

## **A Conversation with Cody & Luther Dickinson of the North Mississippi Allstars by Frank Goodman (Puremusic 9/2003)**

Maybe you've heard about them, or think they're a really good blues band. Let's just wipe that slate clean, and start over. They're much more than most anyone knew, and are about to get a whole lot bigger and better known, we believe. They're a people's band, but they are players' players. And they are some of the nicest guys we've run across in scores of interviews.

To rewind to the top, Luther and Cody Dickinson come from the deep end of the musical gene pool. Their dad, Jim Dickinson, is a superlative Memphis musician and producer. His work with Big Star, The Replacements, Spiritualized, Ry Cooder, and literally hundreds of acts and records ranks near the top in the lexicon of American recording. His sons, who were later to become fantastic musicians themselves, were up close and personal at a huge number of these legendary sessions, and saw and heard their future.

Gangsta rap, punk and hardcore, blues, country, rock, and now pop. It's still just the tip of the iceberg, as the many genres absorbed into the DNA of these young brothers and their compadres spin and combine into unique forms and grooves, and many great songs to come. Bassist Chris Chew is the spiritual center of the group, say the brothers Dickinson. They've been friends since school. He's one of those great string men who plays his part so righteously you never even know he's there, just that the bottom is always solid, and the groove is always fat. Duwayne Burnside is another old friend, but a newer member. He brings blood cred to the table in a way similar to the Dickinsons, being the son of respected bluesman R.L. Burnside. (R.L.'s grandson Cody also does some badass speed rapping on the new record.) On top of being a world class guitarist, Duwayne's prowess on the drums allows Cody to come out front sometimes and sing, and play guitar or piano, not to mention washboard. It's hard to overstate the dimensionality that his addition lends to the music of NMA.

I was already aware of the country blues, roots rock, and whatever one might call the various sides of these Allstars, so I am most blown away by the poppier elements of *Polaris* (their new CD on ATO/Tone-Cool Records). They describe it as the third in the long-planned trilogy of how their career would open up, and they sound very excited to be at this leg of the journey. Young monster players and old friends, taking chances and tearing up the countryside in a nice tour bus, out of debt and doing it without tour support, it's amazing.

We talk a lot about the psychedelic side of their musical trip, because that's another aspect of their personality that sets them apart from the pack. There are a number of high profile jam bands on the scene, some of them famous, who simply are not in the league in which this band is playing. These guys came out of the womb with the music in their hearts and in their hands, just waiting for limbs to grow long enough to hold instruments. May they make great music for another fifty years or more, and continue the legacy into which they were born and are already expanding in their early twenties.

Listen to their beautiful sounds on the clips page, and get on to the conversation with two guys who are destined to become one of the most important pair of American brothers in music. Teamed with Chris Chew and Duwayne Burnside, we think the North Mississippi Allstars will be one of the more significant acts of their generation.

**Puremusic:** Thanks for having us on the bus for a conversation and a few photos. [Along for the ride was graphic artist and photographer Griffin Norman who shot snaps while we talked.] We're going to make it brief, because you guys got sound check and an in-store to do at Gibson.

So, yeah, I've been listening to *Polaris* the last three days, almost nonstop.

**Luther Dickinson:** Nice.

**PM:** And it's really amazing. I mean, as well received and as great as the first couple of records were, and I liked them a lot, *Polaris* is really a remarkable evolution.

**LD:** Thank you.

**PM:** And one is led to believe from the press kit that this was really part of a bigger plan, that you guys had *Polaris* planned from the start. Is that how it is?

**Cody Dickinson:** We had it loosely planned. And basically, after making the first two records, they gave us—well, we just had freedom to do new different and things, and we took those liberties.

**LD:** We were able to work in Ardent Studios [a legendary Memphis facility, where they had seen many productions of their father's take place] for the first time, and recorded sixteen-track analog, which is more expensive.

**CD:** The only real planning, basically, was there are a couple of songs, like "Meet Me in the City" and "Sunrise" we knew we would cut. And another loose blueprint was *Electric Ladyland*, Jimi Hendrix' third and double LP—we were trying to make a parallel to that.

**PM:** That's a good analogy.

**CD:** Yeah, we wanted to make a psychedelic rock record.

**PM:** And there are fantastic psychedelic moments. That mentality is present, whether or not it's a blues song. There's a psychedelic vibe throughout the record, beginning with the composing.

