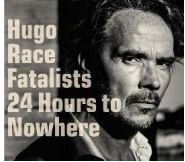


Hugo Race Fatalists - 24 Hours To Nowhere (2016)

Written by bluesever

Sunday, 25 March 2018 11:32 - Last Updated Tuesday, 27 March 2018 11:15

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1 *24 Hours To Nowhere* 2 *The Power Of You And Me* 3 *It'll Never Happen Again* 4 *No God In The Sky* 5 *We Were Always Young* 6 *Beautiful Mess* 7 *Lost In The Material World* 8 *Until You Surrender* 9 *One Day Forever* 10 *Ballad Of Easy Rider* Hugo Race - vocals, guitar, keyboards Angie Hart - vocals Antonio Gramentieri, Davide Mahoni - guitar Francesco Giampaoli - Bass Diego Sapignoli - drums + Vicki Brown - violin Juditha Ryan - cello Michelangelo Russo - harmonica Idge - percussion Franco Naddei - KORG MS20

The read through of Hugo Race's musical history identifies him as part of that black-suited Melbourne milieu of which Nick Cave remains the spirit animal.

Although actually spending time as a Bad Seed, Race has led bands here and in Europe from the approachable to the discordant. *24 Hours To Nowhere* has him in dark crooning mode, Gainsbourg and Cohen obvious touchstones as the cello and violin pine. But there's room for surprises: the title track has Angie Hart as unexpectedly downbeat duetting vocalist. Titles like *No God In The Sky* and *Beautiful Mess* further suggest the terrain. It's a red wine by candlelight thinking melancholy thoughts kinda record. ---themusic.com.au

Former Bad Seeds guitarist, Australian singer/songwriter Hugo Race now roams the world with his own solo project, Hugo Race Fatalists. This new album, *24 Hours to Nowhere* is said to be his most personal and intimate work to date, as Race brought in a short but straight-forward set of simple folk tunes that seem quite easy-going on the surface, but that prove to be just as heavy and dense in their core. Designed to be played in an acoustic guitar only, the desolate exercises

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here show quite an emotional value underneath the simple chord progressions and minimal percussive work. Accompanied by his bandmates, Race sings like a hopeless man that follows a lonesome path through the borders of his country, in a very uncompromised aproach that harks back to strong-voices like Tom Waits or Johnny Cash. Fans of the traditional bad-boy singer-songwriter stereotype might really like this record for its fine compositions and passionate performances. ---EMR, albumoftheyear.org

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