

Summer not forgotten, 'Okie' like molasses

Review by Chuck Strinz Okie by J. J. Cale

The trouble with fall record reviews on a college newspaper is that a lot of good summer releases are forgotten.

J. J. Cale's third effort, Okie, is one notable that deserves a belated review. Cale's music on this, as well as on his earlier albums, Naturally and Really, can best be described as liquid slow-moving like molasses but as spiffy and fun to play with as mercury. Sometimes this liquid drags a cut down a bit, but nothing on Okie could be described as a loser.

In fact, it would be hard to single out the best of the LP. The title cut, which was recorded on Cale's

the LP. The title cut, which was recorded on Cale's back porch, is probably near the top. "Cajun Moon' and "I'll Be There' are also high rankers. "The Old Man and Me," a nice easy bayou tune, is like a slow version of Doug Kershaw's "Louisiana Man." It would be interesting, although probably fruitless, to team Kershaw with his wild fiddle and Cale with his mellow guitar and voice.

As odd as it sounds, all cuts on Okie have a mellow, hushed quality about them, but some really boogie. It's like swimming underwater with flippers-you're really clipping along, but there's all this liquid around you.

Cale has been around since the '50s, touring with Grand Ole Opry stars and people such as Leon Russel and Delaney and Bonnie. In 1965 he wrote "After Midnight," (Eric Claption's version hit the top ten in 1970) and in 1967 Cale returned to his home in Tulsa. He guit performing except for an occasional stint in a local club, but he wrote a lot and recorded his songs in a small studio he built in his house.

Okie is a record that improves with age, like good Scotch or, more in the spirit of the LP itself, like moonshine.



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page 10

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