

wer of Power? Fans of Scare  
 may say the comparison is  
 n-energy funk shows and  
 p. But there are plenty of  
**ame**, is a group of jazz and  
 superb music, full of heavy  
 English and Baoule vocals.  
 d that won them collabora-  
 ver practically drip musical  
 e faces is to inject zest into



artists who can successfully  
 rock. His guitar work on his  
 , has a rock and roll heart  
 takes for an enjoyable aural  
 mmer," "Dirt in My Pocket,"  
 work. But he's now unafraid  
 working of his own "Around  
 e rewarding. *Sloe Gin* goes  
 u Friedman

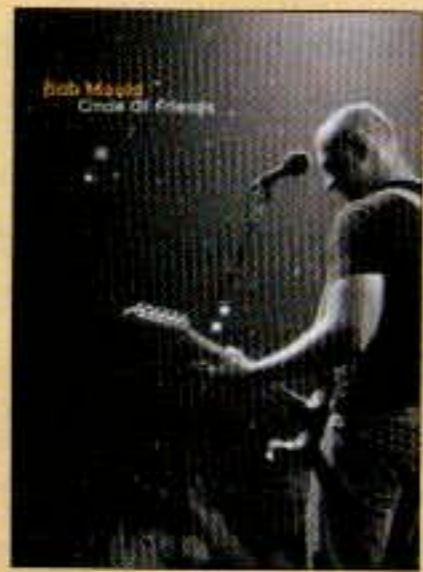
**OS MUTANTES**  
*Barbican Theater,*  
*London, 2006* ●

Luaka Bop  
 The 2006 reawakening of  
 psychedelic wunderk  
**Mutantes** was akin  
 Wilson's *Smile*: an im  
 return that was more  
 for its dramatic propertie  
 ultra-polished musical p  
 Documented on a two-  
 set from David Byrne's Lu  
 label, the band's London  
 back is a bit of a reality  
 Though the original trio's v  
 spectacular for channel  
 energy of the revolution  
*tropicalistas* through the  
 brothers' homespun sonie  
 tions, the bulk of their care  
 thus, their live repertoir  
 place in the '70s, by whic  
 they'd become merely  
 tinged guitar champs. Bo  
 represented by the exp  
 2006 rendition, which f  
 still-shredding **Sergio**  
**Baptista**, brother **Arnaldo**  
 boards (somewhat deplete  
 post-acid breakdown an  
 seven-day coma follow  
 botched escape from a  
 institution), as well as c  
 touring drummer **Dinho**. Bol  
 the band hits glorious popt  
 bliss on "Bat Macumba" (f  
 ing beardo disciple **Dev**  
**Banhart** on vocals) and "Pa  
 Circenses," but loses its  
 numbers like the accurately  
 "I Feel A Little Spaced  
 Sergio Dias is a pleasure to  
 to, and one can't begrudge  
 Baptistas a victory lap, bu  
 current mutation feels al  
 normal. ★ **Jesse Jarnow**

**BROTHERS OF  
 A FEATHER**  
*Live at The Roxy* ● Eagle

Vision  
 Ah, the sweet sound of the  
 brothers Robinson. To these  
 ears it doesn't get much  
 better. Chris and Rich  
 Robinson, the driving forces

by Bob Dylan ("Forever Young"), John Martyn  
 ("Over the Hill"), Gene Clark ("Polly") and Lowell  
 George ("Roll Um Easy") among others. In fact, a  
 reading of Tom Rush's "Driving Wheel" is one of  
 the most evocative moments the brothers have  
 ever put to tape. Ultimately, there's a state-  
 ment, intended or not, being made. Screw irony,  
 that's the easy way out. It's laying your soul bare  
 where the connection to human spirit is made  
 and hearts are moved. ★ *Kevin Calabro*



**BOB MOULD**  
*Circle of Friends* ●

MVD  
 Sure, Bob Mould is a  
 god of indie rock. But  
*Circle of Friends*—a  
 recent play-all set by  
 Mould and his adequate  
 new band at D.C.'s 9:30

Club—is a bit like watching a present-day Larry  
 Bird shooting threes in his driveway: a little creaky,

vastly more in his own interests  
 than the audience's, and barely  
 an echo of the past greatness  
 that coursed through the vessel.  
 That isn't to say, however, that  
 this disc is totally without merit;  
 While Mould is onstage remem-  
 bering the blissful days of his  
 creative peak, old diehard fans  
 (does Mould have any other  
 sort?) should gleefully recount  
 the days of their youth when a  
 twelver of ale in a single night  
 was acceptable behavior. ★  
*Andy Stokes*

Photo Nino Andres