

new ones must have been very exciting for anyone who was there.

It is a wonderful idea to try and capture that spirit with new recordings of the most vibrant songs from that generation. Unfortunately, this is only a single album with 13 tracks, five written by Dylan, and it doesn't do the concept justice. A double CD with 30 tracks would have been better. Such noted songwriters as Phil Ochs, Tom Paxton, Tom Rush and Richard Farina are not represented. I would have acknowledged the writers (William Burroughs, Allen Ginsberg, Dylan Thomas) and comedians (Woody Allen, Dick Gregory) who again owe a lot to the locale.

Having said that, what we are offered is still very good, and mostly, I enjoyed the way the songs had been reinterpreted. Bob Dylan's bitchy *Positively 4th Street* was his farewell to the past, possibly even to Phil Ochs: he was saying, you don't matter to me anymore. Lucinda Williams takes the song sorrowfully, sounding like someone who has been drinking all night and knowing that things can't be as they were. It is a masterly performance, one of her best.

Similarly, Shelby Lynne slows the tempo for *Don't Think Twice, It's All Right* and this time it could be a mother addressing her daughter. As usual, the Cowboy Junkies are travelling in second gear with Tim Buckley's *Once I Was*, but Rachael Yamagata's *Both Sides Now* was just one sluggish performance too many.

The most oddball performance is Bruce Hornsby's version of the Lovin' Spoonful's *Darlin' Be Home Soon*: it's good but he has ignored that John Sebastian once wrote a melody. Then again, Amos Lee takes one of Fred Neil's lesser-known songs, *Little Bit Of Rain*, and gives it such a bluesy, jazzy feel that I would like to hear him doing a whole album of Neil's songs.

This album is a curate's egg and what works for some people will not work for others. I enjoyed Rickie Lee Jones's skiffle take on Bob Dylan's *Subterranean Homesick Blues*, but I appreciate how irritating some may find it. However, most listeners would enjoy Los Lobos'

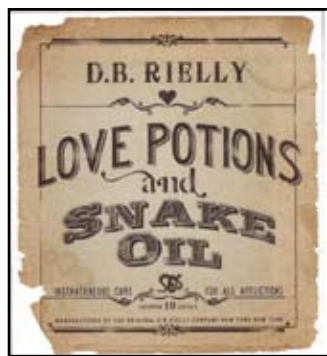
dynamic *Guantanamera*, which is associated with Pete Seeger, and Mary Chapin Carpenter's tender version of Eric Andersen's *Violets Of Dawn*.

It is much better to recommend the CD rather than the download, as the packaging, with a slipcase and notes from Bob Dylan's former girlfriend from the Village, Suze Rotolo, is excellent.

Spencer Leigh

D. B. RIELLY Love Potions And Snake Oil

★★★★1/2



One Of These Days (You're Gonna Realize) / Don't Give Up On Me / Save All Your Kisses / I Got A Girlfriend / Loving You Again / One Day At A Time / Changed My Mind / Got A Mind / We're All Going Straight To Hell / Love Me Today
 Producer: D. B. Rielly
Shut Up And Play: no number 37: 27

Whilst D. B. Rielly can be heard on over 40 independent recordings and films this is his first full length album release and it has much to recommend. The press release suggests it should be categorised as Alt. Country, Americana, Zydeco and Blues and that does sum it up quite well. Rielly himself is adept on accordion, banjo, and guitar and based in New York, where he has received praise from a wide range of fellow musicians such as B. B. King, Phil Ramone and uber-rapper KRS-One, but don't be put off by that as there is much here to enjoy if you've ever liked a Texas Tornados record. *I Got A Girlfriend* being one such example, it jogs along rather nicely thanks to the prominent accordion, and belies its dark

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lyrics of obsession gone too far - I won't spoil it for you, but do try and give it a listen, it's a killer - literally.

In a similar vein, *We're All Going Straight To Hell* is a joyous tongue-in-cheek celebration of the fact that if we keep listening to rock 'n' roll and drinking that is where we're all headed. It turns out to be just over three minutes of heaven. The album's opener is another killer, Cajun flavoured tune which had me singing along on the first play.

But Rielly proves he is far from a one trick pony. *Loving You Again* has a guitar riff straight off a T. Rex record, and *Changed My Mind* is bluesy and rather swampy, and could have been lifted from one of those Ry Cooder soundtracks.

There is a tender side to Rielly, as evidenced in the final track, reminiscent of Lyle Lovett, and *Save All Your Kisses* (which I kind of hoped might be a cover of Brotherhood Of Man), with simple piano accompaniment conveying the desolation of lost love.

The best track for me however, was *Don't Give Up On Me*, which sounded as though it could have come from the pen of James House, or even Jesse Winchester, with its beautiful melody and Orbison rhythm.

All the songs are listed as written by Daniel Alvaro, who doesn't appear on the album, could it be an alter-ego or nom de plume?

Rootsy, frequently very funny, witty and cynical (in a Robbie Fulks way), literate and often extremely dark, yet highly enjoyable, Rielly is well worth checking out if your thing has been Fulks or even

Jim Lauderdale. He certainly sounds as if he would be really good live and is definitely someone to watch out for. He should easily find a home on any Americana station.

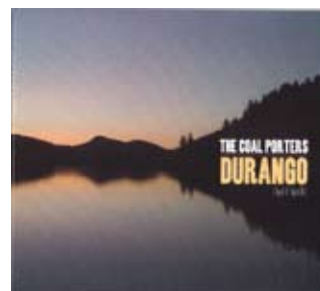
I'm not sure if they are all available like this, but the CD I've received is presented in a rather nice tin box claiming an "Instantaneous cure for all afflictions" - a bold claim always made by the peddlars of snake oil, but I'd swear I'm feeling better with each listen. I want more of what this guy is peddling.

www.dbrIELLY.com

Duncan Warwick

THE COAL PORTERS Durango (April 17 – April 30)

★★★★



Let's Say Goodbye (Like We Said Hello) / No More Chains / Moonlight Midnight / I'm Not Going Away / One Is Way Too Many / The Squeaky Wheel Gets The Oil / Pretty Polly / Like A Hurricane / Permanent Twilight / Roadkill Breakdown / Looking For A Soft Place To Fall / Closing Time Genius / Sail Away, Ladies!
 Producer: Ed Stasium
Prima Records SID023
 44:45

The Coal Porters were originally an electric band that Sid Griffin formed in Los Angeles in 1989