

## Mp3 The Hazlewoods - Leavin' You For A Cowboy



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You sure won't find this kinda 'country' on the charts of Nashville, you won't hear it via any super 'hot' radio jock... no sireeee, this is thumping, tongue firmly in cheek country style that hollers and screams bigger and badder than yer daddy. 11 MP3 Songs COUNTRY: Country Blues, ROCK: Rockabilly Details: Formed in 1999, THE HAZLEWOODS surfaced to Sydney's inner city live scene under the banner of The Desperates and later THE STARLINGS. After playing more than a handful of shows they went into hibernation while they filled the shoes of their soon departed lead guitarist. In these dark months while they searched, they penned many tunes - doubled their repertoire, changed their name, landed a blazing new axeman and met up with Laughing Outlaw Records! On completing their five-piece country combo, THE HAZLEWOODS didn't waste any time and checked into the studio to lay down some tracks. Drawing influences from Nancy Sinatra, Hank Williams, 50's heroine Wanda Jackson, plus a good wholesome dose of The King - and you have the essence of where THE HAZLEWOODS draw their inspiration. Playing with the likes of Spurs for Jesus, Satellite V, Dan Brodie The Broken Arrows, The Mess Hall, and The Del-Emmas, THE HAZLEWOODS also graced the stage of Sydney's pristine country extravaganza - 'Hootenanny Spring Fair' and were guests of the one and only, USA's black godfather, Andre Williams. PRESS: "Sydney's fun-run country rockers, an outfit fronted by Carrie Phillis, a singer who has pictures of Patsy Cline and predictably Nancy Sinatra on her bedroom wall. But it's not all about her hip hayseed voice, the band twang and hang together in best outlaw fashion, providing songs like Big Hair that add to the star tally." 3 / 5 - MOJO "On their sparkling debut, these Aussies bridge the distance from Nashville to Sydney with roguish songs of falling stars, American bars and slide guitars. Led by two damsels in distress, Carrie Phillips and Kym Louise Barton, this quintet barnstorms through 11 tracks of pure country pop. The Hazlewoods' achy-breaky heart beats hardest in "Comfort" when guest crooner Geoffrey

Corbett and Barton wax romantic like Hollywood Hillbillies Lee Hazlewood and Nancy Sinatra. It's a little bit country, a little bit rock 'n' roll and plenty great." - Amplifier "This is one of the most refreshing records I've heard so far this year- a sparkling 11 track collection of catchy and accomplished country pop delivered with an affectionate tongue placed firmly in the cheek of the impressive lead singer Carrie Phillis. This Australian 5 piece are much more rockabilly than hillbilly, and despite the humour in some of the lyrics (e.g. "Tear drops in my taco/chilli stains on my dress") they have an obvious love and deep respect for artists such as Elvis, Hank Williams and Roy Orbison. "Leavin' You For A Cowboy" rocks from the very start with 'Divorce Trailer Style' kicking off proceedings with a fiery rock and roll swagger before taking us straight into the yeee-hah sing along of 'Long Gone', only to be followed up rapidly with more 50's rock via the twangy Gibson guitar fest 'Love Hate'. The Hazlewoods also demonstrate a feel for classic country on 'Loaded' and 'Teardrops' -both infused with bluesy slide guitar whilst 'I Really Really Love You' switches styles again with haunting surf guitar giving the track a 60's theme tune feel. The Hazlewoods demonstrate throughout this record they can write and perform a vast array of genres and the whole thing is pulled together with Phillis' distinctive vocal style - one which can switch from innocence to raw rocking but retaining a touch of sexy mischief throughout. This record is fun, funky and highly recommended if you want a bit of relief from some of the more worthy and serious product in the alt.country market. A great debut." 4 / 5 - Americana UK Website "Once in a while an album comes along which, although steeped in the authentic sound of country and western from the 1950's, still manages to sound contemporary. Like Laura Cantrell's debut from a couple of years back, the Hazlewoods have updated the country sounds of 50 years ago and made them fresh and exciting again. Hailing from Sydney, Australia, the Hazlewoods are a five-piece band formed in 1999 originally as the Desperates. They had a further name change to the Starlings before adding the outstanding talents of lead guitarist Matt Allison, and changing the name of the band to their present one and recording this, their first album. It's an accomplished debut. The group produced the album as well as arranging and writing all but one of these songs. I had to check, in fact, that it was their debut album as it is almost unbelievable that a group less than 4 years old could turn out such a well-rounded set of songs as a debut and do it all themselves. From the opening track, 'Divorce Trailer Style', one can't help but wonder if the band took their name from the great Lee Hazlewood. The song is not a million miles from the sound that 'The Lonesome Cowboy' was producing along with Nancy Sinatra in 1967 on songs like 'Jackson'. Initial thoughts are of a young

