

Mp3 The Redlands Palomino Co. - By The Time You Hear This ...we'll Be Gone

[DOWNLOAD HERE](#)

London based country rockers debut album is an absolute gem. For lovers of Exile era Stones or Gram Parsons. 13 MP3 Songs COUNTRY: Country Rock, ROCK: Americana Details: During the last few years London-based outfit, The Redlands Palomino Co., have built up a strong and loyal following, and have established themselves as one of the most exciting young bands around. They have opened for a variety of British and American acts as well as playing a string of sell out headline shows in their own right and through word of mouth and hard work they have earned themselves a deserved reputation as an energetic and hugely entertaining live band. One of their most recent headline shows, again performed to a capacity crowd, was described by Americana-UK as "a truly joyous evening and a clarion call to the British music industry". Featuring the timeless male/female harmonies of the band's two songwriters, Alex and Hannah Elton-Wall and with pedal steel guitar an integral part of the band's sound, The Redlands Palomino Co. are clearly heavily influenced by the music of the classic country rock era. However, they also have an undeniably commercial edge and a modern pop sensibility. And among their many charms is their ability to effortlessly switch from electric 'Exile on Main Street' style organic rock to more traditional acoustic country and folk. For evidence of that and much more you need look no further than their recently completed debut album 'By The Time You Hear This... We'll Be Gone', a title we are sure will not prove prophetic! * Produced by Brian O'Shaughnessy (Beth Orton, Primal Scream, My Bloody Valentine, Denim) and Alan Tyler (ex-Rockingbirds). * Recorded at Bark Studio, Walthamstow, Summer 2003

PRESS: "The love lost and regained between two young Londoner's, Alex and Hannah Elton-Wall, has sure provided some good material for their debut album; a fabulous mix of sassy country, raucous rock and weepy ballads; set amongst the ubiquitous scenery of smoky bar rooms, departing trains and the occasional spare bedroom, no doubt. More Bakersfield than Bakerloo, they enjoy the good times together - Devil in my Head and Doin' It For The Country, and bad times falling apart - Goodbye Love, Cold and Blue with songs wrapped in sophisticated layers of pedal steel, winding wheels of fiddle and alcoholic proportions of guitar. Alternating the lead vocals along with the song-writing credits, you can imagine their

relationship must sometimes get competitive. But as Alex's gravel inflected growl softens as Hannah's brassy voice begins to sweeten and smile they finally hit it off together, the result is pure harmonic chemistry and an enjoyable dizziness that won't go away; Gram Emmylou eat your heart out." - MAVERICK MAGAZINE (UK) "The Redlands Palomino Company have a good name. It suggests a considerable amount about what they'll sound like. Redlands was the name of Keith Richards house, so they're Stones fans, Palomino is a kind of horse and so has country connotations and Company denotes some sort of sixties affiliation. The album begins with Music's on, a slow country song highlighting the serene velvet tones of Hannah Eton-Wall. Her vocals take a back seat in the second track Temptation, when Alex Eton-wall gives the proceedings an Indie injection. This straight away demonstrates the range of The Redlands, and the album continues to arc across the various boundaries of Country on the traditional sounding Pony song to the rockier sounding Doin' it for the Country. Many of the tracks are laced with the sweet sound of David Rothon's pedal steel guitar, coupled sometimes with fiddle and banjo this gives the music a very lush and full country sound. The thing that comes across most when listening to The Redlands is the great song-writing, the lyrics relay stories and paint pictures of times past and yet to come. You can't listen to this album without getting moved by it and that's just the way music should be." - NoWax Website "Every 6 months or so we Brits like to try and sock it to the US with our attempts at Altcountry and every six months or so our latest prodigies slump back into a world of anonymity, usually at the first attempt. First we held up the Arlenes, but country songs about a council owned swimming pool didn't seem to gel over there. Then we had the Vessels who's only crime was to be in the wrong place at the wrong time, as weeks after their demise the world chose the far less worthy The Thrills. So our catalogue of successive attempts and failures is long and continues to grow. Part of the problem has been the urge to anglicise the music too much restricting its appeal, but has our latest contenders, the Redlands Palomino Co learnt from the mistakes of their predecessors? The answer has to be yes. Rather than adding a moribund British edge, they have stuck as close as they can to the blue print laid down in Sweethearts of the Rodeo, Flying Burrito Brothers, Gram's solo work and 70's country rock in general. Perhaps one too many mentions of whiskey, beer and cigarettes, perhaps in some places a tad too saccharine for some tastes (I have to admit I've not been able to listen to the third track "Losing You" ever since I came to the conclusion it sounded like the Corrs), but all in all a very good record which does justice to the growing live reputation they've built up over the last few years. It has that edge that has

