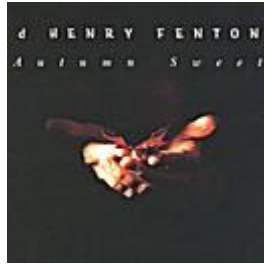


Mp3 D Henry Fenton - Autumn Sweet



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Produced by legendary North Carolina producer, Mitch Easter, Autumn Sweet contains 13 songs about lost love and wandering with elements of alt-country, rock and classic English folk-pop. 13 MP3 Songs

COUNTRY: Country Folk, POP: Beatles-pop Details: Autumn Sweet is the debut album for singer/songwriter d Henry Fenton. Henry was a part of the Sydney music scene in the late 90's before relocating to the US in August 2000. His band Holly Golightly (later becoming the single monikered Holly) quietly disbanded after releasing two singles and an EP. They also had songs on a few compilation albums. One song, 'Rose of Camperdown' was included on the soundtrack for the IMAX film 'Sydney - Story Of a City'. Holly received national radio airplay with the song 'Tiny Pieces', as well as appearing on national TV shows, and opening for Irish band The Corrs and US band Morphine. Autumn Sweet was recorded in August and September 2001 at The Fidelitorium Studios in North Carolina with renowned US independent producer Mitch Easter. Mitch has recorded/produced albums for REM, Pavement and Suzanne Vega and has played and recorded with Let's Active, Laughing Outlaw Records' own Coronet Blue (LORCD-001) and The Orange Humble Band, to name but a few projects. Leon Zervos mastered the album at Masterdisk in New York. Autumn Sweet contains 13 songs about lost love and wandering with elements of alt-country, rock and classic English folk-pop. PRESS: "Aussie troubadour D Henry Fenton left the Sydney pop scene for the life of a singer/ songwriter in North Carolina, worked halfway back across the States to play a SXSW showcase and was promptly snapped up by Laughing Outlaw Records, which is an, ahem, Australian indie. Go figure. While you're working out the vagaries of life in the music biz, get ahold of Autumn Sweet, Fenton's Laughing Outlaw debut, and you'll quickly understand why someone, somewhere, was bound to sign the guy. He sings with a rare combination of pop sweetness and emotional power, and he writes songs worthy of his distinctive voice. His best songs are

slice of life vignettes of people you might well know, but he sings about things you might not know about them, imagining interior lives and hidden dreams. While the best known name in the credits may belong to former REM producer Mitch Easter, who plays on most tracks as well as producing, the best reason to hear it is Fenton himself, one of the rare singer/songwriters who seems to be equally adept on both sides of the slash." - Cosmik Debris Website (US) "On his solo debut, Fenton, former leader of indie darlings Holly Golightly, turns in an effort that occupies the melodic middle ground between Squeeze and Paul McCartney's sweetest and most literate solo work. Relocated from his native Australia to rural North Carolina, Fenton appears to have benefited from the change of scene - much as fellow antipodean and once and current Go-Between Grant McLennan did when the latter recorded the career reinventing, country-tinged "Horsebreaker Star" at John Keane's over here in the South in 1994. Fenton's 13-song set prowls comfortably between Fairport Convention-y folk pop (as on the album-opening and Chamberlin-fueled "Trouble Comes" and the delicate acoustic work of "New York Song" - think Ryan Adams without the schmaltz), to soulful rock (the title track "Autumn Sweet"), and alt-country ("I'm Not Ready for You"). Mixing themes of life, love and maturity, Autumn Sweet finds a songwriter at the top of his form." - The Big Takeover (US) "Listening to Autumn Sweet, the debut from ex-Holly Golightly front man Fenton, makes me yearn for the late '80s sounds of Crowded House and Michael Penn. Unfortunately for Fenton, it's 2003 and his rootsy pop is somewhat out of vogue. That's a shame, because this Mitch Easter-produced album is a delight. His laid-back and melodic songs, such as 'Over and Over' and 'Sad Hotel' do not roar, but do indeed stick, propelled by his Matthew Sweet-like voice. Other standouts include 'Love Sleeps Half Naked Next to Me', 'Slow Down Dixie' and 'The Many Faces of Esther'. - Amplifier (US) "Like just about everything else released on the marvelous Laughing Outlaw label, this CD is full of melodic songwriting and great fret-work, mostly by Fenton but in some cases by the seemingly currently omnipresent production-whiz Mitch Easter, who also co-produces here with Fenton. Fenton's vocals are very reminiscent of Sting with a purer pop tone, and he has managed to craft (with Easter's help) a very solid pop album that mixes a healthy dose of rustic roots rock in with his melodic pop touches, making most of the pop a very gentle, lilting kind, not of the power, overly-rocking variety. Think mid-tempo Squeeze with breezier beats than, say, The Strokes or music of that ilk. This CD is all about the songs, not too much riff-work going on, with a contemplative, lovelorn mood being the chosen theme. Whatever you want to call it, it's damn good and should be all over the radio instead of