**CD:** Right, exactly.

**PM:** Just hanging with you guys for a few minutes, it's obvious to me that that's not just a musical style, that you are some psychedelic mofos. There are people out there trying to manufacture it—and you can really hear it. But the tripped out moments on your record are deep. And when that vibe comes up in the jamming, it's like the magic of old. Like you say, it really does harken back to *Electric Ladyland* and records of that vintage.

**LD:** That's really good to hear.

**CD:** Wow.

**LD:** And there was the English bent, too. We definitely let our English influences come out in the atmosphere. You don't have to have long guitar solos to be psychedelic.

**PM:** Yeah.

**LD:** You could have like orchestral arrangements and be psychedelic.

**PM:** When you say your English psychedelic influences, who do they include?

**LD:** Well, that's everything from the classic Beatles to Spiritualized to... Oasis is not a psychedelic band, but—

**PM:** Right.

**LD:** Actually, when you see them live, they stretch out.

**PM:** They do? I've never seen them live. Do they jam, then?

**LD:** They do, they sure do.

**PM:** So what's Noel Gallagher like? I know he's a buddy and appears on this record. What kind of a cat is he?

**CD:** He's super supportive of music and bands. Every time I've hung out with him, he's been going to see a band that night.

**PM:** Wow.

**CD:** That's just the kind of guy he is.

**PM:** That's unusual for a rock star.

**CD:** Yeah, definitely. But he goes out. That's how we met him, he started coming to our shows. He and Gem [Archer], the new guitar player, came to a show we did at the Garage in London. And then the next time we played in London, we played the LA II, and he brought his whole band. He brought Liam [Gallagher], the bass player, and everybody. And that blew my mind, not only that he came back, but he brought the band. And so that's when I really started—I met him briefly at the Garage, but at LA II we really sat down and talked. And I told him how much I admired his work and stuff. And that's when we exchanged numbers. He gave me his cell number, and I'd call him every once in a while. We would just talk. I got drunk as hell one night and stayed up all night. And that morning, it was early over there, so I called relatively early.

**PM:** Yeah.

**CD:** And when I called him, I was like, "Hey, man, I've got this song"—truth be told, he took me to their studio when they were doing *Heathen Chemistry*. And one of the songs, "Little By Little," sort of influenced me. I ripped it off—

**PM:** [laughs]

**CD:** —on our new record. And I asked him to sing on it. And he said, "Yeah."

**LD:** Did you tell him that was influenced by "Little By Little"?

**CD:** Yeah, I said, "Man, I got this tune called 'One To Grow On' and—"

**PM:** Great song, love that song.

**CD:** Thank you, man. And I said, " 'Little By Little' really gave me the direction on this, and I was wondering if you'd sing." And he said, "Yeah!"

**PM:** Wow.

**CD:** So that's just the way he is. Honestly, they joke—like he and Liam, the brothers, they get along. In my opinion, I think the whole rivalry thing is more—

**PM:** Oh, it's just a press angle, right?

**CD:** Exactly. And they're so good at that. It's their attitude that I love as much as their music.

**GN :** You guys need to fight a little more, I think. At least learn how to pose it.

**PM:** Because it seems to be, not only on the bus, but just hanging around watching the crew and Luther backstage, it's like, wow, this is a pretty chilly outfit. It's hot out there today, and people could be really salty, they could be really short. But everybody's just "Hey, what's going on"—

**CD:** Yeah.

**PM:** —and just doing their thing, a pretty chilly bunch.

**LD:** Well, there's two guys that are on stage right now, they're from Mississippi. They're old friends of ours we've gone to school with, just like Chris, our bass player. Digger and Brian, they're from Colorado, which is one of our adopted homes. It's always been. It's kind of like Chicago or New York City. It's just always been hot for us there. We've been knowing Digger—every time we'd go out there, Digger would record us.

**PM:** So how long has Digger been road managing?

**LD:** Man, this is the third long tour.

**CD:** Going on six months.

**PM:** Yeah. I mean, has the touring not been relentless for the last—how many years, the last five, six years?

**CD:** Yeah.

**LD:** Yeah. We've been at it pretty hard since '98.

**PM:** Damn!

**CD:** We started playing as much as we could before we released a CD. And then when *Shake Hands With Shorty* came out, that enabled us to go coast to coast, and even to Europe and stuff like that, so we kind of took that ball and ran with it.