been missing from a lot of the British Altcountry scene for a while, the edge of sellability or to use a dirty word "commercial". Now this more polished edge might not be to the tastes of everyone, but then why should an album be recorded gritty just for the sake of being gritty? If anything the crisp guitar and pedal steel playing and in particular Hannah Elton-Wall's vocals wouldn't have suited any other form of production. Alex Elton-Wall adds the grit where needed, although occasionally it can take something away from the record and although a seriously good song, the twanged up Red Kross sounding "Temptation" doesn't seem to fit with the overall feel of the album. If you like your country to rock and with a nostalgic nod back to it's glory days, then this album will definitely please. If you want a different edge to the plethora of Uncle Tupelo/Whiskeytown/Ryan Adams rip off's we've seen of late, then this album's for you. In fact just buy it and you'll get to hear one of the shining lights of the altcountry scene in general, and not just UK based." - 3 1/2 stars - AltCountryTab Website

"During the last few years London-based outfit The Redlands Palomino Co. have built up a strong and loyal following, and have established themselves as one of the most exciting young bands around. They have opened for a majority of British and American acts as well as playing a string of sell out headline shows in their own right and through word of mouth and hard work they have earned themselves a deserved reputation as an energetic and hugely entertaining live band. One of their most recent headline shows, again performed to a capacity crowd, was described by Americana.ukas "A truly joyous evening and a clarion call to the British music industry". So far what the promotion sheet tells me for this band, but who are they really ? Well the band is Hannah Elton - Wall, Alex Elton -Wall, David Rothern, Jamie Langham and a dude called Rain. Formed in the late nineties, it is not until 2001 that vocalist-guitarist Hannah Elton-Wall joins the band. In September 2004 after lots of touring and exercising the first full length album is a fact. Influences are so different that it's hard to name them all but some big names among them are Neil Young, The Byrds, Joni Mitchell, Teenage Fanclub, CSN Y, The Seeds, Emmylou Harris, Johnny Cash, Wilco and many many more. Their Debut is produced by Brian O'Shaughnessy who also did Beth Orton, Primal Scream, My Bloody Valentine and others. (not the N1 choice if you want to make a Country Album) Helping hand is Alan Tyler from the Rockingbirds. All songs are written by the Redlands and the charming male/female harmonies of the band's two songwriters, Alex and Hannah Elton-Wall give an extra country dimension to the album. Ad a pedal steel guitar and a haunting organ/synth and you'll have a perfect first track. "Music's On" is one of those tracks that need to grow on you (like most of the tracks on this album).

Second in row is "Temptation". The sound is heavily borrowed from The Byrds, but it makes from "Temptation" a good electric country song. This is what I like about this band, they borrow sounds and styles from all kinds of bands, but they do not copy them. "Losing you" is again done by Hannah, with the same graceful voice we have heard before. Again this song is not pure classic country but borrows deep into the heritage of old styles and combines it with newer and more modern styles. The Redlands Palomino Co. are clearly heavily influenced by the music of the classic country rock era. Fused to that, however, they also have an undeniably commercial edge and a modern pop sensibility. And among their many charms is their ability to effortlessly switch from electric 'Exile on Main Street' style organic rock to more traditional, acoustic country and folk." More of the same is followed and almost every song is worth a couple of lines. A favourite pick is not easy, but since I have to, I'll choose for "doin' it for the country". A country-rockin' song that without doubt is one of the better songs on their live set. Including the wise words "We have to get back to this crazy life of cigarettes women, and beer" and including the line 'we're doing it for Neil Young and Cray Horse" which is without doubt the reason why I love this song. Second pick from this album must be "Get on the train ". It's the only track that is over 5 minutes long, but it's never boring for a single note. The inclusion of a banjo, fiddle and a dobro might explain my choice for this pick. This not an up tempo song, so much is true but the 5 minutes are over in no time. All the instruments are filling up this delicate song and with the addition of Hannah's vocals this must become a standard tune. But like I say before, this album must grow on you and every time I put it on there's another track that has my attention. So don't forget to listen to "Devil in My head" a great album track with a feeling and mood that come close to the country songs the "Grateful Dead" did. The last track comes close to the first one if we are talking about moods. This time we have an accordion instead of the organ, but with the same tender voice it's all here again. However the absolute last track (a hidden one) is coming on after half a minute of silence. It's another worthy up tempo track that should have earned a place amongst the other cause again it's a good song. This album will not be an instant classic, but whoever has a copy of this album will listen to it again, and again." - 4 stars - Billybop Website "To which the first thing that enters the head after just one listen is "I damn well hope not!" Having built up a strong following on the live circuit over the last few years, London based band the Redlands Palomino Co. have finally released their debut album. Quite why it's taken so long is a bit of a mystery. The band have built up a good reputation as a live act and it's certainly not because there is a lack of good original material.

