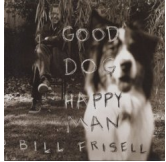


Bill Frisell - Good Dog, Happy Man (1999)

Written by bluesever

Friday, 07 January 2011 19:50 - Last Updated Monday, 28 July 2014 09:02

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01. *Rain, Rain* (2:45)
02. *Roscoe* (3:44)
03. *Big Shoe* (3:50)
04. *My Buffalo Girl* (8:52)
05. *Shenandoah* (6:10) [play](#)
06. *Cadillac 1959* (6:26)
07. *The Pioneers* (5:18)
08. *Cold Cold Ground* (9:04)
09. *That Was Then* (5:31)
10. *Monroe* (4:21)
11. *Good Dog, Happy Man* (2:34) [play](#)
12. *Poem for Eva* (3:42)

Bill Frisell: electric and acoustic guitars, loops and music boxes

Greg Leisz: pedal steel, Dobro, lap steel, Weissenborn, National steel guitar and mandolin

Wayne Horvitz: organ, piano, samples

Viktor Krauss: bass

Jim Keltner: drums and percussion

Ry Cooder: electric guitar, Ripley guitar on "Shenandoah".

No doubt pleased with his countrified direction on *Gone, Just Like a Train*, Bill Frisell gives us a lot more of basically the same thing here -- only with expanded numbers in the ranks. Bassist Viktor Krauss and drummer Jim Keltner return, now accompanied by Wayne Horvitz's understated organ and piano; Greg Leisz on an assortment of fretted instruments, including the dobro, pedal steel guitar and mandolin; and on "Shenandoah," Ry Cooder's atmospheric guitars. The first tracks of *Good Dog, Happy Man* pick up right where *Gone, Just Like a Train* left off -- low-key, perhaps too low-key -- but tracks like "Big Shoe" and "Cadillac 1959" add a bit of swagger to the lope and "Poem for Eva" sports the best tune. Again, Frisell often captures a

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loose, evolutionary jamming quality in these sessions, playing the country accents off of his jazz sensibilities. Unlike its predecessor, though, you can't imagine this being recorded on a backwoods front porch, for there are some production tricks and distant-sounding electronic loops that give away its Burbank studio origins. Purists on either side of the jazz/country divide are hereby warned to back off so that the rest of us can enjoy this. - by *Richard S. Ginell, AMG*

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