**PM:** Because this is a deluxe bus.

**CD:** Oh, thank you.

**PM:** I know what these cost.

**CD:** Yeah.

**LD:** And there's no tour support involved, man.

**PM:** There's no tour support!

**LD:** Uh-uh, no.

**CD:** No. We haven't taken tour support in years.

**LD:** Last year, man, when we started *Polaris*, it was a crazy time. We fired our manager, we fired our accountant, we fired everybody. And we just got back in the van, and we were okay, we paid off this huge debt.

**PM:** You got back in the van!

**CD:** We were in debt, man.

**PM:** That takes cajones.

[laughter]

**CD:** We were sixty-grand plus in the hole—

**PM:** Wow!

**CD:** —which is a lot to us. Dug ourselves out, on touring.

**LD:** And started an expensive ambitious record.

**CD:** Did Bonaroo. Oh, like around the time of the first Bonaroo is when all that was—we were just starting to talk to our current manager then.

**PM:** And that's Chris Sampson?

**CD:** Chris Sampson and Chris Tetzeli.

**PM:** So are those the guys that kind of engineered the move to say, okay, let's dump all the debt, let's get back in the van?

**LD:** No, no, no, no.

**LD & CD:** We did that.

**PM:** You guys figured that out.

**CD:** We had done that already.

**PM:** Just as brothers you guys figured that out.

**LD:** Yeah, yeah. We fired our manager and—

**CD:** We were about halfway through *Polaris*, recording that record, touring extensively—

**LD:** When they picked us up.

**CD:** We kept the same great booking agent, Frank Riley and Matt Hickey of High Road touring.

**PM:** Oh, that's a great outfit.

**CD:** Yeah, those guys, that's our bread and butter. Riley was the captain of the ship for a while.

**PM:** More than a booking agent, you mean, he was—

**LD:** Yeah, seriously, because we fired everybody. And we were just on the road, we started the record.

**PM:** Wow, you made some scary decisions that seem to be paying off. Is *Polaris* taking off the way that it should and might?

**LD:** Well, it comes out September 9th, but the buzz is big. It's an exciting thing.

**CD:** There's two ways I look at that. The positive way is that we've been around now for four years, five years, on the national market. And it's hard to get people—like when we released *Shake Hands With Shorty*, the media buzz was unbelievable, like, "Who are these kids?!"

**PM:** Grammy nominated right out of the gate.

**CD:** Right, right, because we were new and fresh. But this is our third record, and honestly, it's hard to get people talking again.

**PM:** Right.

**CD:** And I feel like that's what we've managed to do. We threw them a little curve ball. And even if they're saying, "What the hell is this," at least they're saying something. We didn't do the predictable—

**LD:** Some people are scratching their heads, but the majority of people that we've been in contact with dig it.

**CD:** The slightly negative side of that is that being nominated for Contemporary Blues Album of the Year twice, there's a certain pressure. And people would say, "Well, why wouldn't you make another blues record?"

**LD:** But this is our blues, man.

**CD:** Yeah, but that's the thing, yeah. It's like you listen to these songs, and it really is. Especially lyrically, there's a lot of blues in there.

**PM:** Yeah.

**CD:** There really is. It's just not what I think people are used to hearing.

**PM:** And I mean, how many people have tried to make the bridge from blues to pop?

**CD:** Not many, right?

**PM:** I mean, it's very difficult leap, man.

**CD:** Have a lot of people tried?

**PM:** No, I don't think so.

**CD:** Yeah.

**PM:** And the people I know that tried didn't really have enough pop sensibilities in their musicality to get there. You guys are really versed in a lot of forms, and the pop is so accessible, it's so catchy. I mean, "Otay"—

**CD:** Right.

**PM:** —is such an amazing song.

**CD:** Thank you, man.

**PM:** It's a great, great song.

**CD:** Well, for example, those lyrics—Duwayne Burnside is another addition to the group since our last record.

**PM:** Right. He must have really changed things up a lot.

**CD:** Yeah. And phrases like "cut me in or cut it out," or "sticks to me like a dirty shirt"—those are lines from "Otay"—those are things that I got from him, which a lot of it he got from his dad, R. L., and they're blues catch phrases in a pop environment.

**PM:** Right.

**CD:** Not like that's some brilliant idea or whatever, but it was still the backbone when I sat down to write these songs, you know.

