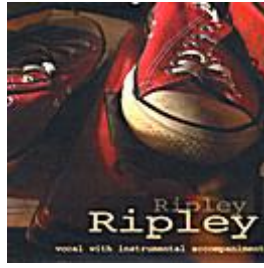


Mp3 Steve Ripley - Ripley



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Full of the kind of pounding shuffles, twisted knob-twisting, and rough-hewn Okie soul that powered the Tractors' best work. 10 MP3 Songs in this album (50:40) ! Related styles: COUNTRY: Alt-Country, COUNTRY: Americana People who are interested in Bob Dylan should consider this download. Details: Sparse is the electric, driving rock edge of the Tractors on the first solo effort of band member Steve Ripley . The album, simply entitled Ripley , is first and foremost vocal, but its instrumental accompaniment is powerful enough to counterbalance Ripley 's amazing "rasp." Ripley 's jagged vocal style adapts itself to the album's bluesy cuts such as "Too Many Borderlines" and the funereal "Gone Away," then slides into perfect synch with the rhythmic drums and Hammond organ in "Sweetheart Town." It's impossible to miss the spiritualism on this collection, and not just because of the two final cuts, both about the relief of entering God's kingdom. Somewhere floating among Ripley 's notes is an intangible but clearly audible belief in every word of every line, the kind of belief that comes from the soul. The spirit is as present in the love songs as it is in the ballads of hardship. Ripley 's debut, with all its melancholy rapture, is pure and original and is one of the year's best offerings. Rick Cohoon, All Music Guide As a guitar innovator, studio wizard, and the engine that started the Tractors, Steve Ripley has never strayed too far from his Tulsa, Okla., roots. His first solo effort for Nashville-based Audium is an aural joyride, full of the kind of pounding shuffles, twisted knob-twisting, and rough-hewn Okie soul that powered the Tractors' best work. "Gone Away" is sheer brilliance as a percolating homage to the good stuff of yore, "Night Time Lover" smolders with vigor, and contemporary beats blend with beautiful Hammond organ on "Too Many Borderlines." A tinge of British Invasion crops up on such cuts as the crisp "Mr. Jingle Jangle," and Ripley evokes his past association with Bob Dylan on "Down Down (I Don't Believe You)." Later, "The Round and Round" is pure Tulsa shuffle, and "Crossing Over" is Bible-belt gospel. An inspired slice of understated genius. RW -

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