

acoustic-guitar duo **Rodrigo y Gabriela** emerged on the American music scene, light bulbs went off and devil horns went up. To celebrate the 10-year anniversary of Rodrigo y Gabriela's self-titled proper debut, the pair is giving that record, which featured ear-catching covers of Led Zeppelin and Metallica, a deluxe, remastered reissue—complete with a few bonus tracks and a previously unreleased 2006 live recording from Dublin's Olympia Theatre. Rod and Gab know how to build crazy tension and explosive release by toggling between speedy sixteenth notes and triplets, dialing down dynamics, striking the bodies of their guitars to get battering percussion sounds or contrasting glassy runs on the high strings with the thrumming grit of bar chords on the low strings. Gabriela does some serious heavy lifting in the rhythm department; her wrists do some superhuman things. One can even hear hints of reggae in places, like on the live version of "Tamacun," the single from the record. The pair makes muscular music that is still delicate. The duo got its start as Mexican musicians who moved to Ireland, playing in pubs there before building up a huge following. And so the cross-cultural mash-up element has been a part of Rod and Gab's thing from the start. If there's another element in common between metal and flamenco, then it might be a classical-leaning taste for exuberant chromaticism unleashed in virtuosic bursts. *John Adamian*



Rodrigo y Gabriela

were always solid and his supremely talented accompanists never failed him. While it's a bit off-putting to hear drums on the haunting "I Scare Myself," the version holds its own here.

But the compilation's main draw is the lesser known tracks, not the the rashes. "That's Where I Am," a jaunty swing tune from 2004's *Selected Shorts* (which included contributions from **Willie Nelson**, **Jim Keltner** and others), is as embraceable as anything from the Hot Licks' early days, and "That Ain't Right," from the same album, is a virtual guide to virtuosic picking. *Jeff Tamarkin*

### Lee Moses

**Time and Place** LIGHT IN THE ATTIC



**Lee Moses** was an accomplished sideman in Atlanta, and yet his solo debut from 1971, a mix of growling Southern soul and slow funk, was somehow released and ignored at the time. This *Light in the Attic* reissue will rectify that. Moses, who died in 1997 at the age of 56, obviously thought he was about to hit the big time—the theme of which is the thrust of "Got That Will." And, having worked with a young Jimi Hendrix and Gladys Knight, Moses had reason to believe that he was headed to stardom. He had a voice that could lurk in warm and low regions, or leap up to falsetto heights or feverish howls. With a sense of poise and restrained pacing, he offers one of the most emotional and lucid readings of the oft-covered "Hey Joe." Infidelity and illicit affairs are themes on many of these tracks, with the remarkable "Free at Last" taking what sounds like a twist on a snippet of the famous MLK speech and turning it into an anthem of romantic liberty. Fans of

Percy Sledge and Otis Redding will want to absorb Moses' smoldering, yet sensitive, soul. In addition to his energetic delivery, horns, lush backing vocals and warm vibraphone give *Time and Place* a depth—further cementing Atlanta's reputation as another epicenter of African-American popular music, separate and distinct from Detroit, Memphis and New York. *John Adamian*

### Johnnie Frierson

**Have You Been Good to Yourself**

LIGHT IN THE ATTIC



Originally a cassette-only DIY release that found its way into the hands of an astute thrift-shopping record collector in Memphis, Tenn., this lo-fi recording is disarmingly heartfelt and raw, like a primitivist gospel transmission of stripped-down guitar, foot-stomping accompaniment and deeply expressive vocals. **Johnnie Frierson** came from a musical family, and his guitar playing ranges from skeletal to jazzy. But the sentiment and spirit of these songs is so powerful—a soulful expression of the Golden Rule with notes of Christian forgiveness, divine purpose and grace threaded throughout. And Frierson's singing covers a whole range of emotions, using howls, coos and exhortatory outbursts. The title track will bring tears to your eyes, if you're inclined that way, and its simple articulation of the truth—like the repeated line "When you mistreat yourself/ Then you mistreat your children"—has a lightning-bolt potency to it. Equally moving is the why-am-I-here meditation "You Were Sent to This World." Fans of the epic, obscure gospel anthology *This May Be My Last Time Singing* will want to get this one. There's a lot of pain, searching and faith that comes through on

this recording. One needn't share Friedson's religious perspective to be moved by his expression of faith. *John Adamian*

## CLASSIC PLEASURES, NEW RECORDINGS

### Peter Hook & The Light

**Unknown Pleasures:**

**Live in Leeds 2012**

**Closer: Live in Manchester 2011**

**Power, Corruption & Lies:**

**Live in Dublin 2013**

**Movement: Live in Dublin 2013**

LET THEM EAT VINYL/

WESTWORLD RECORDINGS

As the de facto keeper of the flame for all things Joy Division and New Order, founding bassist **Peter Hook** is arguably more qualified than anyone to perform this music live—and that includes the current lineup of New Order itself. Depending on who you ask, the years-long and colorful feud between Hook (now an ex-member of New Order) and founding frontman Bernard Sumner is just one big misunderstanding, but even a cursory read of Hook's brilliant tell-all book *Substance: Inside New Order* maps out a story that, even if the many documented instances of "Barney being a twat" aren't 100-percent true, nonetheless reveals Hook to have lived, and very nearly died for, his art, many times over.

That said, from a musical standpoint, Hook also invented a bass-playing style that's inseparable from the sound of both bands—Joy Division in particular. Lead singer Ian Curtis personified the darkness and tragedy of the classic Brit post-punk albums *Unknown Pleasures* and *Closer*, but without Hooky laying down his melodic basslines, often in the upper registers of the instrument, the music would be much less memorable. Since 2010, Hook has had the unit behind him (featuring his son **Jack Bates** also on bass, **David Potts** on guitar, **Andy Poole** on keyboards and **Paul Kehoe** on drums) to hammer this point home. "Leaders of Men," "Atrocity Exhibition" and "Love Will Tear Us Apart" sound more experimental and punk-rock than the originals, even with Hook singing in his less-than-stellar wail—a shortcoming that's mitigated again when he puts his all into New Order nuggets like "Everything's Gone Green," "Blue Monday" and "Dreams Never End," on this Dublin set from 2013. The Light is a pretty fantastic band onstage too, which begs the question: Can we expect a studio album of new material on the horizon? In Hooky we trust. *Bill Murphy*

### Dan Hicks and the Hot Licks

**Greatest Licks—I Feel Like Singin'**

SURFDOG



The death of **Dan Hicks** at age 74 in early 2016 robbed us of one of the most distinctive singer-songwriters of his generation. Originally a drummer for the San Francisco-based band The Charlatans in the '60s, Hicks quickly broke away and formed the acoustic-based **Hot Licks** as a vehicle for his songs, which straddled a line between swing, country, folk, jazz and other genres. His tunes ranged from quirky/humorous/sardonic ("How Can I Miss You When You Won't Go Away?") to nakedly romantic ("I Scare Myself"), and although his audience was never huge, it was unfailingly devoted.

The dozen tracks on this single-disc collection all come from later in Hicks' recording career, the 2000s. The older tunes here, including the two aforementioned, as well as "Where's the Money?" and "I Feel Like Singin'," are remakes, some having appeared on the 2001 *Alive & Lickin'* album. To call these versions inferior to the originals would be doing them something of a disservice; while Hicks had issues during his life that rendered some of his performances less than stellar, his recordings