**LD:** At first, on my account, way before I was into R. L. Burnside or Junior Kimbrough I grew up on the Replacements, and Big Star of course—and even Black Flag. I mean, early Black Flag, it's almost like Beach Boys songs.

**PM:** [laughs]

**LD:** It's that California structure.

**PM:** What's Duwayne like as a person?

**CD:** Hilarious.

**LD:** I said in an interview yesterday, it was like: "He's a great peacemaker and troublemaker."

**CD:** Yeah.

[laughter]

**PM:** And you've known him since what?

**CD:** Well, we used to see him play in Junior Kimbrough's Juke Joint. I guess I'd seen him play now for almost ten years. But he was in a different world than us at that time.

**PM:** How so?

**CD:** Well, he was like a full blown pimp in Memphis. Like he had his own bar and restaurant—

**PM:** No shit.

**CD:** —and people who worked for him.

**LD:** Music was just something he did on the side.

**CD:** Music was just something he did effortlessly. But I saw how talented he was immediately.

**PM:** Yeah.

**CD:** I used to go around saying, “Man, I know this guy”—or, “I know guys”—but I’d be talking about Duwayne—“who are so phenomenally talented.” Like, “You think we’re something, you should check out these guys who never even get out of the region.”

**PM:** Right.

**CD:** They don’t look at it like that. Music was something he did to entertain his friends and that and play in his own club, and that was it.

**PM:** Wow.

**CD:** Duwayne and I became friends at first. Around that time we were doing *51 Phantom*, I would get home from touring, and Duwayne and I would drive up and down Highway 78 in between Memphis and Holly Springs and hang out. We’d hang out in the deepest hood in South Memphis, and we’d also hang out in our studio. And we started to make music together, in just kind of the most innocent way. We would get messed up and rather than go to the strip club, we would start to record. And we cut three songs, one of which, “Bad Bad Pain,” is on our new record. And then I realized he wanted to be in our band. He wanted to play with us.

**LD:** He started hanging out and coming to shows, even riding with us a couple of times before we even asked him to play.

**GN:** Does he play with Junior or did he play with R. L.?

**LD:** Oh, yeah, yeah, yeah. He played with Junior as a young kid. He grew up playing with Junior. Junior was a great trainer of musicians. He trained a lot of musicians.

**GN:** I loved Junior. I never got to come down there before he died, though.

**LD:** Such a great guy.

**GN:** Didn’t the place burn?

**CD:** Yeah, it burned down. It’s like totally gone now, yeah, that whole thing. It’s sad.

**PM:** I think it’s hard for people to really grasp what it must have been like growing up the way that you guys did. I mean, they think they can really get a sense of it, but I mean, some of your biggest and monstrous influences were family, friends, and friends of the family.

**LD:** It was incredible, because we grew up, of course, through our dad around the Memphis scene. And like we’d watch him cut the Replacements, or I remember when he was working with Big Star



and stuff like that. But in Mississippi we had a home studio. But then once we got to know the Burnside's and the Kimbroughs, they had a Juke Joint and we had a studio, and it was just like musical families, and it just really clicked.

**PM:** It's unbelievable.

**LD:** Going down to Junior's, it was—man, like the late '90s were just a great time at Junior's. Junior was alive, his Juke Joint was jumpin' every Sunday night. R. L. Burnside was on the road. It was just really, really—Otha Turner, we were making records with Otha. It was just a great, great time. It's sad, man, because now it's like we're the old guys.

[laughter]

**LD:** R. L.'s retired, Junior's gone, his Juke Joint's gone, Otha passed.

**PM:** When did Otha pass?

**LD:** February. Yeah, that was sad.

**PM:** But, yeah, very advanced in age. Nineties, right?

**LD:** He was ninety-four. We went and saw him at the hospital before we left on the last tour. He's like, "Yeah, I'm 190."

**PM:** [laughs]

**LD:** It was catching up with him. Remember when he said that?

**CD:** I do. Oh, man, that was deep.

**PM:** It must have been amazing for R. L. and Otha and people who grew you up to see the boys get out and do so well—

**LD:** R. L. is real proud of us, I know.

**PM:** —and in just a handful of years, really.

**CD:** Yeah.

**PM:** I mean, *Polaris* is going to far eclipse the first two records.

**LD:** I hope so.

**PM:** I mean, I think you believe that. I certainly do.

**CD:** I'm excited, man.

**LD:** We're excited. It's from the heart, man. It's a great collaboration.

**PM:** What's going to help that record take off? Is it a college thing? Is it a Triple A thing, or how is that record going to really get propelled to where it's got to be? Who's working radio?

