

Crooked Eye Tommy releases debut disc 'Butterflies & Snakes'



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Crooked Eye Tommy's debut disc 'Butterflies & Snakes'
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Crooked Eye Tommy will officially release their premiere platter, *Butterflies & Snakes*, with occasion with a CD release party and debut concert at the Plaza Playhouse Theater in Carpinteria, California on Friday, August 7 at 7:30 p.m.

The new release, *Butterflies & Snakes*, contains 11 cuts composed by Crooked Eye Tommy front-person and band namesake Tommy Marsh (guitar and vocals) and Tommy's brother Paddy Marsh (guitar and vocals). The band roster is rounded out with Glade Rasmussen (bass), Tony Cicero (drums), Jimmy Calire (saxophone, piano and Hammond B3). Becca Fuchs and Dan Grimm provide backing vocals here.

The album opens on "[Crooked Eye Tommy](#)", the band's theme song. It's a blues-based bit that Tommy Marsh said in an e-mail "is sort of an autobiography. I wrote it when we decided to name the band Crooked Eye Tommy."

He adds: "I was born with two lazy eyes, so the imagined discussion between a nurse and onlookers in the classic baby window at the hospital was a cool way to illustrate the way people can be cruel without even thinking about it."

The second selection is "[Come On In](#)" which appropriately enough just might draw some listeners further into the CD. It is slightly overshadowed by "[I Stole the Blues](#)". This is one of the best tracks on the album. In it Marsh makes no bones about who inspires him, who he tries to emulate and what acts to whom the band owes a musical debt.

The next number is a blues rock composition titled "[Time Will Tell](#)". Here they tunelessly predict (or not) the future success of the group. Marsh notes it is also "the source of the album's name. The second verse talks about the duality of women:

'Women are made of butterflies, butterflies and snakes/Trying to please a woman can give a good man the shakes . . .'

He elaborates: "'Time Will Tell' also talks about the duality of men as well in the first verse . . . and the dreams we all have (as musicians) to rise to the pinnacle of our profession - and how in each case, time is the equalizer and the test by which these are all proven out. (It) shows the direction the band is taking with a more Southern hard blues feel."

"[Tide Pool](#)" follows here. It's yet another demonstration of the band's talents. It features guest musician Bill Bilhou on Hammond B3.

“After the Burn” is perhaps an overlooked cut but nonetheless as good as many of the others. “Mad and Disgusted” comes next and is an early fan favorite. “Over and Over” has its own identity and purpose but is all too quickly followed by the closing cut “Southern Heart”.

“Southern Heart” is an apropos album end-note considering the musical direction of the group. At first it somehow seems vaguely reminiscent of an old Bob Seger tune but it’s definitely an original work. It’s highlighted by guest musician Jesse Siebenberg on steel guitar and wraps up a collection of original music rooted in historic blues music.

So check out Crooked Eye Tommy’s *Butterflies and Snakes*. You might just find yourself listening to it again and again, “Over and Over”.

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