



Adam Carroll "**Live**" Down Hole Records

Recorded in concert at Cheatham Street Warehouse, San Marcos, Texas, when he talks, his voice is reminiscent of Pierce Pettis and Robert Earl Keen, while his self-penned material bears comparison with the early career work of Keen. To the latter, you can add lyrical and melodic pinches of Townes [Van Zandt] and Butch [Hancock]. You'll gather from the foregoing that this twenty-seven-year old has been listening to the musical heritage of his fellow Texans.

Occasionally potent threads of humour run through Carroll's lyrics. There are instances where his reliance upon humour dilutes the intended message. That said, Carroll is a relative youngster and I'm confident he'll learn in time that *less is more [subtle]*. In that regard, as Carroll's current storytelling songs go *Cole* is the way forward, while *Snow Cone Man* is hardly a foundation on which to build a career.

The only new song in his third collection is *Elvis*, wherein Carroll employs the theme of *Jailhouse Rock* ala a Frederick Forsyth novel and creates a fiction concerning the events of one drunken night that led to the incarceration of the legendary rocker. Elsewhere, Carroll still retains a teenage passion for the act of sex and it surfaces [occasionally to excess] in the lyrics of, for instance, *Legs* and *Silver Lakeside*. As for Carroll's take on bluegrass music that is delivered in the form of a sixty-second long, riotous and practically tuneless, guitar break that closes *Smoky Mountain Taxi*. I'll leave you to draw your own conclusions regarding Adam's true feelings for bluegrass music. This collection also includes the title songs from Carroll's debut and sophomore recordings, respectively, *South Of Town* and *Screen Door*, albeit that the full title of latter album was **Lookin' Out The Screen Door**.

Folkwax Rating 6 out of 10

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