



WAITING FOR THE GLACIERS TO MELT  
BRIAN LANE GREEN  
LML Records

Every once in a while, a work comes along that feels especially "real." *Waiting for the Glaciers to Melt* is finely crafted and artistically put together, yet seems very organic and natural.

The emotions in the lyrics and how they're performed are naked even though they are matched with outstanding musical dressing and crisp production. If this all sounds self-contradictory, allow me to explain. The songs, especially as sung from the gut by their author, Brian Lane Green, concern big feelings - anguish, loss, love, and self-acceptance. Many allusions to nature and comments that seem like pages ripped from a diary add to the sincerity and lend a confessional tone. The rhymes aren't forced and don't draw attention to themselves. The singer has a big, powerful voice but he uses it to bring out the text, not to show off and impress. But impress he does.

If something seems to be missing, it's because *Waiting for the Glaciers to Melt* was written as a score. Presented on stage in the past, it involved several characters of different generations with a non-linear story. The material has apparently gone through many changes and this album is not being presented as a theater piece. The liner notes reveal the genesis but don't discuss the characters and plot.

Brian sings all the songs with a little help from his friends. His theatrical know-how does come through - he's performed on Broadway in three shows (*Starmites*, *Big River*, *The Life*) and toured in *Joseph*. He uses his voice like a laser beam to zero in on specific words and moments that might be lost with another performer as it

would be tempting to go for melodrama here.

Suffice to say that the material is sweeping at times and in other moments intimate and tender. Subject matter ranges from especially hard recovery from loss to family - life lessons about perseverance from a grandmother and a father and son who are both gay. Struggle might be the main topic, but overall it's empowering.

The contributions - or rather, collaboration - by Johnny Rodgers can not be overestimated. His musical command has been demonstrated this year with his own excellent debut vocal album *A Box Of Photographs* and arranging and producing Lee Lessack album of duets, *In Good Company*. (Label owner Lee sang duets with Brian, Johnny and others). The same superb band appears on all three recordings, and here guitarist Joe Ravo (displaying even more versatility), drummer Danny Mallon and bassist Brian Glassman are joined by string players on half of the ten tracks. It's all supremely arranged by Johnny, who also does background vocals (and vocal arrangements, with Brian). Johnny's arrangements and piano work are masterful. The material is so well shaped, with accents, supportive underpinning and drive. He brings a lot to the already full table.

The especially effective group vocals on "Home" also feature one of Johnny's co-writers, young Brian Wilson, and the soaring high tones of New York cabaret singer Scott Coulter. They're joined by six more voices on the inspirational "Grandma's Song," one voice belonging to executive producer Kristen Coury.

Part song cycle, part theatrical experience, part symphony, it's all heart.