that wanker John Mayer who sounds like Dave Matthews Band. In fact, that's probably the best recommendation I can give this CD: It sounds absolutely nothing like Dave Matthews! If that doesn't make you run out and buy this, nothing will. And you should, because it's too damn good to be left languishing on the shelf of your local record store. Great pop." - Erasing Clouds Website "Soft moody pop with a slight Americana feel. Australian born singer/songwriter d. Henry Fenton packed his bags and relocated to North Carolina...promptly enlisting the help of producer extraordinaire Mitch Easter to produce Autumn Sweet. This album contains a wealth of smooth pop tunes that sound not unlike the music of Neil Finn. The melodies are strong...the material is mid-tempo...and the vocals are always right on target. Even though the title track has the potential to become a huge international hit...we still think it sounds killer (!). This album should appeal to fans of Crowded House or Matthew Sweet. Fenton's motivation seems to be genuine and sincere...and this comes across crystal clear in his music. Excellent stuff." (Rating: 5++) - LMNOP "Hailing originally from Australia, somehow ending up in North Carolina, former Holly Golightly leader D. Henry Fenton has fashioned an intriguing solo record, produced by producer whiz Mitch Easter and featuring former Mercury Dime ace Cliff Retallick on keyboards and Marti Wilson on vocals. The result is an album that sounds unified, but diverse. From the Finn brothers atmosphere of "Over n Over" or the moody "Lightning," Fenton finds his pleasure in all aspects of pop music, and manages to convey complex lyrical ideas without sounding smug. True, he does remind you a lot of Marshall Crenshaw or Crowded House at moments, but never slavishly. On songs such as the grand "Slow Down Dixie" or unadorned "Jericho's Horse" he's simply his own man, and stakes a strong claim to newcomer of the year." - Ink19 "Every now and then an album arrives in my pigeonhole and it makes me feel like the luckiest guy on earth. I mean what else is there, apart from music? Autumn Sweet is one of those albums, a rootsy collection of tales by the extraordinarily talented vocalist D Henry Fenton. He has had a few incarnations in band formats, such as Holly, before this solo outing. It must be mentioned that the album was produced by Mitch Easter (early REM producer), and together with Fenton's sugary tones, the album is a real gem. Fenton is a local songwriter who relocated to Carolina to follow his muse and wanderings. The last track on the album, Jericho's Horse is one of his more familiar older numbers redone with just an acoustic guitar and vocal. It is such a sad yet beautiful track and gives weight to the depth of Fenton's ability to rework a melody and lyric to get it just right. By far the strongest track on the album is the voyeuristic New York Song, which no doubt has a stoned Fenton traipsing around Manhattan. Brilliant

lyrics, a touching melancholy and clever production. Fenton's strength as a vocalist and songwriter would suit FM radio if only they knew he existed. As the album is so strong it wouldn't surprise me if we start hearing more about it in two years time. Trouble Comes is one of those perfect pop songs, which gets a wondrous treatment from Mitch Easter behind the knobs and guitars. You may have heard The Many Faces of Esther on JJJ, and it by no means is one of the stronger tracks here. Fenton has hit his stride and deserves serious radio attention with this cluster of personal musings. He knows how to rock and give that bit extra." - Drum Media "Originality is such a rare commodity that when it appears there is a need to take stock and wonder why so many musicians can only imitate others. D. Henry Fenton is an Australian living in North Carolina who, almost as a result of some kind of strange trans-Pacific hybrid, has produced a style of music which is, well, what is it? There's a hint of country but nothing too overt. There's a healthy dose of rock 'n' roll - particularly on the title track - but it's not something that is immediately recognisable. There are moments when you listen to this strange album and think you are listening to Paul McCartney (the early rocker, not the soppy balladeer) some time between Abbey Road and Wings' Band On The Run. Listen to the superb Over and Over and it will send shivers of nostalgic affection for McCartney - a feeling many haven't experienced for about 30 years. There are other times when you feel this is an album you really should have been listening to about 1967, when the lines between pop, folk and psychedelia were hopelessly and gloriously blurred. It's reminiscent, but not imitative, of those strange, left field and long-forgotten bands, such as It's A Beautiful Day and other obscure West Coast bands swept away by the juggernaut that was Crosby, Stills Nash and the Eagles. The instrumentation on a track such as Sleep recalls some of the outer reaches of British art rock in the 1970s, with lots of gently swirling sounds with pleasant low-tech resonances. I'm Not Ready For You, a strange, old-style uptempo number, seems to resonate with sounds that evoke the fag end of 1950s rock 'n' roll. And New York Song is just a classy piece of writing in a more conventional singer-songwriter style, although the arrangement lifts it well away from the usual angst-ridden mode. Equally beautiful is Only Angels Can Fly, with its subtle country leanings. Listen and be amazed that music like this started life in Australia. If you heard this at the Hopetoun on a Saturday night you'd spend the rest of the weekend trying to get reorientated. But all these attempts at easy analogies and comparisons are unfair. They hint at the style of the album without acknowledging that, in its own way, this is as radical and innovative as Roxy Music's debut album. It really seems to come out of nowhere. Try to find comparisons and you'll

