

Mp3 Barry Mauer - Paris Museum



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Meta-ironic and sincere, like the best of the Beatles, Velvets, Femmes, Jayhawks, and Wilco. 14 MP3 Songs FOLK: Folk Pop, COUNTRY: Country Rock Details: Things that are NOT on this album: Drum solos Songs by the drummer Synth drums Spandex Slow jams Fake British accents Songs about being in a band Songs about horses when there are no metaphors involved Songs about being a daddy Songs about your daddy Grunting and moaning (like Puff Daddy) on top of someone else's song Barry Mauer grew up in the vibrant Minneapolis music scene of the 1980s, lapping up the music of the Replacements, Hsker D, Soul Asylum, the Jayhawks, and scores of other terrific bands. In the 1990s, Mauer moved to Gainesville, Florida and formed Look Here Sister, an all-girl country band, except he wasn't a girl. The band grew from a four piece to a seven piece over time, and became stylistically diverse, branching out into rock, punk, folk, pop, bluegrass, and rockabilly. The band attracted a small but devoted following in Gainesville. In the late 1990s, Mauer moved to Atlanta, Georgia where he formed a band called The Miltons. The Miltons did 1950s-60s roots rock in a raunchy poppy style. Mauer ended up in Orlando, Florida, where he has reconnected with his old bandmates from Look Here Sister (aka The Rails), albeit with a few personnel changes. In 2003, he recorded two albums of original music, Fantasy Life and Paris Museum at Goldentone Records in Gainesville, Florida. He is in the process of recording his third CD, entitled Alaska. Mauer composes his own songs, and does the vocal, guitar, violin, bass, keyboard, and lap dulcimer work on the albums. He is accompanied by some seasoned players from the Gainesville and Atlanta scenes. Mauer is now a university professor and teaches in the English Department, The Film and Digital Media Department, and the Texts and Technology PhD program at the University of Central Florida in Orlando. _____ Review of Paris Museum in Eclectica, January/February 2004: eclectica.org/v8n1/mcgowin_noted.html Briefly Noted reviews by Kevin

McGowin Barry Mauer. Paris Museum. Fantasy Life. pegasus.cc.ucf.edu/bmauer/ Goldentone Records, 2003 In a period in which fewer and fewer original music CDs are produced and/or purchased, those with such merit that they might be discussed as poetry have become even rarer. So when I returned home from a short vacation to find two of the most vital Indie discs I've heard in years waiting for me in my overflowing mailbox, I rejoiced: first that I had them in my possession, and second (related to the first) that these projects had been brought to fruition at all. And when people ask the inevitable question, "What kind of music do you like to listen to," from now on, I'll just tell them that it's that of Barry Mauer. You probably haven't heard of his music, unless you're in Minneapolis or Orlando or otherwise just especially hip. Yet Mauer has finally gotten 'round to recording and putting out two collections of songs he's been playing for several or more years-and the recordings are excellently produced (by Rob McGregor) and executed, whether it's just Barry and his guitar or with his band, Look Here Sister, with kudos to David Gehler's excellent lead guitar in both places. When you hear a Barry Mauer record, you'll hear something that feels familiar, like an old friend's homosexual caress. I mean YOU, of course, not me-what *I* hear is a gift package of clever quotes and parodies from everybody and everything from early Rockabilly to punk, coupled with expert and original instrumentation and a friendly voice. What that voice is saying, however, is not necessarily friendly, although it MIGHT be. Mauer's lyrics could and probably have been called "meta-ironic": he achieves real poignance by overtly subversive means. This is not easy. The late Beatles did it, the Velvets did it, the Femmes tried it and Wilco sometimes succeeds at it. Barry Mauer almost ALWAYS succeeds at it. It's funny, sad, joyous and absurd all at once. It's catchy and it's the soundtrack to a movie you see all around you, every day. Oh, you wanted me to quote some lyrics? See-part of the reason this poetry is as effective as it is, is that like the very EARLIEST poetry, it's sung, which adds dimension and texture to its overall intention. Plus, I have the flu, I'm tired, this is Briefly Noted, and I think you should hear it yourself. Or at least have the chance to. Eclectica is, as a magazine, what its name implies-and as Reviews Editor, the most credible thing I can do is turn you on to some really eclectic stuff you might not have otherwise heard of. And I'm doing it. There's a URL up there, folks, and I strongly encourage you to look into it. But I've heard the discs and the words on them, and I give them the All-Around-Thumbs-Up. Not that Barry Mauer needs MY help-he's, y'know, BARRY MAUER! Okay? So visit him online, drop him one, and ask him for a listen. He too hopes you have a Happy New Year. Or at least he might. _____ A few quotes from John

Thomason of the UCF Independent Journal about Mauer's first CD, Fantasy Life : "lovely melodies and sincere storytelling" "The songs on Fantasy Life are as fresh as they are nostalgic, as addictive as they are simple. More polished than Paul Westerberg's rustic solo work and more overtly relatable than Wilco's curious wordplay, Mauer's songwriting is delivered with genuine aplomb. Standout track 'Still Familiar Juice' is as accurate a song about sinking into the deceptive comfort of alcohol as anything Tom Waits has penned." "his music taps into a melancholic timelessness" "a true auteur"

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