Nancy fronting the band Hazeldine, but with more of that authentic country sound. The lyrics are smart, but whether they are "firmly tongue in cheek" or not, as their label's press release suggests, is open to debate. It does sound that the band are having fun, and lots of it making this music, but it sounds genuine. The band are trying to remain true to the roots of the country / rockabilly sound rather than make a parody of it. Hell, the playing throughout is so perfect, especially that of lead guitarist and slide player Allison, that it leaves little doubts that every note, every sound here is coming from the heart. Lead vocalist Carrie Phillis, who has a hand in composing seven of the eleven tracks on the album, has the perfect voice for these songs; sassy, sexy and innocent, sometimes all three within the space of one song. Rhythm guitarist Kym-Louise Barton handles the lead vocals on three of the songs (including 'Long Gone', from which the title of the album is lifted) and proves to be just as capable as Phillis making the band very strong vocally. Barton's second lead vocal on the album on the song 'Loaded' throws up a gentler, aching side to her vocals, one which came as a surprise after the "don't give a damn" harder edge she delivered on 'Long Gone'. When combined with the outstanding Allison's guitar playing and the rhythm section of Fiona Whalley on bass and Joseph Neufeld on drums who never let up and really push the whole thing along, they sound like a band really enjoying the music they are making. Tracks such as 'I Really, Really Love You' do move away from the traditional country sound and that particular track has a flavour of mid-60's r'n'b about it. Again Allison's guitar playing on this song is superb and the way Phillis spits out the lyrics show yet another side to this talented vocalist. Unrequited love never sounded so desperate. The following song, 'Lambchops', again takes a different route. Starting off as a gentle, melodic ballad it soon changes tempo with Allison chopping out some fantastic rock and roll guitar reminiscent of Bo Diddley. If it's the best track on the album then the duet which follows with guest Geoffrey Corbett, 'Comfort', must rank in second place. A typical old-time country duet it again recalls the songs of Hazlewood and Sinatra with Corbett playing his part well. When the trio of Barton, Phillis and Corbett harmonise sweetly on the chorus it brings home just how accomplished this band is. 'Big Hair' is the kind of stomping, storming blues/country song Elvis would have handled well before the army got hold of him. The following song, 'Teardrops', is a slide driven country ballad which covers the perennial country theme of love lost and adds a touch of humour to the lyrics; "tear drops in my Tacos, Chilli stains on my dress, since you've gone and left me, my whole world's in a mess". This album had the same effect on me that label-mates Slick 57's debut for Laughing Outlaw had; I'd love to see them live. It sounds like a

good time would be guaranteed. Feeling down? Stick this album in the player and if it doesn't cheer you up then start worrying, something must be seriously wrong! It's a good-time party album with playing and lyrics that are a cut way above average. It's got cool cover art as well. I'd certainly travel far to catch this band live and their next album will be in my sticky hands as soon as it hits the shops." - Pennyblack Music Website

This Fine Australian (Sydney) country band started in 1999 under the name "The Desperates" and later on "The Starlings" and end up now on "The Hazlewoods". They bring some influences from Nancy Sinatra, Hank Williams, 50's heroine Wanda Jackson mixed up with The King, give us a essence of "The Hazlewoods". "Leavin' you for a cowboy" sounds like the 50's music scene but this five piece band makes a funny album full of parody lyrics on country music today. Highlights on the album are "Trouble" "I really ,really love you", "Big Hair" and "Adios Amigo".

