

BOB NEUWIRTH

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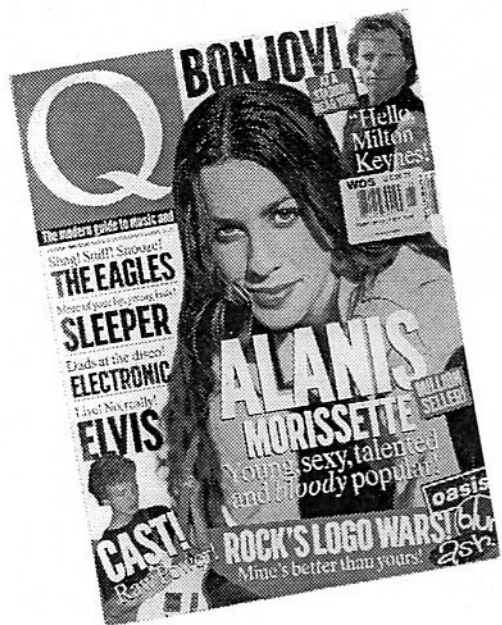
Look Up

WATERMELON WMCD 1050

Neuwirth's storytelling skills and disturbing vocal kinship to Burl Ives immediately marked him out as a square peg. Following two forgotten solo albums and a John Cale collaboration, *Last Day On Earth*, which was hailed by *The New York Times* as a "pop music

Canterbury tales", this new set was a breath-bating prospect. It's recorded in people's garages, on "the road" and in more normal surroundings, with Neuwirth assaying Americana from blues and country to spiritual (expect the film and book rights to have gone already). It's groggy and poetic and brings in the exceptional skills of Victoria Williams and her harmony singing brothers, Patti Smith, Peter Case, Butch Hancock, former Burrito, Eagle, etc, Bernie Leadon, Chuck Prophet, Charlie Sexton, Billy Swan and Rosie Flores, all of whom benefit from Neuwirth's simple, clean production. ★★★★★

Dave Henderson



Q
July 1996

New LPs

"Get" isn't post-apocalyptic bohemian (like Larry Knechtel's *Are You Gonna Go My Way* - most assuredly not if you resist on listening to this poppy hootenanny) and many other garage favourites. Oh, and isn't Butch Hancock's R.E.M. in *The Circle Game* and what will Pearl Jam (Even Flow) and Neil Young (Roadful In The Free World, no worse than his version) think? You can hope that some smirk of your face now, with any kind the dilemma of lockers will be the mouth of the new easy listening. ★★★★★
on *Adonis*

BILL NELSON After The Satellite Sings

Ever the sonic be-archiver, hermetic Wakeland guitar legend Nelson, one of the Big Dada and Road Holes, has appropriated the urgent urban rhythms of John in *Beat* from soulful-planned metropolitan clubbers to invent his spaced-out, schizophrenic rockings with a ravishing, futuristic edge. The 11 sessions deal with a genre still in evidence, but outperformed by actual songs and that a soulful, jazzy, funk. Given that the album is dedicated to the restless, down-and-faded prophet of Beat guru Jack Kerouac, that album's spiraling energy levels, once added impact as they accelerate towards a symmetrical conclusion. ★★★★★
on *Adonis*

WILLIE NELSON Spirit

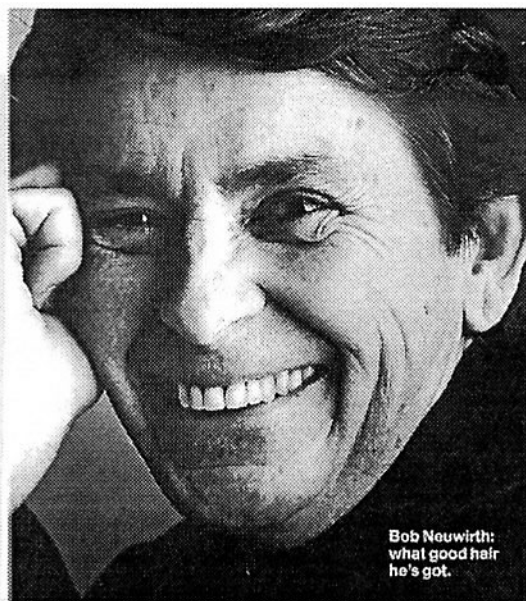
WLAND 544000

This is the sort of record that only a 62-year-old artist with nothing left to prove could even contemplate. Let alone get away with. The prolific Willie Nelson, who seems to treat each new album as an opportunity to make some kind of departure, here takes time out to record a song cycle about love and the prospect of death which, in its unadorned gravitas, is a resounding approach to this earnest and nihilistic trading under the white heat of what used to be called New Country. Self-produced and written, with just Johnny Gimble on fiddle, his sister Bobbie Nelson on piano, Jody Payne on rhythm guitar and Nelson's own out-there quirk out front, he offers a handful of originals which reach back to the carnal and missions of rural Texas and an older, pre-Nashville tradition. The straightness of the delivery suits the directness of the material. Nelson's impossibly laconic vocal is joyfully echoed by his picking of the melody line on guitar. ★★★★★
David Hepworth

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Bob Neuwirth: what good hair he's got.

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Dave Henderson

THE NEVILLE BROTHERS Mitakuye Oyasin Oyasin/ All My Relations

WLAND 1050

Although King just their highest moments, The Neville Brothers continue to press forward with their joint roots exploration of African-American musical tradition. Fanning out from the swampy New Orleans R&B which has been the Brothers' mainstay for the best part of 20 years, *All My Relations* stretches from the previous upstart township quills of *The Sound* to deeply resonant ballads *Soul To Soul* and *Saved By The Grace Of*

You Love and cover versions of Ain't No Sunshine and, of all people, The Grateful Dead's *Fire On The Mountain*. Awash in lyrical vitality, the infectious funk and vigour of the rhythms behind Rob stallions like *Love Spill* on *Here* and the anti-gang *You're Gonna Make Your Momma Cry*. ★★★★★
Paul Davies

NEW KINGDOM Paradise Don't Come Cheap

WLAND 1050

Looking like they've based their lyrics on the Hair Bear Bush and looking for a 6-minute western, Brooklyn-based New Kingdom are an experimental rap-trip trio whose debut LP *Heavy Load* brought acclaim through hip hop circles. Now, two and a half years on, the pair, DJ Sutch (real name: Roger Neel) (his real name, Jason, backwards), who met working as a recording and games shop, return with an even bolder follow-up. They weld together slow, woozy, soulful beats, gravel vocals and wordplay effects, to make a fresh, inventive hip hop sound. Open and previous origin, *Medio Oriente* sees the stomach-shaking tone, but there's heavier stuff to come with their dancing infused, a dark, foreboding thing called *Unsung* and the abrupt industrial *Nihil*. Do 10 and *Animal soul* like Herd's *Coming* Richard and a hip hop beyond, but it's the mood *Supper* that best combines their extreme, heavyweight mystique and hooks. Not one for the quantity. ★★★★★
Steve Lamacq