realise that D. Henry Fenton is one of the most original talents to emerge from this country in the past decade. Of course, he had to leave. There's no way he could ever make a living doing this kind of strangely beautiful stuff here." -Sydney Morning Herald "Such has been the quality of Laughing Outlaw releases so far, if I get a batch of CD's to review and there's one in there, that's going to be the one I listen to first. That was the case with this one and I can happily report that it's up there with the best of them. Early in 2001, flying into Austin, Texas and buoyed by the free in-flight drinks, d Henry Fenton manages to blag his way onto the bill at the South by Southwest music convention. Happily for him (and us) in the audience that day was Laughing Outlaw chief Stuart Coupe and after a short acoustic performance he was signed the same day. Produced by the legendary Mitch Easter (who also plays guitar on more than half of the tracks), this debut album from the former Holly Golightly frontman features 13 slices of intelligent well-crafted pop and is a total delight. The perfect pop of 'Trouble Comes' is a stunning opener and the title track follows, featuring a wonderful raspy McCartney-esque vocal - just the kind of song you only wish the man himself was still doing. And then amazingly, it gets better. The jangly "I'm Not Ready For You" that I played and am still playing to death, the country flavoured "Only Angels Can Fly" and "Sad Hotel" are so great, you must hear them for yourself, but really I could have picked any of these tracks. I cannot recommend it highly enough. What more can I tell you? Go buy it. " 5 / 5 - Americana-UK Website "This album is a slick blend of alt-country and rock. Each of Autumn Sweet's 13 tracks are deliciously catchy, with standouts such as 'Sleep' bearing a close resemblance to the sweet folk tunes of Elliott Smith, only decidedly less indie... If melancholy love songs are your thing, Autumn Sweet will be right up your alley." 3.5 stars - Time Off, Brisbane "Recorded in North Carolina with former REM producer Mitch Easter, Autumn Sweet - the solo debut of former Holly Golightly frontguy, D Henry Fenton - packs an embarrassment of pop-rock riches. It's marked by Fenton's invitingly warm voice, which comes on like Paul McCartney in "Blackbird" mode, or LA minstrel Michael Penn. Melody and Fenton are clearly not strangers. Such tunes as "I'm Not Ready for You" jump out of the blocks with a jangly pop blast, but it's his quieter turns (the title track, "Lightning", the genuinely lovely, Americana-flavoured "Slow Down Dixie") that cut the deepest. And Fenton's wandering spirit means "New York Song" and "Sad Hotel" display real narrative smarts - it all goes to show that sometimes getting out of Australia is the best thing a square-peg, singing-strumming-storyteller such as Fenton can do." 3.5 stars - Australian Rolling Stone "Veering close to MOR, ex-pat D Henry Fenton's debut has some folksy

