

Dusty Relics - Re-issues & Compilations

LIVE IN LONDON that surfaced on subsequent releases, they include *Love Me A Little Bit Longer*, *If The Truth Hurts* and *Sweet Little Dangerous*. A self-acknowledged Buck Owens and Loretta Lynn fan, on Disc 1 Myles covers the former's *Gonna Have Love*, while Lola Jean Dillon's *When The Tingle Becomes A Chill* gave the coalminer's daughter a number 2 country single back in 1975.

The liner booklet imparts no information regarding the recording date of LIVE IN TEXAS, nor for that matter the venue or the support players. The ten selections are a similar mix of Myles penned originals and cover songs. Featured on last year's Myles self-release *IN THE WIND*, Disc 2 opens with Leroy Van Dyke's *Walk On By*—a US country chart song on five occasions since 1961, while the ensuing *Vaya Con Dios* was a US pop number 1 in 1953 for Les Paul and Mary Ford. Could their inclusion be a clue that Disc 2 is a recent recording?

Following Disc 2's third selection, a rendition of Marty Robbins' *Begging To You*, it's nothing but miles and miles of Myles. The seven originals include the familiar *Broken Heart For Sale* and *Playin' Every Honky Tonk In Town*, as well as the previously unrecorded songs *A Shoulder To Cry On* and *One Man One Woman Again*. If honky-tonk country is your particular musical poison, Myles is assuredly the cure. **AW**
<http://www.heathermyles.com/>

Ian Siegal THE DUST

Nugene Records
NUG803

★★★★

Powerful acoustic
blues

Blues is such a hoary and hackneyed musical form that it takes a special performer to rise above the tiredness and clichés to deliver something genuinely moving and mighty. Ian Siegal is such a man and *THE DUST*, his first solo acoustic album, is a mighty and muscular slice of rootsy and ragged backwoods blues. First available in 2008 as a show-only album, it's now getting a full official release.

Nine studio and three live tracks showcase his red raw throaty vocals and powerful guitar playing with no flash solos but real energy and power in every pluck of the strings. Covers of Mary Gauthier's *I Drink* and Steve Earle's *CKMP* sit comfortably alongside originals like the ferociously driving *The Silver Spurs* and the apocalyptic *Stranger Clothed In Linen*. Throughout Siegal displays a beautiful touch on the guitar and truly passionate singing, converting the old chestnut *Mary Don't You Weep* (one of the three live cuts) to into something visceral, almost elemental in its purity and power, and *I'll Fly Away* to a defiant yowl of rage a very long way removed from the likes of Alison Krauss's version.

BJ Cole adds a hint of steel from

time to time but apart from that, a sliver of pump organ and a hint of backing vocals on a couple of tracks this is blues in its purest form: one man, one guitar, and one hell of a lot of passion and power. You won't hear a better blues album this year. **JS**
www.iansiegal.com

John Stewart with Chuck McDermott ILLINOIS RAIN

Folk Era
Productions

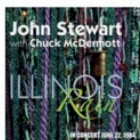
★★★★

This two-disc live
set finds Stewart,
circa 1984, at the top of his game

As Alan Shaw tells it in the liner notes, it was a dark and stormy night in Chicago on Friday June 22, 1984 when he made his debut as a concert promoter. Stewart and McDermott arrived at the venue less than an hour before they were due to take the stage, Stewart's previous solo appearance in Chicago having been eleven years earlier. *ILLINOIS RAIN* began life as a video the soundtrack to which has been extracted and cleaned by Justin Zellers and Jeff McDonald, who were responsible for similar work on the decades-old unreleased Stewart studio and live recordings that became *THE PIANO ALBUM* (2009) and *BITE MY FOOT* (2009).

Having released two country-rock albums with his Boston based band Wheatstraw, in 1980 McDermott relocated to Los Angeles where he formed the Chuck McDermott Band. After meeting Stewart a friendship developed leading to Chuck's appearance on John's releases *BLONDES* (1982), and concurrent with the recording of this live set the UK release of *TRANCAS* (1984), as well as the subsequent *THE LAST CAMPAIGN* (1985) and *PUNCH THE BIG GUY* (1987). While introducing *Clack Clack/Oldest Living Son*, which appeared on the foregoing 1985 release, John mentions that he's formed his own label, Homecoming, in order to release it. Having worked in the studio and performed onstage with Stewart for much of the early 1980s, with long established family connections to the Kennedy dynasty, during 1985 McDermott relocated to Washington DC and the nation's corridors of power. Since 1988 Charles J. McDermott has worked for RockPort Capital Partners, a Boston based energy and financial services company.

