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[Nick Oliveri](#) - Death Acoustic (Album)



News on Nick Oliveri:

» [Nick Oliveri announces solo Australian shows](#) - July 30, 2009

Photos of Nick Oliveri

» [Nick Oliveri - Jive, SA](#) - October 22, 2009
 » [Nick Oliveri - Northcote Social Club, Vic](#) - October 21, 2009
 » [Nick Oliveri - Hermann's Bar, NSW](#) - October 10, 2009

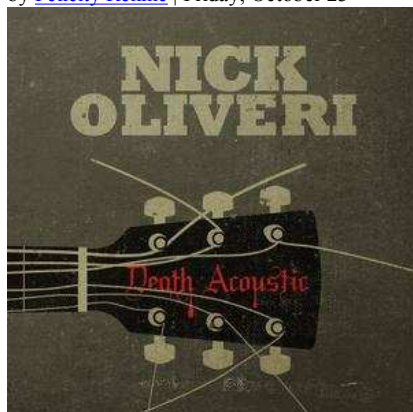
Album reviews for Nick Oliveri:

» [Death Acoustic - Nick Oliveri](#)

Live reviews of Nick Oliveri:

» [Nick Oliveri - Northcote Social Club, Vic](#) - October 21, 2009

by [Felicity Rennie](#) | Friday, October 23



Although tempted, I don't think "Album Fail"- my first reaction to listening to the new solo album from **Nick Oliveri**, *Death Acoustic*- counts as a lengthy enough review for The Dwarf's purposes, but I am mighty tempted. Several listens later, my bitterness has subsided, but this is certainly not in my 2009 top ten. As the name suggests, this is both an acoustic effort and one that beggars the willing of one's own death when listening to it... okay, it's not that bad. But it's close.

As original (though now departed) bass guitarist for Queens of the Stone Age, and preceding this, bassist for Kyuss, Oliveri has established himself as a massive contributor to the indie and heavy rock scenes, and his own band, Mondo Generator has had limited critical success along the way. With such an impressive pedigree, it is surprising that the end product of his solo escapade, the second of such forays, leaves much to be desired.

Mostly covers, the album spans tracks from QOTSA and Kyuss, but also The Misfits, Raw Power and The Dwarves (so somewhat fitting in this forum!). The skillfully-played guitar on all of the tracks is the one positive standout, and clearly Oliveri's strong suit. As the album tries at once to be both a punk and country offering, the killer guitar gradually gets overlooked and it becomes obvious that there is a lack of direction here, that Oliveri couldn't choose between the two styles and decided to mash them together with limited success.

Abruptly, and some might say mercifully, short, the album clocks in under thirty minutes, so does not need to be endured for long. The highlights are without a doubt the cover of QOTSA's *I'm Gonna Leave You* and Kyuss's *Love Has Passed Me By*, more because they do little to deviate from the original tracks, and the acoustic treatment is done both artfully and thoughtfully. Lowlights certainly include final track, a cover of G.G. Allin's *Outlaw Scumfuc*, a tawdry ballad of drugs and prostitution that wouldn't be out of place on a Nick Cave or Tom Waits album, but is delivered without the gravelly sombreness that either would deliver it with, and instead is amped up in an almost Dropkick Murphys-style jig. This could have been great, but instead is drawn out and dirty, and not in a good way.

If you enjoy Oliveri's previous work, and perhaps the heavier, earlier QOTSA and Kyuss, and you enjoy punk-country-celtic music, then this might be your cup of tea. If you come to this expecting something tenderly and acoustically treated, you will be sorely disappointed. Even if you come expecting some killer acoustic versions of the heavier tracks Oliveri has been responsible for in his past musical lives, this will certainly leave you confused and unsatisfied. Tread very carefully

here – you have been warned.

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