**CD:** That's the stage we're in right now. And my opinion is, without a doubt, the press was a huge

part of our success with *Shake Hands With Shorty*.

**PM:** Right.

**CD:** The media coverage, like I said earlier, was just unbelievable. I couldn't believe it—I *still* can't believe it. Especially when it was happening, I was like, "What the hell?" But anyway, I think *Polaris* is going to be driven more by—it's not a critic's record, it's people music.

**PM:** Right.

**CD:** It's for people who like to drive to work and listen to a new song. And I think the radio is really important on this one. I'm really counting on some of these tunes getting on the radio and having new people get to hear our music that way.

**LD:** All along it's just peripheral, though, because we just live on the road. Bottom line, it's about the shows—

**CD:** Exactly. Regardless, we'll take it to the people for sure ourselves.

**LD:** Yeah. Like the two years that we spent on the road before *Shake Hands With Shorty* came out, they helped us enormously. When the record finally came out there was already an audience there for it.

**PM:** Oh, you were already hitting it for two years before.

**CD:** Yeah, there was a nice little anticipation, yeah.

**LD:** Our first tour, we started touring off and on in '98, and through '99 we were recording it, and it came out in 2000.

**CD:** But hopefully *Polaris* will liberate us to where we can have the freedom to make whatever kind of music we want to on record. I know that's really not, by definition, what a record is, but—

**LD:** Actually, that's what *Polaris* is.

**PM:** Yeah.

**LD:** We're going to do whatever we want to do.

**PM:** [laughs] Yeah, what is that—

**CD:** It says, "This is a psychedelic sex machine."

[laughter]

**PM:** We're talking about the washboard. By the Maid-Right Washboard Company of Columbus, Ohio. [laughs]

**CD:** Thank God for this thing, man. It's literally changed my life.

**PM:** What do you play it with, thimbles or—

**CD:** Yeah, exactly.

[laughter]

**PM:** Unbelievable!

**GN:** It's full body, like they've got in New Orleans.

**CD:** Oh, right, the Zydeco style? Yeah. Those are real instruments.

**LD:** It's an old Memphis jug band tradition style.

**GN:** You could still wash clothes with that one.

[laughter]

**CD:** Exactly, yeah. We bought this here in Nashville yesterday. And there was this cat who was saying, "I didn't know they still made washboards."

**LD:** You know what's really cool is that nobody, especially our record company, they're not interested in the next record yet, but we've got a lot of new stuff, man. We've been writing on the road—

**CD:** Yeah, absolutely.

**LD:** —and collaborating more. And we've got some good, good—I think the *next* record is going to be really raw and nasty, like for-real psychedelic blues.

**PM:** Oh, really? Oh, good.

**LD:** With the passing of Otha, personally, I feel a direction more back towards home. And I don't know, the next record is going to be a lot of fun.

**PM:** I love how poppy this record is, too, though, I must say.

**CD:** Thanks. Me too.

**PM:** It makes you so much more.

**CD:** I think so too.

**PM:** The band is getting really, really wide. And I think the appeal is going to get really wide.

You're both still so very young and so far along for your years. Are there things that you haven't tried that you hope to do, maybe things even unrelated to what you're doing?

**CD:** Definitely, yeah. I want to—when I was a kid, I produced a lot of gangster rap, and part of me wishes I had done more of that.

**PM:** Really?

**CD:** You know what I'm saying, I really like producing rap.

**PM:** Boy, that's surprising...that's amazing, really.

**CD:** I like producing. I like writing music. If I could find people I could write with, I would like to do that, write songs for people, stuff like that.

**PM:** Oh, wow.

**CD:** Music. Lyrics really isn't my forte. But if I could find people I could work with, I'd like to do that, and produce. If I don't lose all my hearing by the time I get off the road, I'll produce some records.

**PM:** [laughs] Do you play with ear plugs?

**CD:** Yes. I have been for years, yeah. Still doesn't stop me from saying "What? Huh?"

**PM:** [laughs] How about you, Luther? Are there things you haven't done that you hope to do?

**LD:** Man, this pretty much keeps me busy.

**PM:** Yeah.

**LD:** And I try to keep it realistic. Sometimes I call my dad and I have all these ideas. I'll be like, "Man, I want to do this and record this, and do this. When I get home I'm going to do this." And he says, "You've been on the road too long, son. Just calm down."