Stewart launches Disc 1 with *July, You're A Woman* which first appeared on *SIGNALS THROUGH THE GLASS* (1968)—recorded with his wife Buffy Ford—and again on his ensuing and stunning solo debut *CALIFORNIA BLOODLINES* (1969). He follows with *Runaway Fool Of Love* a song John claims to have written specifically for Elvis. Disc 1 includes renditions of *Chilly Winds* penned by the two Johns—Phillips and Stewart, and written 'on a rowboat in the middle



of Sausalito Bay one day'—and *They Call The Wind Mariah* from the Broadway musical and movie *PAINT YOUR WAGON*. Swapping his electric guitar for a banjo John performs Billy Ed Wheeler's *Coal Tattoo*. Toward the close of Disc 1, Chuck steps out from his support role on electric guitar and support vocals, and delivers Springsteen's *I'm On Fire* followed by his own tune *Starting Over*.

Disc 2 opens with another *SIGNALS THROUGH THE GLASS* selection, namely *Cody*. Moving on, just over a decade later *Lost Her In The Sun* graced *BOMBS AWAY DREAM BABIES*, *18 Wheels* appeared on Stewart's previous outing *FIRE IN THE WIND*, while *Queen Of Hollywood High* surfaced on *BLONDES*. Following an extended version of his 1979 US number 5 pop hit single *Gold*, Stewart ends the concert with *You Can't Go Back To Kansas*, inspired by the late Robert Kennedy's 1968 primary campaign for US president, and the older number *Mother Country*—the latter pair are performed sans the wall of guitars sound employed on much of this set. In his liner note Shaw reveals that his wife's name is Jenny and appended to, and closing, Disc 2 is a studio version of *Jenny At The Wheel*. **AW**
<http://www.rediscovermusic.com/product/3432/16>

Linda Ronstadt LINDA RONSTADT/ HEART LIKE A WHEEL

Raven RVCD-325

★★★★★

Two classic

albums on one CD from the Grammy
Award winning US songstress

This is the third in a series of double reissues from Linda Ronstadt's Capitol Records back catalogue. Raven Records from Australia have done another fine job and this offering features her last two Capitol releases before switching to David Geffen's Asylum label. The self titled album from 1972 features some glorious country covers; Ralph Mooney's ever popular *Crazy Arms*, Johnny Cash's *I Still Miss Someone* and Hank Cochran's *I Fall To Pieces*. Jackson Browne's *Rock Me On The Water* and Neil Young's *Birds* are other standout tracks. Having switched to Asylum, Linda still owed Capitol one more album and Peter Asher (of Peter and Gordon fame) was brought in to oversee proceedings. With his guidance Linda rocketed to fame to become the top female artist of the 1970s. *HEART LIKE A WHEEL* is a classic album in every sense of the word. Released in November 1974, it shot to number one on the Billboard charts the following February. At the same time *You're No Good* hit number one on their pop singles chart whilst the B-side, Hank Williams' *I Can't Help It (If I'm Still In Love With You)* hit number two in the country charts. Linda's cover of the Everly Brothers



classic *When Will I Be Loved* topped the country charts and peaked at number two with pop. The album is packed with standout tracks; J D Souther's *Faithless Love*, Anna McGarrigle's title track, Lowell George's trucking song *Willin'*, and Paul Craft's *Keep Me From Blowing Away*.

The package includes three bonus tracks; *Can It Be True*, used on the soundtrack of the film *The Marriage of a Young Stockbroker* and issued as the B-side to *I Fall To Pieces* in 1971. *Living Like A Fool* and *He Darked the Sun* are from a short recording session at the Record Plant, New York in 1969 and were originally issued as a 12" single by Capitol. They then turned up on the strange various artists album *MUSIC FROM FREE CREEK* in 1973. Raven claim that these two are on CD for the first time although *FREE CREEK* was in fact, issued in this format in 2006.

The mix of country, folk, pop, country-rock and ballads makes for an extremely enjoyable listen and is highly recommended to those not familiar with the music of this extremely talented artist. **JR**
<http://www.ronstadt-linda.com/>

Ola Belle Reed RISING SUN MELODIES

Smithsonian
Folkways
Recording SFW CD
40202

★★★★★

Classic old-timey
music

Ola Belle Campbell was born in 1916 in the small, rural community of Grassy Creek, Lansing, Ashe County, North Carolina. One of thirteen children, both her parents were musical, as indeed was her grandfather, so it wasn't surprising that Ola Belle learned to play the banjo at an early age, later playing the guitar as well. There was only one family within the community who possessed a radio—of sorts—and even then it could only be heard through a fairly primitive set of headphones, so the music that Ola grew up listening to was the sweet melodies and honest lyrics of those seeped in the Appalachian tradition which she absorbed like a sponge before she started to compose her own music, predominately in that style. During the Great Depression the Campbell family, like many other Appalachian mountain people, moved to Chester County in search of work, and then the Campbells moved on to Cecil County, Maryland. They took their music with them and in 1936 Ola Belle formed the North Carolina Ridge Runners, initially playing for displaced Appalachian audiences. The band continued for a dozen years reaching an ever wider audience. When Ola Belle's brother, Alex, was demobilised from the services he joined his sister and they started the New River Boys.

