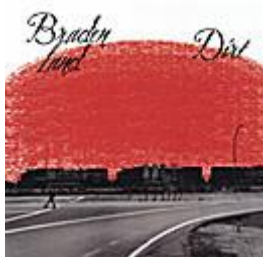


Mp3 Braden Land - Dirt



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This compelling debut album from Braden Land is like a musical tour through the American South. From flat-picking folk to raunchy bottle-neck slides, the album flows from track to track. Every line holds some subtle truth as this young story teller reca 13 MP3 Songs FOLK: Folk Blues, BLUES: Acoustic Blues

Details: Dirt is the powerful debut album from Braden Land that draws from and adds to the canon of great Americana music. This Singer/songwriter/guitarists musical and lyrical style may best be described as a translation of monsters like Bob Dylan, Townes Van Zandt, and Niel Young into his own languagea medium combining those qualities with elements of the delta blues pickers and harp players along with many of the fantastic elements of southern and world-wide folklore. The album itself however, ceates an enticing and disturbing South reminiscent of William Faulkner, Flannery OConnor, and Cormac McCarthy. Originally the album was going to be a one-take at Sun Studios in Memphis, TN. I was doing shows that way. You know, just solo guitar and cross-harp, writing songs that work well that way and I figured the most affordable way for me to make a record would be to just get it together in front of a good mic somewhere and do one-takes until I ran out of money. Seemed like Sun would be the place to do that. I started looking at the rates down there though, and looking at some of their recent projects and it sucked the romance right out of it. It was around that time (Dec. 05) when Braden met Memphis songwriter Bryan Hayes and began recording almost immediately at Hayestock Studios under the Retriever Records label. The freedom of having extra time in the studio gave Land the opportunity to showcase a fuller spectrum of his musical influences and talents by playing lap steel, dobro, mandolin, and electric leads that bring to mind the tasteful styles of J.J. Cale (Satans Train) and Duane Allman (So Real) and to bring in drummer Jeremy Gill and upright bassist Shane McMullen to provide a consistent backbone for the album. The result is a mixture of Dylanesque one-takes like Any Old Blues, In A Place, and Her Name with big

acoustic band songs that come at you like a train such as So Cold About It, and the only cover on the album, a bluegrass remake of William Cowpers There Is a Fountain. The possibilities expanded so much as the album took shape. Lyrically, I wanted to paint a picture of the south, like whats left of where all this music came from in the first place: the mojo triangle from Memphis to New Orleans to Nashville and everything in between. So thats where all the songs take place whether it was a hundred years ago or yesterday and even better if you cant tell the difference. Musically, I wanted to say, this is where were coming from, and throw in all kinds of references to American music and poetry from Longfellow to Woody Guthrie to the Grateful Dead to whoever, and say this is where were going, just by establishing a voice thats part of it and is unique and has potential to evolve while keeping the roots intact.

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