- Roots Revival Radio, Belgium

"Trailer park clichs they may claim to be, but The Hazlewoods are not quite the '8 Mile' variety. More like southern belles done bad - girls who've been lounging too long in the jukebox joints alongside the dusty highways of the wild west, getting their hearts broke and picking up lost souls along the road. Strangely though, the five piece hail from Sydney, Australia, and the 1950s inspired imagery of men in Stetsons smoking cigarettes, and women in plaid skirts with big hair is all a bit of a myth. Nevertheless, with tongues firmly in cheek, their take on rock and rollicking country music is fun and embracing, like a loveable hillbilly.

"There's teardrops in my taco, Chilli stains on my dress, Since you've gone and left me, My whole worlds in a mess" sings the sassy front woman Carrie Phillis on Teardrops, steel guitar wailing and with every hint of a southern drawl. Forget '8 Mile', girl, we'll see you in Dollywood." - 3 / 5 - Maverick Magazine (UK)

The Hazlewoods are a five piece country combo harking from Sydney, Australia, whose sound bases them firmly within the pop and rockabilly country arena. Citing influences as Hank Williams and Wanda Jackson (the original queen of Honky Tonk) tells a tale that is just half the story, blending twanging guitars with a sharp pop twist, the bands sound really does the rounds, touching base with the B52's and even the Bangles. The guitar playing of Matt Allison is a wonderful asset to the band, Carrie Phillis's vocals put the overall sound in a similar vein to Hazeldine, but with more twang for your dollar, with an attitude like Annie Oakley, Calamity Jane and Caitlin Cary all rolled into one. 'Leavin' you for a Cowboy' is a very enthusiastic sounding affair, it bubbles with energy and although it takes a little time to really get sparking, when it does it is with lots of zest and plenty of attitude. The set opens with "Divorce Trailer Style" which has a nice hook and some neat harmonies but it's the second track in "Long Gone" that the chunky biting

vocal style really takes a grip and from thereon in it's a great ride. "Love and Hate" has a punchy rockabilly feel with the bass slapping away in the background and the guitars strumming away mercilessly. "Loaded" is a nice gentle melody with Phillis's vocals drifting into Chrissie Hynde mode. "I Really, Really Love You" is surf rock at its best, pumping and pounding terrifically, just right for' surfs up' at Bondi Beach. "Lambchops" starts out moody and then explodes into Bo Diddly bop, the all girl vocal attack throwing caution to the wind. The cut and thrust effect of the tempo changes here contribute to a fantastically catching piece of party music, in fact the whole album would be best used on the turntable at the onset of a raunchy barbeque party in the middle of a pacific heat wave. The entire album is as much fun as a roller coaster ride, complete with the ups and downs. "Teardrops" is a lighter moment that you need after the totally storming, rocket fuelled, pedal to the metal freak out "Big Hair" a song that will leave you gasping for breath. This is a very unique sounding album, no mean achievement in a genre that often gets ridiculed for its stereotypical sound. They take elements from a variety of sources and blend them into what I can only describe as 'rockabilly pop'. The vocals are very strong and executed with a biting sharp twist that drives everything from the guitars to the rhythm. The writing is good, with a liberal sprinkling of bittersweet humour: "...I didn't want to hear it, could not believe it You said you were going away My eyes welled up my bottom lip shook Because I thought we were doing Ok Tear drops in my Taco's Chilli stains on my dress Since you've gonna and left me My whole worlds in a mess" The production is first rate, the band can play well and do so with a sense of urgency that adds to the spiced up feel. I started out liking this album and ended up loving it, it's a real grower and one well worth keeping by for the summer and the parties. A very strong opening salvo from a band that has the potential to go far. - 3.5 / 5 AltCountryTab Website "It only takes a few seconds of the opening Divorce Trailer Style to realise what the Hazlewoods are all about. The song itself is close to the Sinatra/Hazlewood hit Jackson and Carrie Phillips sound like Nancy herself, all spruced up for the 21st century. The record company blurb states the album is "a thumping, tongue placed firmly in cheek, turbo-charged hayride...." which reflects the general feel of the album. There's some great guitar work from Matt Allison and the rhythm section shows that not all good country comes out of USA, especially on I Really, Really Love You, a song that echoes west coast bands like The Seeds and Love's first album. Then there's Big Hair which really puts its foot on the gas. The album leaves me thinking that The Hazlewoods are a band who could make a pretty big impression here in the UK. It's not hard to imagine them blowing the crowds away in