The thirteen tracks on this Laughing Outlaw release are all strong, country rock songs, kind of like Whiskeytown but with stronger melodies (and a female singer/ songwriter in the shape of Hannah Elton-Wall who is every bit as good as that band's Caitlin Cary, which is no small compliment) mixed with the Stones at their most rootsy and Gram influenced. The band has supported Tift Merritt, Bap Kennedy, the Arlenes, Oh Susanna and Jason Walker to name just a few. It would be fair to say that if this band is unknown to you, but any of the above artists appeal to you then so will the Redlands Palomino Co. The band are holding a launch party for 'By the Time You Hear this...' at the 100 Club in London on September 21st which would be well worth trying to catch and their planned gig at the Mean Fiddler in London on October 20th supporting Neal Casal and Richmond Fontaine also sounds like it's going to be an evening to cherish. So they can cut it live and support the right names but what about the record? Well, it's not going to be long on this showing before the band are headlining over some of their musical heroes. The band's two main songwriters are Alex and Hannah Elton-Wall who also provide guitars on the album as well as lead and some stunning and warm harmony vocals. And for anyone who is a sucker for female vocals in a country/ roots rock/ folk setting then be prepared to fall in love. Without wishing to take anything away from the raspy, unique vocals of her husband Alex, Hannah really does have a stunning singing voice. If Hannah didn't sing on this album more would be made of her partner's vocals and also of the pedal steel guitar playing from David Rothon which is featured heavily throughout the album and even the tight rhythm section of Rain on bass and Jamie Langham on drums (and it shows that these guys have been playing live for a while; a band doesn't play like this after a few months together, these guys are hot!) but Hannah's vocals really do steal the show. Hannah's voice is the first thing we hear when the first track, 'Music's On', starts playing. Her plaintive vocals over just her strummed acoustic guitar (Hannah also penned this song; no end to her talents it seems) catch the attention from the very first line, the title of the album no less, before the excellent pedal steel from David, electric guitar from Alex and the rhythm section kick in. Listen to the way Hannah's pure vocals blend with Alex's whisky soaked contribution on the chorus and be prepared to play the song over and over. With that pedal steel weeping away throughout the song this tale of a relationship falling apart is an excellent taster for what is to follow. Alex is also going to attract attention with his vocals; as early as the second track, 'Temptation', also a showcase for his guitar playing, capturing middle era Stones perfectly, it's obvious that this band enjoys the best of both worlds in having accomplished male and female singers. The song is a good,

rocking song sounding like a cross between the Faces and Whiskeytown. There's a stronger edge to Hannah's vocals on the following song, 'Losing You'; when she harmonises it sounds like all your favourite country/pop/folk singers rolled into one glorious voice. There's even a duet by Hannah and Alex on the self composed 'Make Tonight Last', a break up song which updates those classics by Nancy and Lee and Tammy and George, it's country through and through and a highlight on the album. A short while after the last song on the album, a gorgeous heart wrenching ballad by Hannah called 'The Same Sky' backed by just piano and a lone accordion which shows another side to her talents, is an unlisted 'bonus' song (possible title 'Not Country Enough?') which shows a humorous side to the band in the lyrics and which really is too good to be hidden away like this. This album has it all, excellent production by Brian O'Shaughnessy (Beth Orton, My Bloody Valentine, Primal Scream) with (and maybe more tellingly) Alan Tyler once of sadly missed Rockinbirds, and songs which suit all moods. Want to wallow in self pity and pine over lost loves and missed chances? Then try Hannah's 'Music's On', the group composition 'Losing You', or any, in fact, of the solo penned songs by Hannah on the album. Feel like listening to some gutsy, rootsy rock? 'Temptation' and 'This One's For The Heartache' fit the bill. And 'Doin' It For The Country' ("I'm doing it for the country, I'm doing it for G.P., I'm doing it for Neil Young and Crazy Horse 'cos God knows they do it for me") and the aforementioned duet 'Make Tonight Last' cover the country rock base perfectly. This is an outstanding debut, every song is superb; now catch up with them live." - Malcolm Carter, Pennyblack Music Website