gems. The acoustic meanders of "Lightning" and "Trouble Comes" are sweet; "Slow Down Dixie" is as lazily acoustic as its title, with nice harmonies by Ashley Carter. "Over N Over" is eerily Crowded House, and like-wise Autumn Sweet is more Neil Finn than Ryan Adams." - JUICE "Produced by Mitch Easter, who has worked with REM and Suzanne Vega, Autumn Sweet is a polished blend of pop and soft rock, with country and folk components." 3.5 - Barfly Website "The name Mitch Easter is like a code to fans of a certain American-with-Anglophile leanings pop-rock sound, as defined by his production of the early REM recordings and with his own band Let's Active. He has had a long connection with Australian acts, including The Hummingbirds and the brilliant and ridiculously neglected Orange Humble Band, which featured Posie Ken Stringfellow on vocals. Fans of any of the above will fall head-over-heels for this debut solo album from a Sydneysider who relocated to the US in 2000. New York Song, with its delicate 12-string guitar, harks back to the days when Fred Neil knocked them dead in the Village; while Lightning and Sad Hotel are the kind of lonesome tunes that give Ryan Adams and Josh Rouse some healthy competition." 4/5 - Brisbane Courier Mail "Listening to d Henry Fenton's debut solo release, recorded in North Carolina, is like stepping back in time, somewhere in the late 80s when Michael Penn first made himself known. Penn, known these days more for his brother Sean and his wife Aimee Mann, released an album called March. A combination of honey-sweet vocals, semi-acoustic instrumentation, and introspective lyrics gave Penn his only hit, "No Myth," yet his vocal stylings remain unique. At least until I heard Mr. Fenton. It's not that Fenton in any way copies Penn, nor do the liner notes/press release reveal a debt. There's just something eerily disconcerting listening to a voice that sounds so much a part of one's past. Irrespective of that, Fenton's release, his first after the disbanding of Holly Golightly and his move to the US, reveals a poetic soul well suited to his preferred styles of acoustic pop-rock. Produced by Mitch Easter (REM, Pavement, etc), this 13-track album highlights Fenton's knack for telling a story in under three minutes. Lines like "I pick you up as she's leaving me," from the opener "Trouble Comes," are like depth charges dropped almost-slyly into the songs' fabrics. Fenton treads the singer-songwriter boards well, mixing up almost-acoustic numbers with quicker paced pop, "I'm Not Ready for You" with its handclaps and jangly chorus suggesting a well-honed sensibility for the pop song. But the clincher for me is the closing "Jericho's Horse," just Fenton's voice over a strummed guitar, relating in two and a half minutes what some writers take novels to get around to. Like all good work, this album sneaks up on you, straddling the pop-rock-folk boundaries adroitly, and Autumn Sweet holds up well. I was concerned at first

by how easily this slotted into the background, but then the bitchslap of Fenton's lyrics atom bombed the comfortability from the air and made me focus all the more. If ever there's a harshest lyric of the year contest, Fenton has it made - "A momentary lapse of concentration lay beside me" just wipes the floor clean." - Logged Off Website "d. Henry Fenton is a singer-songwriter performer whose music seems to draw upon influences such as Neil Young, Paul Kelly, Neil Finn, Ryan Adams (ex-Whiskeytown), Jeff Tweedy (ex Uncle Tupelo, Wilco) and other like-minded solo artists. "Autumn Sweet" is his first solo offering and has high profile US producer Mitch Easter at both the production helm and appearing as a guest musician, contributing both guitar and keyboards. "Trouble Comes" opens the 13-track album and is an easy going mid-tempo tune with some tasteful acoustic guitar work. The title track follows and it is in this track that, vocally, reveal a Neil Finn influence. "I'm Not Ready for You" features some classy guitar-playing, songwriting and singing and is an uptempo tune, reminiscent of moments on the Ryan Adams "Gold" LP. It's one of the highlights of the CD. "Love Only Lies Half Naked Next to Me" is another track with some classy writing and guitar playing and has some quite intriguing vocal hooks. "Slow Down Dixie" is another highlight with more fine vocal work and guest vocals from Ms Ashley Carter. Eight of the 13 tracks are self-penned with the remaining tracks being co-written with a selection of songwriting collaborators. "Only Angels Can Fly" is arguably the most country/alt. country tinged tune, with the song examining the sad story of the couple Linda and Eddie and features pedal steel guitar courtesy of guest player Rick Nathey. "Jericho's Horse" closes the CD and features d. Henry Fenton in solo acoustic mode. It continues the theme - inspired songwriting. A CD which is for those seeking interesting, introspective singer-songwriter music." - 3/4 - I94 Bar Website "D Henry Fenton's debut album 'Autumn Sweet' presents some very accomplished song writing in the Folk/Country rock style, with some hints of the melodic sensibilities of bands like Crowded House. Fenton is currently residing in the US, after many years on the Sydney music circuit, as part of the Band Holly Golightly. Produced by the renowned Mitch Easter (REM, Pavement, Suzanne Vega), and recorded in North Carolina, this is a thoroughly professional and mature sounding recording, which will immediately grab your attention thanks to some first-rate melodies and a gentle but emotive vocal style that is somewhat reminiscent of Neil Finn. Each tune is finely constructed but sounds relaxed and measured rather than deliberately brooding, lyrically this is somewhat reflective and all the better for it, the subject matter fits within the musical framework perfectly. What is special about the writing on this album is that each lyric could quite easily be taken as a

