

ROAD SOUNDS *Greg Bush*



As well as being involved in road transport media for the past 19 years, GREG BUSH has strong links to the music industry. A former Golden Guitar judge for the Country Music Awards of Australia, Greg also had a three-year stint as an ARIA Awards judge in the late 1990s and wrote for and edited several music magazines.

Indies and evergreens

Indie artists' albums plus a couple from elder statesmen

DIONYSUS Dead Can Dance

[PIAS]/Inertia
www.deadcandance.com



New releases from Australian duo Dead Can Dance (Lisa Gerrard and Brendan Perry) have been few and far between.

After putting out eight albums between 1981 and 1996, the pair disbanded, before reuniting for 2012's *Anastasis*. *Dionysus* is their first album since and again they embrace the music of the world, with particular emphasis on the Middle East. Added sound effects such as beehives, bird calls and a Swiss goatherd augment the swirling instrumentation, as well as Gerrard's occasional haunting vocals. *Dionysus* is primarily two lengthy tracks, the first split into three sections ('See Borne', 'Liberator of Minds' and 'Dance of the Bacchantes'). The second "act" contains 'The Mountain', 'The Invocation', 'The Forest' and the chilled-out finale, 'Psychopomp'. Not a road album, this should be played on a quiet night.

MELTDOWN Kyle Jenkins

Near Enough Records
www.nearenoughrecords.com



Kyle Jenkins, visual artist and lead singer of Australian indie band Suicide Swans, has used his artistic flair for

his first solo album *Meltdown*. Jenkins admits that current global tension was behind the inspiration for some of the album's tracks. There's a hint of alternate country on the guitar-laden 'Vultures', and again on 'DestroyHer', that track made even more enticing with the well-placed female backing vocals. 'See Saw' is somewhat of a melancholy, minimalist song, but it's the rocking 'Wire' that could boast standout status on *Meltdown*. Jenkins casual vocals are almost overpowered by the fuzzed-out guitar work on 'Strangers', which eventually builds into a big production piece, while 'Sons & Daughters' has a post-punk '90s sound. The 12 tracks on *Meltdown* boast a stronger indie rock style than Suicide Swans' album *Augusta* released last year and is worth checking out.

TRACES Steve Perry

Fantasy/Concord
www.fantasyrecordings.com



After a long, intentional hiatus from the music industry Steve Perry has released what is only his third solo album,

Traces. Better known as the lead singer of Journey, Perry has been mostly unsighted since the rock group's last album *Trial By Fire* in 1996, but his distinctive vocals on *Traces* sound as fresh as the day he recorded the hit single 'Oh Sherrie' in 1984. The album opens with 'No Erasin', a big production rock track, that ample guitar-based sound continuing on 'Sun Shines Gray'. There's a slow, bluesy introduction to 'No More Cryin', notable for the Hammond organ touches of legendary keyboardist Booker T. Jones. Perry breathes new life into the George Harrison-penned 'I Need You' from The Beatles' *Help!* soundtrack. A number of big romantic ballads are also included, including the dramatic finale 'We Fly'.

ATLAS SHOULDERS Pierce Brothers

Warner Music
www.warnermusic.com.au



After teasing with a couple of EPs since 2015, Melbourne folk-pop duo Pierce Brothers (Jack and Pat Pierce) have

released *Atlas Shoulders*, their first full length album. The soft rocker 'Back End Roads' immediately catches the ear; it's structure not unlike the music of fellow Australians The Paper Kites. Despite its lively tempo, 'Wasted' is song of regret, while 'Back To You' moves from an acoustic opening to a clever rock track. There's nice finger picking guitar during the opening of 'Trip Lovers', the vocals surprisingly echoing the style of US band Kings Of Leon. 'Stand Up' is a hand-clapping sing-along type song, and the brothers temporarily quieten the moment on 'Reckless Hearts and Reckless Hands' before, like many of the other tracks, building to a big climax. If you enjoy the music of Busby Marou, you'll probably like the Pierce Brothers' *Atlas Shoulders*.

MORE BLOOD, MORE TRACKS Bob Dylan

Columbia/Legacy
www.bobdylan.com



Subtitled *The Bootleg Series Vol. 14*, this 11-track CD is another batch of rare Bob Dylan treasures, some previously unreleased.

As the title suggests, these songs were recorded to appear on Dylan's acclaimed 1975 album *Blood On The Tracks*. However, Dylan had a change of heart, later re-recording the songs in a Minnesota studio. However, these 11 tracks come from the original NYC sessions, including album opener 'Tangled Up In Blue', with basic guitar and bass. Dylan keeps his acoustic guitar close, serving up an "unplugged" take of 'Shelter From The Storm'. A bonus is the inclusion of 'Up To Me', a typical wordy Dylan track that never made the cut of the original release. As with most collectors' albums, there's a deluxe (and pricier) version of *More Blood, More Tracks* available as a boxed set containing six CDs.

BRAINFEEDEER X Various artists

Brainfeeder/Inertia
www.brainfeedersite.com



This double CD compilation album recognises the 10th anniversary of the Los Angeles-based Brainfeeder

record label, hence the title *Brainfeeder X*. The 36 tracks bring together previously released tracks from the label's artist roster, although most of the album is made up of new music. As expected, instrumental music dominates the two discs, although laid-back rapper Jeremiah Jae chips in with three tracks, including the jazzy, theatrical 'Ain't No Coming Back' with guest rapper BusDriver (Regan Farquhar) adding to the weirdness. A more sedate offering comes from multi-instrumentalist Miguel Atwood-Ferguson who delivers 'Kazaru', and Louis Cole delivers the avant-garde jazz-funk track 'Yellow Gum'. Studio sound technology reaches beyond many boundaries on almost all tracks, but especially the mysterious 'Beautiful Undertow' from electronic artist Strangeloop.

Country Corner

MOUNTAINS OF GOLD

Karen Craigie
Buttercup Records
www.karencraigie.com



Mountains Of Gold is

the third album for Sydney singer-songwriter Karen Craigie, who has worked in various areas of the music industry around the world. These 10 tracks cover the subjects of life, love and adventure. 'Bottom Line', a song about repetitive arguments, was written with the help of her young son; 'Little Heartbreaker' is a mid-paced country rock song worthy of widespread airplay; and 'Happy Ending' is a twangy guitar-based track that wouldn't be out of place in a spaghetti western. But the alarming title of 'Kill Me Now' is not indicative of the song's lyrics, although it is about a bad breakup. Craigie's vocals have an honest quality, the songs are well crafted and the album deserves high honours.

INTERSTATE GOSPEL

Pistol Annies
Sony Music
www.pistolannies.com



As well as concentrating

on their solo careers, US country stars Miranda Lambert, Ashley Monroe and Angaleena Presley have found time to record their third collaborative album, *Interstate Gospel*, again under the name of Pistol Annies. There's an air of feistiness on several tracks, notably 'Got My Name Changed Back' and the strong, waltz-timed 'Stop Drop and Roll One'. In contrast, 'Commissary' is about coping with a loved one's addiction, 'Cheyenne' is a heartbreak song, and 'Best Years Of My Life' is a quiet, purposeful song of dissatisfaction. That theme is continued on 'Milkman', a song where the harmonies of Lambert, Monroe and Presley combine brilliantly, while the title track takes a humorous swipe at mid-west religion. An extremely classy album.