[laughter]

**LD:** So this pretty much keeps us busy.

**PM:** Yeah.

**LD:** Writing is really the most important thing to do.

**PM:** Writing.

**LD:** It's funny, man, especially on this tour, my attention span has gotten so short. I borrow these books, and I can't finish one of them.

**PM:** Anybody reading anything at the moment?

**LD:** Yeah.

**PM:** Any things you're reading you want to share with our readership?

**LD:** I just read this great book last night, *American Hardcore*. It's some guy did the history of punk and hardcore. I like it a lot because I grew up on that stuff.

**PM:** We were just listening to something that DDT [their early punk band] cut with—

**GN:** Oh, Colin Wade Monk.

**LD:** Oh, yeah, man! He's a great guy, man, Colin. Shit, I should call him. But... Oh, yeah, they're reading some Raymond Chandler.

**PM:** Yeah, right.

**LD:** Raymond Chandler, Mickey Spillane. Larry Brown is my favorite.

**PM:** Oh, really?

**LD:** From Oxford.

**PM:** Yeah.

**LD:** I've read all of his stuff. He's working on a Hank Williams movie, I think. Larry is so hot, man.

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**PM:** Let's see, are either of you guys what you'd call spiritual cats?

**LD:** Man, gospel music has always—like we grew up going to this Baptist church in Memphis where my grandmother played. And it's like the music has also been what touched me. Gospel music is my spiritual outlet.

**CD:** Chris is definitely the spiritual heart of the North Mississippi Allstars. [Chris Chew, the bassist.]

**PM:** Really?

**LD:** Yeah.

**CD:** He watches it—he's way into contemporary gospel. And he has a lot of live DVDs of serious new stuff, like Byron Cage and Fred Hammond are a couple guys that I can remember. But we watch those all the time—

**LD:** Like Kirk Franklin.

**CD:** —back there, Chris's live DVDs. So before the show, a lot of times, man, I'll be laying in my bunk watching gospel from Chris. But he's definitely the one when it comes to that.

**PM:** Wow. I hope to meet him.

**LD:** He's been on the road so long and he's not changed a bit! He's not changed a lick, man.

**PM:** [laughs] I was with Kirk Franklin one time when I was working backstage and he was doing a big production number with a bunch of his people. And he came off, and he'd just done hella dancing and singing in this number. And I said, "Oh, Kirk, man, you're the man." And he says, "No, Frank. I just *represent* the Man."

[laughter]

**LD:** I like that.

**CD:** That's great, man. Those guys are so humble.

**PM:** Yeah, amazingly for how much he's done.

**CD:** Yeah, they do all that, and then it's all for something else. I love that.

**GN:** Did you all do any gigs with Robert Randolph when you did the record last year?

**LD:** Yeah. There were really two separate tours. We did Northeast and West Coast. We're supposed to do the South and never got to.

**CD:** I got their new record and it just blew my mind. And then the second one that came out was live. And I bought it on the road and gave it to Chris because I knew he liked listening to gospel music. I just bought it and turned it over to Chris. And the next day he came and said, "You gotta hear track seven! Come here, come here!"

**PM:** [laughs]

**LD:** And he put it on, and it was Robert's live track, "Without God." So then, before the show, every night for weeks, we'd listen to that and jump up and down and get excited. Then we got a mutual friend to ask him to open up for us. It was his first theater date, and there it was. [see our interview with Robert in this issue]

**CD:** We were already going to do *The Word*. We had the session booked, but that's who came to the show. We were all blown away by Robert, and asked him to come join us at the studio, and that was it. Now he's on VH-frickin'-One!

**PM:** VH-1. Can you believe it?

**GN:** Hadn't he kind of barely been out of playing in church when he started?

**LD:** Yeah. At the Bowery Ballroom that first night was his first theater night.

[laughter]

**PM:** Okay. I think we're going to let you guys go. You got an in-store, you got a sound check.

**LD:** Well, I sure enjoyed it.

**PM:** Me too, Luther and Cody.

**CD:** Thanks for the conversation, man.

**PM:** What really nice guys you are, jeez. On top of being great musicians.

**CD:** Awesome, bro.

