

# AMANDA PEARCY

## An Offering

(self \*\*\*\*.5)

**N**ow here's a dilemma; as I consider Percy to be among the best of Austin's singer-songwriters, does that make her cover of *Ode To Billie Joe* more or less egregious? On the one hand, I expect someone as talented as Percy not to fuck with Bobbie Gentry. On the other hand, there is no other hand. OK, her take is idiosyncratic, but only because her vocal style just naturally is idiosyncratic, another compelling part of her appeal. However, as she follows it with an extraordinary piece of original Southern Gothic, one might, most charitably, allow *Ode* as a homage, however misguided. *Pawn Shop Gun* is totally amazing, the clear stand out, overshadowing exceptional songs like *Teach Me To Be*, Percy's personalized rewrite of Gillian Welch's *Make Me A Pallet On Your Floor*, the upbeat romp *Mellow Joy* and the stately title track, and I keep circling back for another shot of *Pawn Shop Gun*. Superbly produced by Tim Lorsch, and featuring Ray Bonneville (that boy really gets around) on harmonica and, on two tracks, Jimmy LaFave backing vocals, this, after the triumph of **Royal Street** (2013) and the strong debut **Waitin' On Sunday** (2009), also produced by Lorsch, further cements Percy's reputation, even though that's mainly among music writers and DJs, especially Europeans—the press page on her website would make much better known singer-songwriters green with envy. For myself, I made **Royal Street** my Album of the Year and Percy Songwriter of the Year for 2013 and, right now, she's heading for a 2015 repeat, even after committing an offense that would have left any lesser performer dead in the water, that's how good Percy is.

JC