"Quality First LP From Britain's finest country rockers. Conviction, Love and Credibility are three qualities so sadly lacking in so much British country influenced music, and yet here is a London based Anglo-Welsh band with well written songs which sound convincing and with a deep knowledge of folk, country, blues and 60's rock. They're appropriately scruffy and have enough rock n roll scuzz about them to ensure that when the more contemplative and melancholic numbers happen, you're more inclined to believe that they've lived life and are singing from experience. They also have, in Alex and Hannah Elton-Wall, a songwriting team which conspires to reveal a great deal about the shambolic beauty of life; Hannah probably edges Alex as the lead vocalist, her deep, soulful expression evocative of wide open spaces under a mountain range or the last train home through New Cross Gate on a wet night when you're not quite numb enough. Either way, it's a killer voice and it's bound to moisten the old ocular cavities before the record is done; Mr E-W is no slouch, though, and on the likes of "Temptation" and "Doin' it for The Country", he comes over as a nice mix of Mike Monroe, Steve Earle

and Steve Harley. So, who do they sound like? I hate to say that they have a unique sound, since that's patently not true, yet I can't think of another band in England today that sound like them and sound as good as them; let's look to the past, then- the three gents mentioned above would all apply to one degree or another, and you'd have to nod to the Stones (circa Let It Bleed), Carole King and on the only sensible contemporary note, Long Island's entirely marvelous Joy Zipper. If pushed, the other obvious precedent is The Jacobites, if not in style, then at least in that they understand the context and the history so well, and love it passionately. The songwriting is pretty even, but there's some tracks that have to be mentioned- "Goodbye Love", an anthem for a rotting old carcass of a car, "Get On the Train" for its hobo allusions, and "Doin' It For The Country", which is for every English boy or girl who defiantly loves the hurt of a pedal steel, even though they shouldn't: "I'm doin' it for the country, I'm doin' it for GP, I'm doin' it for Neil Young and for Crazy Horse, 'coz God knows they do it for me...!" (Are our Welsh, Scottish and Irish friends not born with the twang allergy in their DNA? I think it's less shameful for them somehow??) And finally, "If you're Down", which is just a beautiful, gentle, aural hug of song, Alex leading and Hannah weaving in and out of Pat McGarvey's banjo and David Rothon's box and fiddle. A folk-country gem, which makes me want to go up West in my best Nudie Suit and liberally abuse the passers by. Perhaps "By The Time...." represents the coming of age of British country rock, and it's somehow strangely comforting that one of London's best bands should be signed by a label based in Lewisham, NSW." - 7/10

Americana-UK Website This group, formed around Hannah and Alex Elton-Wall comes to us from England with a very first album which is certainly going to get them talked about. Their debut album is absolutely stunning. If you think that Americana, or Country Music, can only come from the States, I think you're going to have to think again. They are setting the record straight-bringing the clock up to date. Amazingly, they don't put a foot wrong. Their taste is absolutely flawless right through the 13 tracks, each one as enjoyable as the last. Yes, this album is total pleasure. All the tracks are memorable, with a strong melody running through them - an exceptional production with an unmissable pedal steel guitar backing, which has a sound and a (rare) subtlety to create the atmosphere that links all these songs. Sometimes Hannah is lead vocalist, sometimes Alex, sometimes both sing together - the whole thing, with Hannah more pop in sound, recalls the sound of another Hannah, the young Fermin. " Get on the Train " and "Pony Song" are prime examples of this. Alex for his part is more Rock, more Roots and takes us back to the Son Volt or Whiskeytown of classic American Country music. You even find yourself thinking of a

