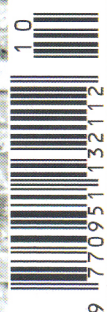


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DAVE CARTER & TRACY GRAMMER

Seven Is The Number Tracy Grammer Music
TGM 060719

In 1995 the late Dave Carter (d. 2002) released his eleven song, solo debut *Snake Handlin' Man*. Two of the songs, *The River*, *Where She Sleeps* and *Cowboy Singer* appeared on subsequent duet recordings by Carter and Grammer. The posthumous *Seven Is The Number*, their fourth duo recording, includes two previously unreleased Dave Carter compositions. Apart from the running order juxtaposition of *Texas Underground* and *Long, Black Road Into Tulsa Town*, the remaining songs replicate those on *Snake Handlin' Man*.

Carter's lyrics will remain for posterity a complex marriage of many inspirations. The album opener, also the title track, is a new song and like eight of his lyrics it references numbers, to a rather concentrated degree in

the case of the closing verse: "One is for all the world in a bright rainbow, Two for the sky above and the earth below..."

Where *Seven Is The Number* is gently paced, with inspired fiddle playing by Tracy, the acoustic guitar-driven *Snake Handlin' Man*, arrives like a bat out of hell, maintains that pace for its duration, and verse-on-verse drips with religious imagery. The narrator in the good-time sounding *Texas Underground* dreams of meeting the devil near Abilene, and goes on to visit Hell's Rodeo, while Dave regales us with a "true [almost Biblical] story" in *The Promised Land* wherein the narrator – a son – leaves the family farm in Arkansas to seek his fortune in the "golden west". The second new number, *Gas Station Girl*, is a trucker's love song, and sequencing *Long, Black Road Into Tulsa Town* after it makes complete sense.

At numerous points in the album closer, *Sarah Turn 'Round*, Dave evokes the passage of time; he encapsulates exquisite beauty in "So we flutter like snowflakes, And we twirl in the air", but Carter proceeds to top even that. In the manner of shedding a chrysalis, the narrator witnesses Sarah transform, "She was barefoot in pigtails, In the silk April dawn," who, as "the grey fog was liftin'" blew [the narrator] a kiss, "And a woman stepped out of the mist."

Seven years elapsed between the recording of *Snake Handlin' Man* and *Seven Is The Number*. The sound on the latter is more polished, and Carter's lead vocals more accomplished. www.tracygrammer.com

Arthur Wood