


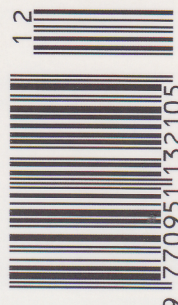
# fROOTS

Local Music From Out There



## morris dancing is 'cool' shock!

plus: bajofondo tango club • fiamma fumana  
thailand's caravan • senegal • gabriel yacoub  
hugh masekela • jim causley • laye sowe  
seydina insa wade • toni huata • more!





# THE FLATLANDERS

**Live '72** New West Records NW6052

I guess this disc is one that you file under *historic recording*. The Flatlanders, in their original Lubbock-based formation, only performed together for just over a year, circa 1972, and this live recording came to light a year ago. The line-up here is Butch Hancock, Joe Ely, Jimmie Dale Gilmore, Steve Wesson and Tony Pearson, augmented for the night by John X

Reed. In February 1972 the group recorded 17 tracks at Shelby Singleton's Nashville studio, and that album first surfaced in the UK in 1980, while the States took a decade longer. According to the *Live '72* notes, this recording was made on Thursday June 8th 1972 at Austin's The One Knite Dive and Tavern.

The album opens with Hancock's *The Stars In My Life*, a track that featured on the aforementioned eponymous debut disc, as did *You've Never Seen Me Cry*, another Hancock creation that opened the collection. Harry Choates's Cajun delight *Jole Blon*, which closes this album, also appeared on the 1972 studio recording, as did Al Strehli's *I Know You*. The remaining 12 tracks here, none of them from the 1972 studio recording, are a mix of traditional and cover songs from the folk and country canon, old and new. Well, circa 1972, old and new. Gilmore takes the major share of lead vocals, and is supported by Joe's country and soulful duet vocal on Sam Cooke's *Bring It On Home To Me*, while the pair give the closer, *Jole Blon*, a ragged but righteous reading. Considering the deep-toned Ely that surfaced as a solo artist a handful of years later, his voice here appears to be octaves higher, particularly on *The Stars In My Life* harmonies.

This recording was never meant to see the official light of day, and if you turn the volume up, tape hiss is clearly evident, as well as what I would describe as consistent stutter and drag (i.e. a non fluidity) in the overall sound. As I noted at the outset, this disc is one that you'd file under historic recording.

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

Arthur Wood



## BILL STAINES

**Journey Home** Red House Records RHR CD  
176

On this mainly acoustic-sounding, ballad-paced collection, his 24th release, Staines lyrically reflects upon the passage of time by way of songs he has stumbled upon, or written, during his 35-year plus career in music. The opening track penned by Montreal-raised song scribe Bruce Murdoch dates from the mid-sixties, while *Tell Ol' Bill* is drawn from Carl Sandberg's *American Songbag*, a standard work that was published in 1927. Buffy Sainte-Marie's *The Piney Wood Hills* is another song from the sixties and Paul MacNeil's *Love Was Easy* dates from 1970; Mary McCaslin's heaven-bound, cowboy fantasy *Prairie In The Sky* first saw the light of day on her 1975 Rounder/Philo album of the same name. Trad numbers include the perennial favourite *Stewball*, *Pretty Saro* – a song of unrequited love – and the Shaker hymn, *How Can I Keep From Singing*. The thread that permeates many of the songs here is of a life lived well and fully. Bill's original compositions include the album title track, a song of homecoming for a weary traveller and *The Philosopher's Song*, which lyrically hints at a spiritual journey, wherein the narrator questions a restless seeker about their search for truth and life's rich experiences.

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

*Arthur Wood*