certain Emmylou/Gram duo singing "The Same Sky". But unlike the title of this little marvel, "By the time you hear thiswe'll be gone", I only hope that you will discover this group before it disappears. But I think that they are only just at the very start of their career, judging by the press releases and reviews of their concerts. - Le Cri Du Coyote Magazine (France) "Fine alt country tunes the way you expect them to be. Authentic and heartfelt delivery by Hannah and Alex they produce instantly recognizable songs that make you smile instantly. 'Losing You' is a classic popsong that'll probably end up on a soundtrack of some Hollywood romance gone awry but ending with a sunset view that symbolizes good times to come. 'By The Time...' is for every one who's making their first steps into the altcountry world and a reminder for the fanatics why they love this genre." - Amsterdam Weekly "Just where do Laughing Outlaw find these groups? You've only got to listen to the opening thirty seconds of this superb album to realise that something wonderful is going on. On opening track, Music's On, singer Hannah Elton-Wall's clear, melancholy-ridden voice takes you on a journey that will break your heart. But there's more than just a lovely voice to Redlands Palomino (space dictates that I can't keep forever repeating their name); successive tracks are, in turn, rocky; countryish, classic C&W, ballad-driven stompers. In short, they've got all the bases covered - and with some maturity, too. It's no wonder, for over the past few years Redlands Palomino have built up a strong following - myself included. They've learned their chops the best way - opening for more established acts and garnering a deserved reputation as a hard-working band that produces excellent live performances. Within a month of this release they'll have opened for The Sadies, the mighty Richmond Fontaine and Neal Casal. They've also appeared with Blue Rodeo, Tift Merritt, The Arlenes and fellow label-mate Jason Walker. So they're no slouches, then. Other reviewers have cited Redland Palomino's harmonies, astute lyrics and down-to-earth rock-and-roll feel. To that I would add supreme musicianship and knowingness that belies their status as a band still awaiting the spotlight to fall on them alone. The album might be titled 'By The Time You Hear This...We'll Be Gone', but my sincere wish is that they stay a long time. If this is just for starters, I'm sure we're in for some treats along the way. No messing about - buy this album." - Comes With A Smile Magazine (UK) "With few (but ever-increasing) exceptions, the British music scene seems to be the dustbin of popular music history. Euphoric country rock from bands like this go a long way towards re-establishing national pride in our up and coming artists; and, unlike a famous wood sealant, we hope that this band doesn't do what it says on the tin (or, in this case, the album sleeve). 'by the time you hear this.....' is full of wonderful originality

(certainly lyrically) but the band throw in a handful of 'oh so familiar' classic hooks and riffs to give some of the material instant appeal - 'Losing You' reeks of 'Alaska', from the eponymous Eyes Adrift album. The familiar strains aside, there are very few overly obvious influences at play here. The unfettered euphoric highs counterbalance the delicate aspects of the album ('Music's On', the lyrics of which form the album title), offering listeners a now almost obligatory ride though the emotional and lyrical turmoil one finds in contemporary Americana. Much of the material on the album falls somewhere between the high points of Whiskeytown, the sadly underrated Red Star Belgrade - throw in a bit of Dropkick Murphys style vocals for good measure and you'll have a pretty good idea of which direction this album heads in. Perhaps most telling of all, anyone who has followed the recent rise of the Deadstring Brothers may find stylistic similarities to said Detroit country rockers, a fact not lost on the Deadstrings themselves, since RPC scored a support slot with them in August. A couple of the songs come across as a little twee - fretful pining for the demise of some old banger (er, that's an old wreck of a car on its last legs, to those of you unfamiliar with British colloquialism) on 'Goodbye Love' doesn't quite fit in with some of the other material. Maybe I missed the point of the song - was it meant to be about a failing relationship heading for the scrapheap? Oh dear..... Anyway, just about everything shines on this album - from glorious pedal steel courtesy of David Rothon to stunning Julie Miller-esque vocals from Hannah Elton-Wall, there's not a duff moment in the 53 minutes. Lead vocals duties are shared equally between husband and wife combo Alex and Hannah and it is impossible to come up with an argument in favour of one over the other. Only quibble? No lyrics in the sleeve. There's stiff competition for the 2004 alt country crown, but the RPC are in there with as one of the top contenders. The band have a string of confirmed post-album release gigs lined up during October (see their web site); their album launch party in London is on September 21st at 100 Club."

