



Christine Kane **“Right Outta Nowhere”**

There have been some darned fine albums released by North Carolina based musicians this year [Chuck Brodsky – reviewed in this issue, Jonathan Byrd]. Asheville based Kane’s **“Right Outta Nowhere,”** her fifth solo recording, is also a real keeper, featuring self-penned material delivered enthusiastically from a woman’s viewpoint. Much as I hate comparing one artist with another, on this collection, shades of Mark Chapin Carpenter and James Keelaghan season Christine’s new songs. In the case of the former *the contribution* amounts to melody and sound, while the latter’s influence is in the area of lyrical approach.

The album title cut, and opener, is a *“gittin’”* song, as in *“gittin’ right outta nowhere”* to a place that, hopefully, is somewhere. As for the locals in the *old place*, they remain convinced that *“She’ll be back before Christmas day.”* Filled with courage and resolve, the heroine - *“She’s got a great big dream, And a history of playing small”* – has discovered that she can *fly* anywhere, unfettered since *“All you need to know is that you’re free to go”* once *“You open your heart.”* If you never take that chance, you never discover what life has to offer, since *“Some choices hold you down, Some chances set you free.”* Later in the disc, *“Falling In Love With The Wind”* could, very well, be the companion song to the opening cut. In the latter title, a restless traveller – *“I came to this city, A brave and broken girl”* - in search of someplace called *home*, eventually comes to the realisation that *“There’s a difference between free, And just pretending not to see, What you have run from.”*

Underpinned by a walking rhythm, the narrator expresses *new found* resolve in *“Made Of Steel,”* and the up-tempo *“Now That You Know,”* which immediately follows, pursues a similar path subjectively. In this instance, the principal character, a male – *“Once you see your history with open eyes”* - undergoes a life change and in the process concludes *“Maybe you grow, Once you get there’s more to it than your survival.”* In pursuit of the foregoing path *“I’m With You,”* a love song, hinges around the lines *“I am learning now, It’s less about the answers, And more about how we heal.”* While Kane fingerpicks her guitar, Jonathan Yudkin plays cello, violin and viola on the gentle and reflective *“Overjoyed.”* *“Nowhere Left To Go”* explores a short-lived, yet passionate affair that is now over. Both burned, one of the protagonists voices the conclusion, *“I was lightning you were thunder, I was silver you were gold”* furthermore *“I was winter you were summer, You were body and I was soul”*

Kane has a history of injecting humour into her music and, on **“Right Outta Nowhere”** there’s a couple of examples. *“Four Legs Good. Two Legs Bad”* explores the age-old conundrum *“Love me, love my dogs [and in this instance, cats].”* By the time Bob arrives in Jenny’s life, she’s already the devoted owner of five rescued pets, including Mariah [the dog] and Clyde [the cat]. Moving in with his amour, Bob has to get used to *“dog hair in his tofu”* as well as regularly tripping over pet toys. A few years on, the camel’s back is finally broken when Jenny brings home a young, male kitten. Delivering the ultimate ultimatum, the song closes with Bob heading off down the highway *his world* packed in back of his pick-up truck. With the man in her life gone, Jenny takes a straw poll among her four footed family members and then names the new kitten, Bob – Four legs good. Two legs bad!

“Whole Other World” finds the narrator rediscovering life in the aftermath of a failed affair, while *“The Good You Do”* focuses upon maintaining a positive attitude to life in these testing times. The Mary Catherine in *“Mary Catherine’s Ash Wednesday Journal Entry,”* the closing cut, is a pubescent girl who has endured the misfortune to be born into a strict Catholic family. She feels, in relation to a particular annual religious event, that *“Lent is hell.”* This cut, recorded in concert at Asheville’s, Grey Eagle Tavern, and delivered by Christine in *Mary Catherine’s voice*, is a chuckle filled trip through the intricacies of

Lent. There's even reference to Mary Catherine's *much relieved*, best friend, who happens to be a Unitarian!

Someday, hopefully soon, America is going to discover what a musical treasure they have in Christine Kane. You can help that process by buying this album.

Folkwax Rating 8 out of 10

Arthur Wood

Kerrville Kronikles 06/04