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Dave Matthews Band

AFTER EVERYTHING



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- THE MILK CARTON KIDS
- THE LATIN DEAD
- THEE SACRED SOULS
- KRASNO MOORE PROJECT

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tinged "Cicada" sounds like an imagined collaboration between Tame Impala and Led Zeppelin circa "Kashmir." If their earlier albums felt like nods to specific strains of psychedelia, then *Exotico* feels wider in scope and willing to follow any possible pathway to trippiness. The album zig-zags into midnight-black electro-prog ("Meet Your Maker") and swirling, funky stadium singalongs ("Oval Stones"), taking full advantage of **Dave Fridmann's** cosmic mixing choices. You have to admire the ambition: Temples put together a psychedelic dream team for *Exotico*, and it has, not surprisingly, truly reinvigorated their music. *Ryan Reed*

Debashish Bhattacharya
The Sound of the Soul

ABSTRACT LOGIC



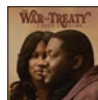
When you think of slide guitar, most likely, it's the blues that comes to mind—Elmore James, Ry Cooder, Duane Allman,

Derek Trucks and their brethren. **Debashish Bhattacharya** set that convention on its ear decades ago, however, applying the slide technique to traditional Hindustani music via the Chaturangui, a 24-stringed hybrid instrument of his own design (one of three self-created instruments he routinely uses). The music produced by Bhattacharya is exceptionally rich and engulfing, exotic yet oddly familiar, steeped in the folkloric

with stops along the way in the contemporary. *The Sound of the Soul*, the newest release from the Kolkata-born musician, serves as a tribute to Ustad Ali Akbar Khan, the Indian sarod master who would have turned 100 in 2022. The showpiece of the four-track program is "To His Lotus Feet," a nearly 40-minute world unto itself. Accompanied on tabla drums by **Pandit Swapan Chaudhuri**, Bhattacharya weaves together a story suggesting lush vistas and multiple moods. Throughout most of its run, the piece lulls along at a measured gait, Bhattacharya laying out and exploring themes before turning down the next road to see what lies ahead. Chaudhuri keeps most of his dynamic interplay on pause until late in the number, when both he and the guitarist bring it on home with a flurry of flourishes. Chaudhuri's presence is felt on two of the other pieces, the title track and "Colors of Joy," but he sits out the album-opening "Ever the Flame Burns," an appropriately fiery jam that pairs Bhattacharya with **Pandit Akhilesh Gundecha**, who drums not only on tablas but also the double-headed Pakhawaj. If that explosive duet reminds some of John McLaughlin and his Shakti group, then that may not be coincidental: Bhattacharya put in time with that outfit and likely picked up as much from the English guitar great as McLaughlin absorbed from him. *Jeff Tamarkin*

The War and Treaty

Lover's Game MERCURY NASHVILLE



You can close your eyes and picture it: the back of some dark, smokey bar, a stand-up piano and a classic guitar on the stage, **Michael Trotter Jr.** and **Tanya Trotter** dressed all in black, singing soul and country love songs to each other—and pulling off every line believably. The crowd—in this daydream, just a few drunk, sad souls—hangs on every word. There's a natural magic to the music of husband-and-wife duo of **The War and Treaty**; here's two adults in love, writing about the glory and the struggle of it all. On their fourth album (their third as The War and Treaty) *Lover's Game*, the duo brings the goods: heavy-stomping, electrifying barroom blues, gospel-infused piano ballads, harmony-rich country-soul. And, sure, some of these love songs might hit your cynical side as a bit saccharine, but lean into the Trotter's connection and it's hard not to feel touched. *Lover's Game* launches with its title track, a tight, buzzing and propulsive rocker with an air-guitar-worthy repeating lick and roaring solo. The Trotters wisely take the energy down after that electrifying start, letting *Lover's Game* breathe. On "Yesterday's Burn," the duo's voices intertwine beautifully in the spotlight, supported with touches

of piano and acoustic guitar. It's a classic country ballad—nothing groundbreaking here—but those harmonies elevate the song well beyond lovely. "Tell me, what's wrong?/ Who hurt you, baby?/ Lay in my arms/ And I'll serenade/ You until the sorrow is gone," they sing. Who wouldn't want to hear that cooed in their ear? *Lover's Game* is more focused and less varied than 2020's expansive, playful *Hearts Town*, but the record is an impressive testament to the music real love can create. *Justin Jacobs*

Algiers

Shook MATADOR



When you're swirling inside an ever-swelling tornado of social injustice, climate destruction, political turmoil, and global health hazards, it's hard for your lyrics not to mirror the chaos. It's a much tougher task to replicate that sensation with instruments. On their fourth album, Atlanta post-punk/post-rap/post-everything quartet **Algiers** manage both tasks, crafting 17 songs that feel absurdly fine-honed but also precariously close to full-on collapse. The LP—which follows 2020's *There Is No Year* and a subsequent wind-down—is bone-rattlingly intense even at its most still, creating a sense of weighty drama as it floats from field recordings to electronic gurgles to a parade of A-list guitar stars dropping bars and spoken word. Opener "Everybody Shatter" is downright dizzying as a sonic sculpture, with each blip of bric-a-brac—shattering glass, chiming bells, echoing vocal effects, gurgling synthesizer—helping the track build from a bluesy chant into a heavy funk-rock chorus. "Irreversible Damage" is already haywire with its mangled guitars and beamed-down-from-a-mountaintop vocals; then Rage Against the Machine's **Zack de la Rocha** shows up to observe a "rapture in grief storm." The whole album is a gumbo exploding with flavor: piano worthy of a vintage horror film ("Bite Back"), ambient-jazz saxophones ("An Echophonic Soul"), time-stretch dub-punk head trips ("Something Wrong"). "We imprison ourselves," **Big Rube** intones in one burst of spoken wisdom, before adding, "And don't see we hold the key to the shackles." By the end of *Shook*, you'll feel primed for escape. *Ryan Reed*

Marty Stuart and His Fabulous Superlatives

Altitude SNAKEFARM



A year after **Marty Stuart** released his 2017 album *Way Out West*, the country singer/musician and his band the **Fabulous Superlatives** teamed up on tour with Roger McGuinn



The War and Treaty

Austin Hargrave