

Critical praise for Eddy Lawrence's recordings:

Lawrence has always been a brilliant, quirky writer. In his first incarnation, he single-handedly accomplished the redemption of white trailer trash, with a knack for spinning wild unlikely tales in the best southern gothic tradition. With this album, Lawrence has discovered his Native American identity in a big way...The result is a very focused collection of songs that explore the paradox of a rich spiritual tradition and social disintegration by poverty, alcohol and a trail of broken promises. By the end of the CD, you feel that both you and Lawrence have made a journey together, one that is both personal and historical...*Going To Water* is fully and seamlessly produced, with acoustic and electric guitar, mandolin, harmonica and a range of appropriate percussion. Remarkably, Lawrence wrote, performed, recorded and mixed everything himself.

Hugh Blumenfeld
Sing Out!
(*Going to Water*)

Excellent songwriter and musician. Potent lyrics and memorable melodies. Eddy Lawrence brings us fourteen tracks in tribute to his Cherokee heritage...This album is more rock than folk, with Eddy laying out some pretty hot electric guitar in addition to electric bass, mandolin, Casio organ, and a variety of rhythm instruments. He does a good job of mixing it all up.

Marilyn O'Malley
Victory Review
(*Going to Water*)

Lawrence is a great picker and a killer songwriter who recently gave the Big Apple a pink slip, opting to go up the country and "off the grid" after releasing four critically acclaimed albums on his own Snowplow label...While his satire is hilarious in its articulate twists and turns, Lawrence is also a gifted portraitist who sketches an array of characters, from a state prison warden to a Venezuelan street singer, with detail, compassion, and grit.

David Hamburger
Acoustic Guitar
(*Guitars, Guns, & Groceries*)

Lawrence is genuinely witty and engaging in a cynically innocent sort of way. Picture the wackier side of Don Henry. Likewise, you won't need the lyric sheet, thanks to Lawrence's clear diction, keen details, and crisp settings.

Jim Cambell
Performing Songwriter
(*Used Parts*)

As we've come to expect from someone who is, arguably, one of the most overlooked talents in the country, Lawrence delivers yet another set of biting, sardonic and sometimes painful songs...Still, Lawrence has a wonderful way of telling a story. Just listen to "The Day the Humvee Came," a retelling of the 1998 snowstorm that engulfed his spartan corner of upstate New York, or "Mark the Shark," an ode to a DJ on a local radio station favored by Native Americans. Perhaps the best track on this outstanding collection is the opener, "Pay a Price," in which Lawrence sings of sacrifice and wanting. It's a sobering but earnest beginning to a disc that is packed with wonderful tunes that should cement his place as a songwriter to hear -- and watch.

Ed Silverman
Dirty Linen
(*Guitars, Guns, & Groceries*)

I'm convinced that Eddy Lawrence is writing a novel, one song at a time. No one writing songs today crams as much revealing detail, such brilliant local color, and as many authentic overheard conversations into a set of verse and chorus. Whether he's borrowing a musical signature to identify his geographical home, or spoofing international trade policy, Eddy Lawrence plies his craft with wit, intelligence and an unerring musicality. I don't know why Nashville isn't clamoring for Lawrence product. Maybe it's just too good for them.

Ed McKeon
New Britain Herald
(*Locals*)

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Lawrence shows off so much eye, ear, and imagination that his stories barely require the appearance of music.

Robert Christgau
The Village Voice
(*Whiskers & Scales*)

After a recent concert in Connecticut, someone came up to me and asked "My God, this guy lives such a crazy life. When does he have time to write songs?" They had just listened to two hours of songs and stories about the life of the singer who, it seemed, had been a hot-wire artist, a junk yard denizen, a catfish farmer. Through it all he was a songwriter who had plied his trade from New York City to Nashville, loving a few dozen women, fathering a bunch of kids, meeting car-jacking mothers, buying sunglasses in Barcelona and dancing naked in parking lots with everyone except Muddy Waters. This listener, like so many others, had been beguiled into the fictional world of Eddy Lawrence, a world so full of truth that it's hard to remember it's all a story written in songs by **one of the country's great unknowns.**

Cliff Furnald
Dirty Linen Interview

He's a genius of a wordsmith, creating stories and characters that aren't readily forgotten. How many songwriters would consider the effect of rhyming "Governor" with "BMW"? It works in the tongue-in-cheek blues of "Just Don't Know". And because of Lawrence's descriptive phrases, I feel like I've always known the construction worker "Pete Bastille". He's "a surgeon on a 40-story skeleton of steel" who once "saw the Eiffel Tower and proclaimed it no big deal."

Ellen Giesel
Dirty Linen
(*Used Parts*)

Listening to Eddy Lawrence's new CD *Locals* (on his own Snowplow label) is like reading a Russell Banks novel. In both, the sense of place -- snow-locked upstate New York -- is as palpable as the smell of woodsmoke and kerosene.

Casey Seilor
Burlington Free Press
(*Locals*)

This LP poses big trouble for anyone trying to write a better country album this year, or for many years down the road.

Edward McKeon
Folk Roots
(*Walker County*)

One of the finer folkie efforts in recent memory, if only because his roots do run deep and he's not afraid to stretch them, either. Lawrence flaunts his twang while staying just this side of sticky sentimentality, and he offers some telling thoughts on the small pleasures and large limitations in Southern life.

John Morthland
Music & Sound Output
(*Walker County*)

What particularly stands out about Lawrence is his wry sense of humor -- he twists phrases in the grand tradition of Steve Goodman on tunes like "Miller High Life," "My Brother Used to Be a Marine" and "Don't Play No Country Music." Also of note is an instrumental style so tuneful that you can almost hear a band where it's only a mandolin overdubbed onto a guitar track.

Jim Caliguiri
CMJ New Music Report
(*Whiskers & Scales*)

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