

# fROOTS

Local Music From Out There

A man with dark, curly hair and a red long-sleeved shirt is playing a stringed instrument, possibly a banjo or a similar folk instrument. He is looking upwards and to the left. The background is a wall covered in graffiti and a poster of a man's face. The overall tone is artistic and cultural.

## akli d

a berber rising

rainforest festival • gotan project • gjallarhorn  
ivo papasov • mahotella queens • world circuit  
nancy kerr & james fagan • slovenia's brina  
etran findawa • dona rosa • think of one



## GUY CLARK

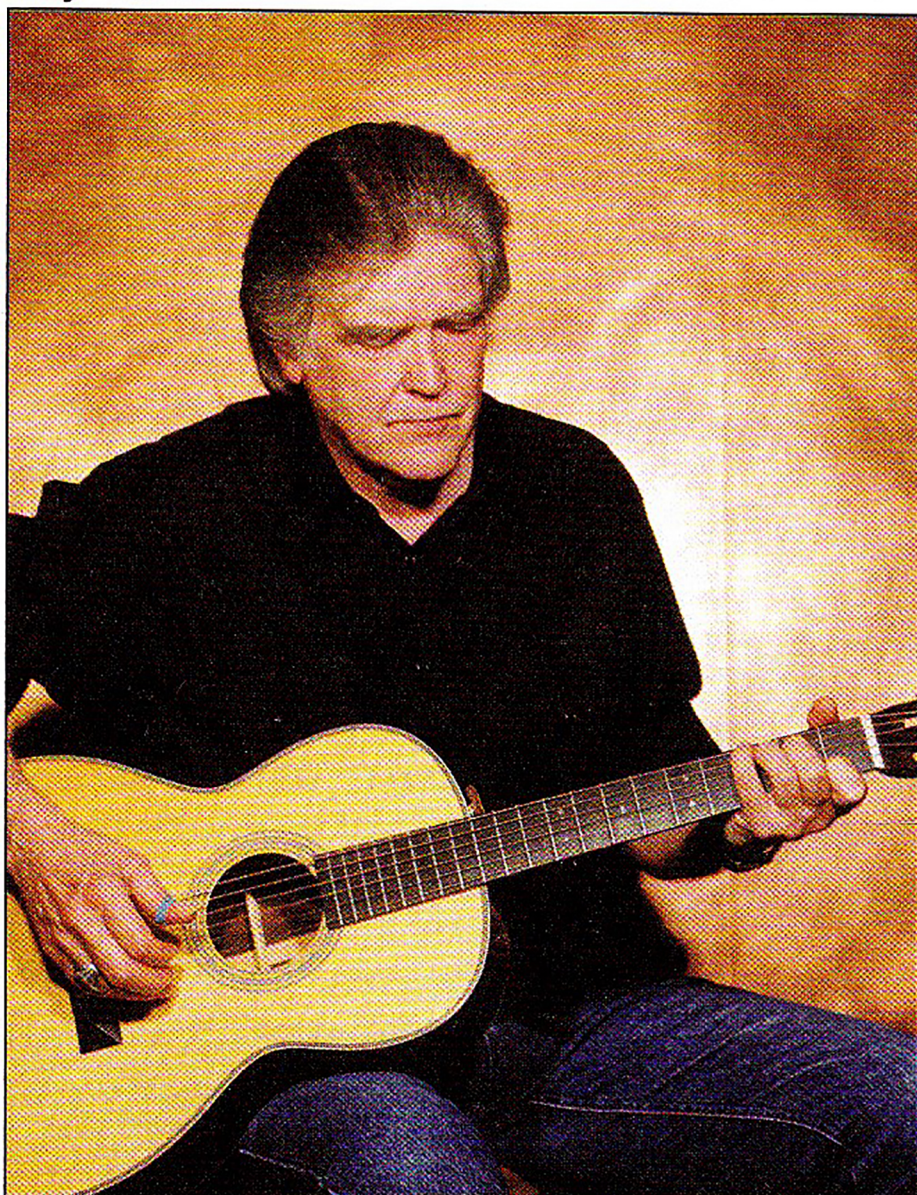
**Workbench Songs** Dualtone Records 80302-01239-2

The lyrics to Clark's *Workbench Songs* span the spectrum from spot-on droll to heart-worn, misty-eyed pathos. Attention has been paid to the smallest detail, and, naturally, they're superbly executed. When Rounder/Philo reissued Clark's trio of Warner Bros. recordings, the collection title *Craftsman* was not idly chosen. Here the CD booklet is graced with photographs of Clark at work in his beloved workshop – as fine a worker of wood, metal, bone and wire, as he is magician with word and melody.

There was a time when Guy Clark was the sole name attached to his songs, but his co-write head count in the last decade has outweighed the solo approach. Steve Nelson, Ray Stephenson, Verlon Thompson, Rodney Crowell, Gary Nicholson, Lee Roy Parnell and Darrell Scott, are all veterans and contribute to this collection, while former Hot Band alumni, Hank DeVito, joins Guy and Rodney on the amusing *Expose*. The only new collaborator is Chuck Mead (leader of BR549) on *Cinco De Mayo In Memphis*.

The call of the "road and the far horizon", finds the narrator in *Magdalene* – a desperado – yearning to be gone. The hook-laden fluidity of the Tex-Mex melody stands out whilst the acoustic guitars sound like a choir of angels. Co-producer Chris Latham plays spirited violin on *Tornado Time In Texas*, a song that's destined to join the pantheon of Clark classics such as *Homegrown Tomatoes*. Meanwhile, supported only by acoustic stringed instruments and harmonica, Guy's low-key delivery of Townes's *No Lonesome Tune* is consummate and classy. *Analog Girl* is

*Guy Clark*





absolutely a song for these times and the penultimate *Worry B Gone* is a wink, wink tribute to the weed that you puff and puff, and somehow all your worries just drift away into space like the smoke you exhale. Verlon Thompson, Guy's friend, long-time collaborator, co-writer and co-producer, shares the vocal on *Diamond Joe*, the closing track. It's the first time Clark has covered a trad. arr. number, and he dedicates it to: "Hey Ramblin' Jack, here's a big old sweep of the cowboy hat to you from me and Verlon".

Let me close by stating unequivocally that *Workbench Songs* is one of Clark's best. Darn, can't get *Magdalene* out of my head...

[www.dualtone.com](http://www.dualtone.com)

*Arthur Wood*