

Berwick and Borders Gazette Review

Rory Ellis – Two Feathers

I have to admit that Australian singer/songwriter Rory Ellis was a new name to me. On the evidence of Two Feathers, his fourth release, that's my loss.

Ellis is one of that group of musicians that just are. He is neither blues/folk nor country, instead he is an amalgam of the best of all three, fused together by one special ingredient, Rory Ellis.

Although every note and line of Two Feathers comes from the heart, this is music that refuses to be hurried. Like a mighty river Two Feathers gets to the end in its own good time and carries all before it..

It does help a little that Rory Ellis was born with the kind of voice that growls gravitas, when he sings he fills every corner. But Two Feathers is built on more than presentation, all of the tracks are written to mean something close to Rory Ellis's heart.

This is an old-time, minimum fuss, album, searingly angry and beautifully tender in equal measure. Work is an acoustic indictment while Little One sees Ellis open up and become heart-breakingly raw. But because the music is based on simple truths No Love In This War never disintegrates into a rant and from the other end of the spectrum Take Me Away stays the right side of mawkish sentiment. It's a delicate balancing act but Rory Ellis walks it surefootedly.

If you dissected Two Feathers you would find seams of blues, folk and country running through it, all to varying degrees.

However, the essence of Two Feathers is that of a powerhouse performer, a keen-eyed observer and a conscience seeking a voice. In the face of such odds what chance does mere genre have? This is a Rory Ellis album anything else is window dressing of his choosing.