

LOUIS CATO

REFLECTIONS



The title track of Louis Cato's forthcoming album, *Reflections*, begins with the words "I wasn't ready for reflections." Yet the more you listen to Cato's music the more you learn that he is an extremely self-aware human being.

With songs like "Human," "Good Enough" and "Another Day," Cato bounces between genres and styles to expose his personal "collection of imperfect things" as he sings in the show stoppingly brilliant waltz, "Unsightly Room."

Reflections is a fun and uplifting record that leaves the listener baffled at the diverse skills of the man who's best known for being the bandleader for "The Late Show with Stephen Colbert." But what's even more baffling... the unpredictable song-flow is merely a reflection of Cato's enviable talents, the ultimate renaissance musician who played every instrument on this record, including electric/acoustic guitar, bass, drums and even some horns.

With his newest composite of work, Cato shares with the world an undeniably kind and empathetic essence, perfectly conveyed by a master artist and technician.

LOUIS CATO *REFLECTIONS* TRACK BY TRACK

1. REFLECTIONS

This is the title track of the album, and it's an alternate take on the experience of falling in love with a soulmate. I wrote it from the perspective of being past the honeymoon phase, so you're making sense of the infatuation- with the clarity of hindsight to see just how much of your own ego you've attracted.

2. MISS YOU

This is the only cover on the album. I'm a firm believer that a truly "good song" can live in a multitude of treatments. This song was a personal earworm years before I consciously delved into the catalog of the Rolling Stones, and I wanted to offer my perspective as a southern-bred black man to this timelessly haunting melody. I consider the Stones to be reverent and capable fans of African American music traditions, and I'm a reverent fan of theirs...reinventing as a more groove-based version felt only natural to me.

3. SOMEDAY YOU'LL UNDERSTAND

In keeping with the *Reflections* storyline, "Someday" is a modern-day blues that chronicles the rise and fall of an earnest marriage- through the rearview mirror, of course.

4. GOOD ENOUGH

"Good Enough" invites the listener into a metaphoric wonderland, where a pair of lovers deals with the implications of their own insecurities. Over the course of the song, they challenge each other to surrender said insecurities; but it remains to be seen whether or not they can trust themselves - or each other - to do so.

5. ANOTHER DAY

This song is a heartbreaking plea for the crumbs of love past. Initially I wrote this for myself, to be sung as a Paul McCartney-esque doubled lead vocal, but when the opportunity arose to go into the studio with my old college friend and soul-sister Elizabeth Ziman, it was immediately clear to me that it was meant to be a duet. Elizabeth has a way of taking deep emotion and rendering it raw, unfiltered and undeniably honest...the result of our synergy is a performance that

delivers the heavy reflection of forbidden magnetism.

6. UNSIGHTLY ROOM

The key to the heart of this song is the self-proclaimed "collection of imperfect things". It's a journey, a tour through the mansion of ego, with the forboding undertone of un-trustworthy intentions.

7. HUMAN

This may be my favorite song on the entire album...in the storyline of *Reflections*, this is the chapter that gets really honest and reflects on the quintessential fear of being fully seen. On the other side is a trust fall, as I express my hope that the world will also see my good intentions, despite my imperfections.

8. CUTIE BABY

Wrapping up the album on a lighter note, "Cutie Baby" is a simple song that invites the listener to let their freak flag fly. I purposely added no bells and whistles to the production, intending rather to lead with my own vulnerability. The result is a musical reduction sauce of southern folk gospel roots, an open-minded personal philosophy, and a preference for the magic of stripped-down and present performance.

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