



ACCOLADES

I present to you the keeper of the tradition of the music of The Light Crust Doughboys, as well as my good friend, and someone I love as much as one can love another — Art Greenhaw."

Marvin "Smokey" Montgomery

March 7, 1913 - June 6, 2001

Light Crust Doughboy since 1935 "a genius on that banjo" — Bob Wills

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"In appreciation for outstanding contributions to The White House Conference ...to Art Greenhaw"

President Jimmy Carter

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"Bob Wills would have loved Art's singing — so versatile — so straight-forward. He would have fit Bob's style to a 'T' !"

Dr. Charles Townsend

(Friend of Bob Wills; Professor-Emeritus-West Texas State University; definitive Bob Wills biographer for book, SAN ANTONIO ROSE, Grammy Award-Winning liner notes writer for Bob Wills album, FOR THE LAST TIME)

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"I found a letter written to Smokey by Charles Townsend who had written histories of Bob Wills and the early Light Crust Doughboys. In this letter, Dr. Townsend made the statement that he thought Bob Wills was looking down with a smile at the time Art Greenhaw joined The Light Crust Doughboys because Bob and Smokey both new Art would keep the tradition going long after both of them had passed through the gates of Heaven."

Barbara Montgomery

wife of Smokey Montgomery

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"The legend of the Doughboys continues with the release of new recordings and a resurgence of the band's popularity under the leadership of the group's talented producers, Art Greenhaw and Marvin "Smokey" Montgomery"

The State of Texas

House of Representatives Resolution #57

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Art Greenhaw...producer extraordinaire ..."

Texas Highways magazine

"Lugosi: Hollywood's Dracula" Lugosi: Hollywood's Dracula is a novel and quirkily satisfying audio trip through things Lugosi.

From the start, dedicated Lugosi scholar, Gary Don Rhodes and musical collaborator Art Greenhaw (a Texas-based composer, arranger, and musician) were apparently undeterred by their limited budget. Instead, they turned that potential liability into an asset by making judicious use of existing soundtrack material, and augmenting it with Greenhaw's original music and his new arrangements of existing melodies. Further, Rhodes located rare, seldom-heard Lugosi radio broadcasts, mining them for moments that sum up Bela's special appeal. The result is unique - the last a much-over-used word, yes, but one that best describes this CD.

For instance, take Greenhaw's treatment of the overture to Tchaikovsky's "Swan Lake", the Dracula signature melody, interpreted here three times - first by piano, baritone saxophone, and (hold on) banjos, playing the melody as a lively fox trot. I know this seems peculiar, but Greenhaw and the Dallas Banjo Band make it work. I don't believe I've ever heard as effective a mix of 19th-century European classicism and 20th-century Americana.

"Swan Lake" turns up again in Greenhaw's pleasingly orchestrated version dominated by electric organ, and, lastly, as "Swan Lake Rock", the arranger's audacious and completely successful melding of the Tchaikovsky piece with the Ventures-style guitar. The cut is simultaneously rockin' and traditionally melodic. I loved it.

Greenhaw's other adaptations/arrangements of existing melodies are no less clever.

Original compositions include Greenhaw's "A Hunchback Named Ygor", a regrettably brief piece dominated by melancholy oboe; and "Child of the Night", a sincere Rhodes-Greenhaw collaboration that seizes upon Bartok, and other early 20th-century modernists, for inspiration.

Excerpts from Filmfax Magazine, July 1998

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James Blackwood & the Light Crust Doughboys Keep Lookin' Up: the Texas Swing Sessions

Don't you just love history? You'll hear it here from the first note. Teaming Blackwood with the Doughboys - both of whom started singing in the Great Depression - is a stroke of genius.

Swing music is sadly missing from music today. But this pairing may just revive interest in it. This teaming includes favorites like the Rosemary Clooney hit "This Ole House", the been-recorded-by-everybody "Unclouded Day", and such standards as "Wayfaring Stranger" and "Life's Railway to Heaven".