piece of poetry without the music to embellish it: "Into the west he went riding On Jericho's horse faster than light Faster than light and stronger than words He rode off in search of the stories he'd heard" Kind of puts one in mind of Townes Van Zandt that one! Each and every track on this album has merit, there is no absence of quality here, and absolutely no filler. The instrumentation is generally acoustic but there is subtle use of electric guitar and the odd drum loop and synthesized effect, but as I said...it is subtle, and on "Sleep" for example it works perfectly. The set kicks off with a mid paced but strongly melodic "Trouble Comes" which is a fair indication of the style of what is to follow. A sultry mix of guitar and piano establishes the melodic theme and a tastefully executed Spanish style guitar solo helps weave the atmosphere along with some tasteful Chamberlin (apparently similar to a Mellotron...thanks Google) string effects. Title track 'Autumn Sweet' is a little more dynamic, helped in no small part to some fine electric lead and rhythm playing from Fenton and Easter. Some of the tracks carry a soulful almost jazzy timbre, especially songs like "Lightning" whereas the country/folk element comes to the fore on "Only Angels Can Fly" and "Slow Down Dixie". The latter receives the benefit of some sublime harmony vocals from Ashley Carter, who brings a sensitive feminine touch to an already delicate arrangement. "New York Song" and closing track the solo "Jericho's Horse" are the most atmospheric and effecting songs on the album, but that's only by the finest of margins as after a few listens the refined ambience of the thirteen tracks begins to permeate. It is a difficult task to choose a stand out track, there are many that lay claim to the title and they all have something special to say, but when push comes to shove it'd have to be "Slow Down Dixie" by a short head. The similarity between D Henry Fenton's work and that of the famous Finn brothers is an obvious but gracious comparison, a strong ear for a melody and the fine production are traits that have made Crowded House a popular choice with both critics and fans alike and both are also present here in spades. Quality and artistry are words that spring to mind and in combination with a keen musical awareness this is what makes this album so good. Well worth checking out." - AltcountryTab(UK)

"d. Henry Fenton has relocated from Sydney to North Carolina and this album was made there with the help of producer Mitch Easter (REM, Pavement, Suzanne Vega). While at times the music harks back to the days of Traffic and Nick Drake there are many other more recent influences, U2 and INXS at play here. I keep coming back to Neil Finn ('Sad Hotel'). Fenton writes melodic songs and sounds not unlike Finn. But I've grown weary of Crowded House (please don't play their 'Greatest Hits' again) so Fenton offers something refreshing with his pop influenced rock/folk. There are some standout

songs, 'Only Angels' Can Fly', 'Slow Down Dixie', 'Lightning' and 'Love Only Lies Half Naked Next To Me' are but four. Mitch Easter's production is subtle and reveals itself with repeated plays. d Henry Fenton deserves to be heard, so hopefully he can pick up some Radio 2 play to further his cause. If you like your music with a pop slant then this is worth a listen." - Get Rhythm (UK) "This is the debut album for the Australian Fenton who is now based in the USA. Produced by Mitch Easter of REM, Pavement and Suzanne Vega fame it is a debut to be proud of. The opening track Trouble Comes is a pleasant start. Quite upbeat and is a foretaste of things to come with a good acoustic solo and Fenton's deceptive vocals. The title track is a little more rocky and shows that he is no one trick pony. Over n Over opens with some nice reverb on the guitar and is one of the many tracks on the album that lures you in and has you singing along before you know it. Sleep, like the rest of the album is a well-crafted, laid-back, easy to listen to song. The more up-tempo I'm Not Ready For You is a burner and Lightning again showcases Fenton's voice. Love Only Lies Half Naked Next To Me has clever lyrics and I deny you not to sing along. This is one of my favourites and will be for some time, especially with its excellent guitar work. Slow Down Dixie does exactly what is says in the title. Although it is slower than the previous couple of tracks, it does not suffer from this. All that I can say about New York Song is that it is quite simply a lovely acoustic song. Fenton seems to capture everyday events and turns them into song. He also can turn his hand to a few different styles - Only Angels Can Fly has a country feel, The Many Faces Of Esther has a good rock riff running throughout, Sad Hotel is another excellent folk-rock song and Jericho's Horse is a great storytelling opus. I can only hope that d Henry Fenton will build on this more than able debut and go on to even higher achievements." - NetRhythms(UK)

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