

Stan Martin

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New England powerhouse country artist Stan Martin returns with “Love Ain’t That Tough” featuring his usual triple threat attack as a soulful singer, blazing guitar player and extraordinary songwriter.

Love Ain’t That Tough follows on the heels of the notoriety of Martin’s previous record *Cigarettes and Cheap Whiskey*, which received copious accolades and four-star reviews along with earning Stan XM Radio’s “Cross Country Countdown” #1 for 3 weeks and, in the Top 10 for 18 weeks. “In the alt-country world, Stan Martin was surely the surprise success story. His *Cigarettes and Cheap Whiskey* won raves from critics nationwide and made a mad dash up the Americana music charts. Martin mixes rock with country like Dwight Yoakam and the Derailers,” said Jim Caligiuri in the Austin press.

With eleven new original songs penned by Martin, *Love Ain’t That Tough* is a record that brings to mind Chris Isaak meeting Dwight Yoakam circa 1965 with a generous dose of Roy Orbison thrown in for good measure. The disc brings back the energy and attitude that made Los Angeles the hot bed of roots music when the scene there saw Los Lobos, X, Dwight Yoakam, and The Blasters incestuously re-writing the book. But it is the song writing that ultimately separates *Love Ain’t That Tough* from the rest of the country, alt-country, and retro-country scene. Tracks like the elegant country-soul-pop of “Blue, Blue Tears” and the deep and disconsolate country ballad “Whiskey Morning Sunrise” follow in the long tradition from Hank Williams to Waylon Jennings.



Nashville DJ Billy Block (WKFD 103FM) had this to say after hearing the record; “Stan Martin continues to lead the pack as one of the premier purveyors of highly original honky-tonk country music. His latest recording exhibits his flair for catchy melodies, memorable guitar hooks and radio friendly vocal delivery.”

In the words of longtime Boston Globe correspondent Steve Morse, “Stan Martin is an unsung hero whose grasp of honky-tonk would pique the ears of Dwight Yoakam, Merle Haggard and anyone else who loves this rollicking music. From his days in the pioneering band the Merles, Stan has remained passionate while singing and picking with a talent that should have Nashville knocking on his door. His new album is simply luminous.”



REVIEWS

VINTAGE GUITAR

“Like Rodney Crowell, Martin is a country artist who owes a clear but honorable debt to the Beatles... you hear it in “Blue, Blue Tears”

...dramatic arrangements and heartfelt singing... deliberate, fat-toned, low register Telecaster solos that add texture and depth.

...authenticity may mean Martin will find himself exiled from mainstream country radio, where he’ll be in good company with people like Crowell, Kate Campbell, and Jim Lauderdale.”

—Rick Allen

COUNTRY STANDARD TIME

“Martin’s lead guitar work is stellar throughout, particularly with his James Burton-esque picking on *A Working Man Ain’t Working Out For Me...*”

Martin’s strong vocals, solid tunes and hot guitar licks highlight this enjoyable collection.”

—Robert Wooldrige

MAVERICK ★★★★★

“A sound that includes powerful lyrics, supported instrumentally and with harmonies, this album seems to emit quality from every musical orphus.

...well-written songs which seem to have the chance to played on the perilously choosy American Country music radio as well as the possibility of being regarded as contemporary classics.”

—RH

BOSTON HERALD

“A- ...Classic country ace Martin grew up in the projects of South Boston, listening to his mom’s Merle Haggard records.

...this talented singer/songwriter has come full circle, recording a solid, sublimely catchy CD with former Haggard fiddler Scott Joss.

...the lived-in, emotionally savvy sound is inspired by honky-tonk and ’60s country-rock, but it isn’t a self-conscious revival...”

—Daniel Gewertz

BLURT ONLINE

“Martin plays modern honky-tonk music with an edge —Dwight Yoakam is an obvious reference point, with a bit of the moody intensity of a Chris Isaak mixed in to delicious effect.

...“How to Let Go,” a maternal tribute to that features just Martin’s late mother on accordion paired with his acoustic.

...his guitar playing— whether twangy lead, baritone, or 12-string— is fluid, deft, and unerringly tasty...”

—Stuart Munro