Art Greenhaw, Smokey Montgomery and James Blackwood have produced an outstanding project. (Doughboys Records DB1010).

Excerpt from The Gospel Voice, April 1998

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gospel classics delivered with style and conviction . . . deeply powerful sound...

stark, sanctified, and surging . . . deserves all the attention it gets...swinging, stomping foundation for forceful, heaven-reaching vocals . . ."

Excerpt from Muse International Music Network, 1999

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"They really love *The Light Crust Doughboys in Spain!*"

B.L. Bollman, Show Biz Productions

"This is the greatest I have heard this year."

Rafel Corbi, Music Director
RPEM Radio; Palafrugell, Spain

"Excellent. . . love your music!"

Ron D. Heney, Program Director
Radio Caroline; Timaru, New Zealand

Jerry Elliott's, Art Greenhaw's and John Walden's vocals shine along with splendid guitar and fiddle work. Their electric guitar/electric bass/fiddle sound represents an amalgam of rural blues, clean, sophisticated jazz, and country - transforming into a perfect stylist blend to play this kind of music.

Even further proof of the Doughboy's mixture of music is Art Greenhaw's rockin' and rollin' version of "Hanging Round Deep Ellum". Art and the Doughboys can rock with the best of 'em, but that's not the end of it. His voice graces the beautiful gospel "Keep Lookin' Up", then changes gears for an up tempo "The Bells of St. Mary's".

Joined by gospel great, James Blackwood, Greenhaw swings through another new adaptation of a Doughboy classic, demonstrating yet again his talent is not only strong but versatile.

Light Crust Doughboy Songbook
Mel Bay Publications, Inc., Page 5

"Art is an all-around contender. I'm just afraid some big record label is going to grab him up, and there goes another good one to the majors. He'd make them a lot of money."

Phil York
35-year Texas music industry veteran
producer-engineer with gold records for
Willie Nelson productions and
many other recording awards

Daily Campus Album Rating: A

BAND COLLABORATION BRINGS BLAST FROM THE PAST

. . .jazzy jukebox tunes of THE HIGH ROAD CD. The album consists of a wide range of influences, including those of jazz, swing, and country and western styles. The 19 track CD is great mood music, perfect . . .

For instance, "Hangin' 'Round Deep Ellum", a song written by The Doughboys singer/guitarist/electric bassist, Art Greenhaw, is about Dallas' downtown nightspot, a place prominent in the music and art scenes today. THE HIGH ROAD ON THE HILLTOP is the sound of our heritage, a connection between the past and the present.

Excerpts from THE DAILY CAMPUS NEWSPAPER
Southern Methodist University, September 11, 1997

The current heart and soul of the group is Art Greenhaw, who sings, plays guitar, and writes many of their new songs. The group defies categorization, as they play rockabilly, gospel, even an occasional Beatles tune. 1995 was a big year for the group. The Legislature named them "Official Music Ambassadors for the State of Texas". They performed in a series of concerts to sold-out houses in and around Vienna. The Doughboys enjoy introducing their music to the next generation of Texans. They maintain an active educational outreach program, bringing Texas composers into schools as part of their performance.

Excerpt from Texas Composers Forum

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Now, therefore, I, Mike Anderson, Mayor of the City of Mesquite, do hereby proclaim Monday, April 6, 1998, as "Light Crust Doughboys Appreciation Day" in the City of Mesquite, and urge all citizens to join me in congratulating The Light Crust Doughboys on their nomination for a Grammy Award and for their many other accomplishments in the music industry!

Proclaimed this 6th day of April 1998.
Mike Anderson
Mayor, City of Mesquite

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The City of Fort Worth, Texas proudly confers on Art Greenhaw the title Honorary Citizen on this 23rd day of October, 1995.

Kay Granger, Mayor of the City of Fort Worth, Texas