- Musicworkz Website "The Redlands Palomino Co. is a British band...with a sound that is decidedly American...whose music is released by the Laughing Outlaw label which is based in Australia. Judging from the tunes on this album, with the right amount of marketing and exposure...the band's influence could very well be spilling over into many more countries in the years to come. Unlike most unknown bands, the folks in The Redlands Palomino Co. play very accessible music that could easily be embraced by millions of people. As By the Time You Hear This...We'll Be Gone proves, playing music that can be appreciated by the masses isn't always a bad thing. In fact, it can be a very good thing. When you create accessible music that retains genuine artistic integrity...now that takes some real talent. These folks'

smooth, subtle pop has a slight country flavor and features some wonderful pedal steel guitar playing that makes the songs really shine. Plenty of oughta-be hits here, including "Music's On," "Goodbye Love," "Get on the Train," and "Make Tonight Last." (Rating: 4++++) - BabySue Website "Going by the name The Redlands Palomino Co. sounds like it should be one of those denim and baseball-cap wearing Southern rock bands, the kind that fall out of the bar and on to the stage. I suppose that if, like me, you live in the north, then London is the South. But, believe me, 'the smoke' is not the first place that comes to mind from listening to this excellent album. Sometimes it's easy to spot a good band by the effortless way they switch, mix and marry styles. So it is with The Redlands Palomino Co. While By The Time may have the purists and zealots scratching their heads and muttering darkly about 'deserting the true path' of American country/rock, the more objective music listener will enjoy the freshness and originality. Fronted by twin vocalists Alex and Hannah Elton-Wall, and the band exploit the difference between the two quite beautifully. On the opening and title track, Hannah's vocals chill and haunt in the same way as Gillian Welch and Alison Krauss. Her voice shines through the darkness of the song, like a pinpoint of light. When that is followed by Alex's 'redneck rocker' Temptation, the first of many twists and turns has been met and appetites are whetted. When the two combine, as they do on Goodbye Love and Get On The Train, they produce some lush, hooky harmonies. With David Rother on pedal steel guitar, Jamie Langham on drums and Rain on bass (what is it with bass players and names?) the best way to describe the sound is 'complete'. It all sounds 'right', nowhere do you ever think 'now if only'. The contrast and friction created by the harshness of This One's For The Heartache and Devil In My Head, the aching If You're Down and the lonely sweetness of Pony Song, creates a spark that becomes the flame that sets the whole thing alight. Rarely do you come across an album that doesn't haven't at least a trace of formula. Here the band bend to the will of the song, there's even a kind of 'cleaned up Pogues' feel to Doing It For The Country, which is great fun. With a pedal steel guitar so prominent, it is hard to get away from the country entirely and, truth be told, that's what's at the heart of all this. One thing is certain though, By The Time Your Hear This . . . you'll be hooked." - NetRhythms Website "Highly enjoyable set of well-crafted, melodic songs with a new-country feel from a London-based rock band who sing and play with an effortless style and have a growing reputation as a good live act. Despite the twang, the strong influence of timeless pop and rock (anything from early Simon Garfunkel to middle-era Rolling Stones) is only too obvious, sometimes a little too much so. Excellent production from producers Brian

O'Shaughnessy (Beth, Orton, Primal Scream, etc) and Alan Taylor (formerly of the Rockingbirds) helps make this an eminently listenable album." - Bristol Evening Post (UK) "Ploughing a similar furrow to the Endricks, The Redlands Palomino Co. have been livening up the London club scene for several years now, building a small but loyal following in the city, before slowly breaking out into the suburbs and other parts of the country. For some reason an album has been a long time coming, but finally their debut, By The Time You Hear This...We'll Be Gone is here, and it's rather fine. Their take on country-fried rock and pop features the excellent male/female harmonies of the band's two songwriters, Alex and Hannah Elton-Wall, together with a wicked pickin' Mac; pedal steel player called David Rothon, who features prominently throughout. They can trace their sound directly back to bands like the Fallen Angels, the Stones at their most rootsy, Great Speckled Bird and Whiskeytown, but they bring something to the party which is very much all their own, because in Hannah Elton-Wall they've got an exceptionally gifted singer-songwriter with a real feel for the genre in which she works. On the downside, they can be just a little derivative at times, and if the presence of what sounds like a fake live track indicates an over familiarity with Gram Parson's catalogue - well, I'm not prepared to damn them for that. Personally, I truly hope that their album title doesn't turn out to be prophetic - this is a band with a lot to offer. Cosmic English music, file alongside the Stones, Ronnie Lane Macs Last Chance, Nick Lowe, Truck Records and The HaveNots." - Nighttimes Website

[DOWNLOAD HERE](#)

Similar manuals: