy's own compositions and lyrics. In *The Boy Can Play* (featuring Geoff Clapp's second line drumming and Cindy's lyrical double-entendre and references to the classic watering hole "Donna's" and "Congo Square") joyfully captures the essence of New Orleans. *Let This Love Last*, with more virtuosic playing by Neselovskyi, tells the story of new and passionate love. Seeger's gospel-inspired *Start Again* not only glows from Cindy's plaintive lyrics but also from Brian Coogan's spectacular Sunday morning organ shouts.

*Let the Devil Take Tomorrow* is Cindy Scott's eclectic tribute to intense emotion. It magically weaves new and old in an exciting and definitive artistic statement.

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Following the November 17<sup>th</sup> release, Cindy will be touring throughout the U. S., Mexico and Europe to promote *Let the Devil Take Tomorrow*. For tour dates in your area or for more information, visit [www.cindyscott.us](http://www.cindyscott.us). For promo requests or to set up an interview, please contact Kellie Gleason at (903) 453-5719 or email her at [kelliegleason@gmail.com](mailto:kelliegleason@gmail.com).

**"I love having the freedom to make the music my own. I feel an obligation to take chances and open myself up emotionally in this art form."**

**— Cindy Scott**