

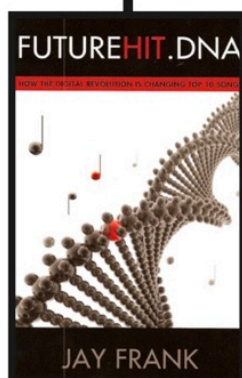
## BOOK REVIEWS



**Dennis Locorriere**  
**WHATEVER'S BURNING NOW**  
 Indigo Dreams Publishing, £7.99

Dennis Locorriere is someone who has forged an impressive and successful career in the years after Dr Hook. His live shows, from effervescent solo events to band tours backed by the likes of Andy Roberts and Clive Gregson, are a treat, and his albums build on the mixture of heart-searching country-soul and knockabout humour of the Hook days. This is a departure, a book of poetry. But, as it points out, it's not a collection by someone who has decided to sit down and write about daffodils and such. Instead, it's a bundle of almost songs, lyrics that had been gathering dust while not quite making it into a song. Rescued and given a new importance, they stand on their own two feet. Because, while many associate Hook with the wordplay of Shel Silverstein, Locorriere actually wrote a bundle of decent stuff himself.

Some of the works here are brief, as in In Brief (A good friend told me that 'the songwriter's curse'/Is the talent to say everything in just one verse), some are snatches, ideas, that may one day be fleshed out (Harbor Of Pearls sounds like a Locorriere song waiting to happen), others are more fully-realised affairs. Many are humorous, aiming for that Milliganesque touch, such as Weather Retort, and Traveling Light In The Dark, about lost luggage. No matter their feel, there is always the air of Locorriere about them, and they work best if you imagine them read in his engaging, high-speed delivery. **Nick Dalton**



**Jay Frank**  
**FUTUREHIT.DNA**

Ex Vice President of Music Programming and Label Relations at Yahoo! Music, Jay Frank is now at CMT as VP of Music and Strategy. Also an author, Jay has released this astute and knowledgeable book showing how the digital revolution is changing top 10 songs. His claim is that music creativity is dictated by technology and this very well written book shows the many ways that the hit song formula has changed and evolved over the years with very interesting examples. The book also gives artists a heads up by outlining the fifteen new trends that are present in chart-topping songs of today, whilst laying out how songs are formed through technological development and talent. Jay goes through the many ways that people have listened to music over the years including cassettes, vinyl, CD and the I-Pod. He also covers the one-hit wonders, different genres, cover versions etc. Although this book will be more helpful to people in the music industry such as record labels, PR Agents and artists it may also be quite interesting to the many music fans, I know I enjoyed reading it. **David Knowles**  
[www.futurehitdna.com](http://www.futurehitdna.com)



**Terri Hendrix**  
**CRY TILL YOU LAUGH—THE PART THAT AIN'T ART**  
 Wilory Records; ISBN 978-1-4507-5015-8; 185pp

This book is the companion to Terri's album CRY TILL YOU LAUGH which I reviewed in the July 2010 issue of *Maverick* awarding it four stars. Including a couple of 'official bootlegs,' an album of songs for children, a Xmas EP and a curve ball retrospective that only Hendrix would dare compile the aforementioned 2010 CD was the Texan's fourteenth release on her own label in a recording career spanning as many years, while CRY TILL YOU LAUGH—THE PART THAT AIN'T ART marks her first venture into the publishing world. Over the years I've come to expect the unconventional and unpredictable from this prolific San Marcos, Texas based musician and in that regard her 185 pages debut tome is, in reality, two books in one.

In outline CRY TILL YOU LAUGH—THE PART THAT AIN'T ART contains a discography, numerous lyrics to Hendrix songs, plus countless photos and essays—old (some have been updated) and new, accompanied by a budding singer-songwriter's detailed guide to the music industry. It's also worth adding at this juncture, that the text of every essay has literally been shoe-horned on to the page leaving very little peripheral margin (I believe this malady will be corrected when the book goes to a second printing). A supercharged stage performer, Hendrix delivers the same verbal intensity on each page. Her narratives will, at turns, tickle your funny bone or cause that condition known as moisture of the eye(s).

The CRY TILL YOU LAUGH segment of the (book) title references essays drawn from three sources. Firstly, those that appeared—during the past decade and a half—in the Goat Notes section of Terri's web site, secondly those written for (Texas based) music magazines and, finally, eleven entirely new essays including Prelude—which, of course, launches this book.

Early in her recording career, Hendrix's musical mentor and owner of Wilory Farm, Marion Williamson, passed away. Initially called Two Dollar Shoes Music then Tycoon Cowgirl Records, Terri renamed her label Wilory Records in Marion's honour. Another ongoing connection relates to the goats that Williamson owned, hence the name of Hendrix's web site blog. Lloyd Maines, that multi-talented Texas musician/producer/songwriter etc, etc, entered Terri's life soon after Williamson's passing. Almost fifteen years later they've literally traversed the globe performing Hendrix's music. In the aforementioned three-page Prelude, Terri offers insight into the foregoing and more and toward the close alludes to her long and ongoing battle with epilepsy. More about that later ...

Each new essay takes its title from a CRY TILL YOU LAUGH song, and also doubles as a chapter heading. Therein Terri focuses on an occurrence in her musical or personal life and proceeds to ruminate on the subject. Whether a Goat Note, magazine feature or a narrative making its debut in this book, Hendrix's words embrace a gamut of emotions wherein I can almost guarantee you'll recognise a parallel in your own life. They say that a problem shared is a problem halved, although in the case of epilepsy, revelation probably reduces the sufferer's personal stress level and little less. In her 2005 essay Brainstorms Hendrix recalls the numerous occasions she has suffered full-blown epileptic seizures. Hospitalised following the first major occurrence, Hendrix began a journey in which she has acquired an intimate knowledge of the condition as well as investigating and adopting lifestyle changes that help control the condition.

Spread over eighteen pages THE PART THAT AIN'T ART begins with an introductory narrative of the same name, followed by a nuts and bolts series of eleven insights on how to navigate the music business. The aforementioned eleven insights bear titles such as Copyright, Publishing, Legal, Pitching and Booking.

Read from cover to cover CRY TILL YOU LAUGH—THE PART THAT AIN'T ART not only furnishes an insight into the crazy, but very human, world of Terri Hendrix, her words confirm that she is one truly special person. Come Tomorrow, the book's final essay and a new one at that, closes with the insight that Terri Hendrix's next project is to open a non-profit arts centre in her community ... which in itself is a whole new beginning. CRY TILL YOU LAUGH—THE PART THAT AIN'T ART is available from Terri's web site - <http://www.terrihendrix.com/> **Arthur Wood**

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