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The great state of Georgia has given us a slew of amazing music. [R.E.M.](#), [Widespread Panic](#), [Sound Tribe Sector Nine](#), the [Drive-By Truckers](#), [Randall Bramblett](#), and [Vic Chesnut](#) have all hailed from the "Empire State of the South." Well, another gripping musical act can now be added to this all-star roster - [Ken Will Morton & The Wholly Ghosts](#). **His new release, *King of Coming Around*, is a veritable blueprint for the Southern Rock sound that has graced all of our ears for over 4 decades. With a tone reminiscent of Bob Dylan, John Popper, and Tom Petty all rolled into one, Ken Will's music reeks of all the essential elements of classic Southern Rock music.** The blues, R&B, and rock-n-roll are all present and accounted for in this powerhouse of an album, and the thumping drum lines, twangy guitars, drawling harmonicas, and country vocals perfectly season the entire record. The result is a sound that is very real and very nostalgic.

"Oh Lord," a raucous country effigy, perfectly exemplifies this nostalgic presence, and the constants of the country-rock musical genre are played with confidence and gusto in this tune. The electric guitars pull, slightly imitating the drawl of Southern speak. The drum line quickly and steadily pulsates, creating the perfect catalyst for some severe foot-stomping. Ken Will's voice switches from a nasally twang - heard throughout most of the album - to a deep, rough inflection.

This song represents the sound that is heard throughout the whole collection. It's a sound that is confident and mature. Throughout this compilation, Ken Will and the Wholly Ghosts hold nothing back, and it's plainly obvious that these guys are musically wise beyond their young years; they're very old-school. A perfect example of this "older than we look" persona that's perpetuated by the music comes in the form of lyrics in the song, "Movin' On."

*Some say I left my mark
I'd say I did my part
But my body is weak
And it's time to get some permanent sleep
Yeah it's high time I be movin' on*

These lyrics sound as if they belong to a 70-year-old man who's been through trials, pitfalls, triumphs, and loss, and it's almost as if they shouldn't fit so perfectly with the young Morton's intonation. Yet, surprisingly, they do. The purity of the music and the talent of the players make it easy to fall into the worlds of which they speak. It's easy to get on board with what they are telling you.

While the nostalgia of the album is the initial element that pulls you in, it's the simplicity of this record that makes it so refreshing. In a musical world where bands often get coerced into being better, bigger, and louder, it's nice to hear an artist who understands that sometimes less is more. There is no better example of this effortless mentality than in "Adelayda." The acoustic guitar sighs throughout the song, while a delicate pedal steel expertly plays along side. The gritty sound of Ken Will's vocals are replaced with a soft, demure overtone that almost lulls you to sleep, and the drum and bass lines are all delicately precise. Even the harmonica sings softly. None of the sounds over-power any of the others, and that's an ability that is only produced through many years of playing, or produced by someone who is truly talented. Ken Will is truly talented.

So... music infused with sounds that have stood the test of time, easiness, simplicity; that's what you get when you listen to this album. There aren't a lot of chances taken in the songs, but that's the reason why this album is so great. There's no fluff here. Ken Will's lyrics are direct and un-obscure, and the words are easy to sing along with. But don't make the mistake of thinking that this guy is some cookie-cutter pop star in the making. He's a Southern boy with presence, talent, and a kick-ass band. He can be easy or rough, but it's all damn good music.