London, Manchester, Newcastle and Glasgow if they sparkle like they do on record." - NetRhythms Website "Over the last year or so there has been a gradual build-up of something country in the air, infiltrating our urban/city landscape. I'm not talking about pollen in the nostrils, but rather an interesting breeze shifting our attention to that twangin' country sound, but in this case don't expect traditional boot scooting country as Sydney's The Hazlewoods are the inner-city darlings of the alt-country/rockabilly scene. The Hazlewoods are a five piece with sassy female vocals capturing the authentic sound of the 1950's, complete with cover artwork reminiscent of a movie poster from the era. Listening to their debut "Leavin' You For A Cowboy" it's clear they are having fun with the whole scope of country music and their lyrics parody the clichés we expect of the genre - with wit and style. Highlights include Trouble, I Really Really Love You, Big Hair and Adios Amigo, while Geoff Corbett from touring partners Sixfthick is special guest vocalist on Comfort, an homage to the old country duet. A number of the tracks really swing out - you can easily imagine couples doing 1950's rock'n'roll dancing to the tunes and I'm guessing that The Hazlewoods would be fantastic live. If you're ready for a city-swinging hoedown, strap on your spurs, jump in the ute and get yourself a copy before they walk out the goddamn door." - dB Magazine "One of the things I love about Alternative Country, notwithstanding the awful genre tag, is the sheer variety of music that exists within it. From Calxico to Whiskeytown, via The Handsome Family and out to Emmylou Harris, it's the place where outlaws come to drink, fuck and rest their weary limbs, tired from troubadouring in a musical world where they are despised by Nashville's 'elite', spat upon by the indie hipsters and only occasionally investigated by the mainstream rags who sniff, sneer and make their way back to their messiah-of-the-moments, whoever's paying them the most coke to write their stories. And it's here, on the edges, where The Hazlewoods can exist peacefully, sounding like the bar band at the last saloon before it all turns into Dead Man land. Fronted by Carrie Phillis, a tambourine shaking cowgrrl with a voice to shag to, The Hazlewoods wind their way through eleven rambling songs on their debut. The opener, "Divorce Trailer Style", is country strained through irony, a whacking drum beat, a toe-stubbing guitar straggle, and lyrics about old men, baby sue girls (a subtle nod to Johnny Cash?) and a weary "I heard it all, can't take it any more." Defiance fills the room, "I'm keeping both the children and the trailer" winning the poker round. On "Loaded", rhythm guitarist Kym-Louise Barton takes over vocal duties, "I'm in a coma and I dream of you" oh-so-over-it sung with a cracking steel-peddle led band to bash the message home. Vocalist Geoffrey Corbett joins Barton and Phillis on "Comfort", sounding like a

menage-a-trois between Nancy Sinatra, Lee Hazlewood (from which this band are named?) and Suzi Jane Hokon, all crooning "be my comfort for a while." Yet the next track "Big Hair" takes a three chord distorted blues rift and rackets through it, all fire and carnival slicked-back brilcreamed love. The final track, appropriately named "Adios Amigo", starts off with a mariachi guitar lick then four-to-the-floors it with Phillis sweetly savaging her way through "Now I hope you're happy with the mess you made...you told me that you loved me. What the hell was that?" It's nice to have an album to party to, an album to fuck to, and an album to drink yourself senseless to all in 35 minutes. If your bar only plays Country and Western, make sure they have The Hazlewoods in the jukebox." - Logged Off Website "An entertaining slice of mid-western America, straight out of the mouths of local act The Hazlewoods. This sure is a hoedown, traditional country rock with a swing and more than a passing nod to some of their hero/ines - Hank Williams, Wanda Jackson et al. Australia really doesn't have a lengthy association with this genre of music, which probably explains the mock American accents used by the band's various singers. Still, the slide guitar, the off-beat tambourine, the gently rolling bass line...it's all pure country kitsch, a good laugh in parts [Teardrops] and a solid link to some of this country's more serious country performers in others." - Revolver Magazine

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