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ARTISTS
YOU SHOULD
KNOW ABOUT

LUBRIPHONIC

Chicago, IL



BLUES 2.0

Playing with musical legends such as B.B. King, Buddy Miles and James Cotton is one thing; making your own music, is quite another. After years of honing their musical skills playing behind such greats, guitarist **Giles Corey** and drummer **Rick King** yearned to have their own music—part soul, part rock, part blues, part roots—heard. “We came out of the blues scene certainly, but we aren’t blues,” says Corey. “We try to expand the music as our own and make the music a little more unique so it translates to any kind of audience.” A residency at Chicago’s Checkerboard Lounge built the duo a following and enticed other kindred musical spirits to join the duo. Finalizing its line up in 2006, the group is now on a national and international tour and preparing its third album for release. “We have toured around the globe with so many blues legends for years,” says King. “Now we want to do this for ourselves, with our own music. www.lubriphonic.com ★ *Nancy Dunham*

BIG LIGHT

San Francisco, CA

NORTH OF INDIE, SOUTH OF JAM

Some bands come on like a whisper then grow to a roar while others break out of the gate with a bang. Or, in **Big Light**’s case, a big bang. Not that this San Francisco group, a local’s favorite since day one, didn’t have help from some friends in high places. For their first two gigs in November 2007 they were accompanied on guitar and vocals by **Nathan Moore** (Surprise Me Mr. Davis). Performing a mix of originals and lesser-known Moore tunes, the group quickly caught the ear of the Bay Area music community including bassist **Steve Adams** (ALO) and drummer **Jeremy Black** (Apollo Sunshine). Adams has since become the band’s bassist-in-residence while Black produced the self-titled EP. Although the band has influences as varied as The Slip (songwriter/frontman **Fred Torphy** grew up with Brad and Andrew Barr), The Sea & Cake and Wilco, the finished product is somewhere just north of indie, just south of jam. “Psychedelic is a word I use to describe Big Light to other people,” says Torphy. However you label them, Big Light is already kinda a big deal.

www.myspace.com/biglightband ★ *Benjy Eisen*





NATION BEAT

Brooklyn, NY

BIG BEAT LATIN COUNTRY

Even when he was studying in New York, **Nation Beat** bandleader **Scott Kettner** had *maracatu* on his mind. So the drummer/percussionist traveled to northeastern Brazil for a crash course in afro-Brazilian rhythms and, upon his return, set out to mesh the *maracatu* music he explored with traditional North American styles like jazz, country and New Orleans funk. “We’ll play a Hank Williams song, but with a Brazilian rhythm underneath,” Kettner says. Thanks to their infectious big beat sound and frontwoman **Liliana Araújo**’s equally commanding presence, the group quickly made waves both onstage and in the studio, releasing *Legends of the Preacher* in July. In addition to Nation Beat’s trademark fusion of North and South American sounds, the album features contributions from neo-klezmer stars The Klezmatics. “Musically and culturally it made a lot of sense,” Kettner continues. “The first Jewish synagogue in the Western Hampshire was actually in Recife.” *Legends of the Preacher* also recently received a nod of approval from none other than Willie Nelson, who invited Nation Beat to collaborate with him at Farm Aid. “There is a really strong connection between the rhythms of Brazil and New Orleans.” www.nationbeat.com ★ *Mike Greenhaus*

BACKYARD TIRE FIRE

Bloomington, IL

THE HONESTY POLICY

Backyard Tire Fire—drawn from a *Simpsons* reference mixed with a drunken night—are a working man’s band. No strangers to hard work—they did over 200 dates last year alone—frontman **Ed Anderson**’s honest and simple lyrics are quintessentially accessible. With the latest release, *The Places We Lived*, the band focuses on the theme of home (particularly on the opening, title track). Along with brother **Matt** on bass and **Tim Kramp** on drums, Anderson draws his inspiration from such “straightforward, rocking” artists as Tom Petty, and feels extremely passionate about making a record “the correct way.” Anderson also switched from guitar to piano for many of this album’s tracks, even further adding to its warm, homey feel, like on “Rainy Day (Don’t Go Away)” and “Home Today.” He agrees that the album is “simple.” “My objective in the songwriting process is to be honest. I want folks to feel like the tune was written for them and identify with what the song is about.”

www.backyardtirefire.com ★ *Brian Bavosa*



New Mexico

NATURE MUSIC

Brightblack Morning Light summon entropy—decaying leaves on the forest floor, thunder, wind. **Nathan “Nabob” Shineywater** plays subtle, dry-reverbed electric guitar, **Rachel “Rabob” Hughes** bass Rhodes. They sing breathy gospel harmonies in quiet, quiet psychedelic whisper, Alabama cosmonauts exploring the vast open West. They’ve been living on a mesa in New Mexico, and *Motion to Rejoin* captures that high dry desert in slow heat, a shimmering emptiness, and bursts of horns. Shakers tick off time, even as Brightblack slow it down, with bells, wind chimes, and owl flutes, singing of rainbows and buffalo. “Before music came, I had to look for unconditional love somewhere, because my family thing fell apart at a young age,” Shineywater says, his voice a gentle, gravel lilt. He found that love not in “places of humankind” but in wilderness, the pure life force in plants and trees reaching for the sun. “This place is a huge place of rejoicing, from a big black seemingly nothingness. When I go sit down or stand up and grab an instrument, I do everything I can just to think about those plants, man—think about that rejoicing, and try not to let anything come in between.” thebrightblackmorninglight.com ★ *Richard B. Simon*

BRIGHTBLACK MORNING LIGHT

