

ROUND MOUNTAIN  VARIOUS ARTISTS

"Truth and Darkness"

Round Mountain

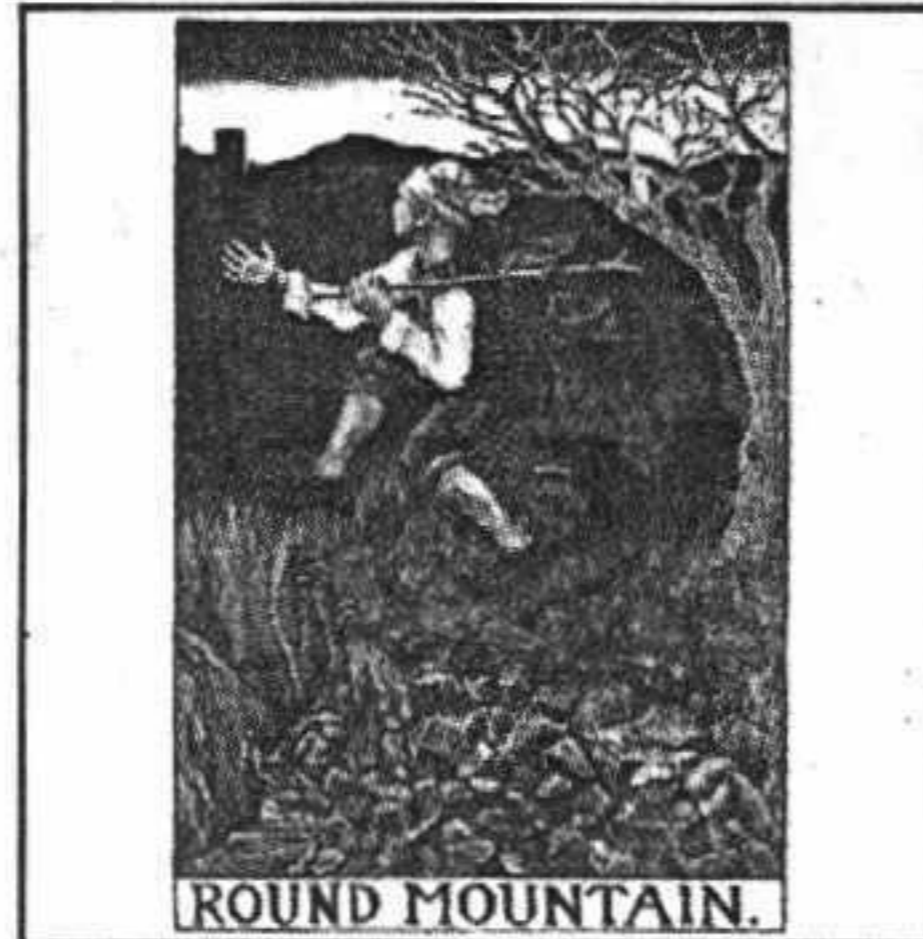
★ ★ ★

8 p.m. Thursday, June 7, GiG Performance Space, 1808 Second St., Santa Fe. Donation suggested. The band also opens for Toubab Krewe at 7:30 p.m. June 16 at the Santa Fe Brewing Co., 27 Fire Place, Santa Fe. \$10 at the door.

Building on the success of its self-titled album, the Santa Fe folk duo Round Mountain expands its musical horizons on its new CD. The duo — brothers Char and Robby Rothschild — takes listeners in an around-the-world journey.

For example, the opening cut, "Hildia," is a Balkanlike ballad presented as a prayer to a mythical woman to keep the foul weather far from the singer's door.

The cut "The Old Tree" has varying bluegrass and Celtic flavors. The next one, "Venus



in the Tower," comes out of the Yiddish klezmer melodic tradition but the lyrics are unrelated.

Char and Robby both sing and composed the selections, and each plays an assortment of instruments. Char plays trumpet, accordion, banjo, dobro and guitar, among others. Robby is heard on various percussion, including cajón, djembe, kora and washboard.

Santa Fe bassist Jon Gagan lends his considerable talent to the recording.

Because of the duo's original-

ity and variety, its appeal would seem to be to lovers of folk and world music as well as a new generation of youngsters.

— David Steinberg

"Sí, Para Usted, The Funky Beats of Revolutionary Cuba" (Waxing Deep)

Various artists

★ ★ ★

Get down. Get funky. Get Cuban.

Get Cuban?

Believe it or not, back in the 1970s Cubans were listening to American funk and fusing it with their own Afro-Cuban rhythms. The proof is this wild retro compilation that features a

broad range of bands.

Perhaps one of the most famous groups of that decade was the jazz-fusion band Irakere, which is on the CD with its first hit "Bacalao con Pan," a song about a cod sandwich.

It's followed by Los Van Van's "Y no le convience," a *songo* style created by its leader, Juan Formell.

Another cut, "Adeoey" by Los Reyes 73, begins as if it's straight off the soundtrack of a black exploitation movie, then steams into a repetitive Afro rhythm backed by an out-of-control electric guitar.

Grupo Monumental performs the title cut with blaring trumpets, an organ in the background and a lead vocalist grunting his way through what the liner notes call a *son-onda*.

This is a kick, but it sure ain't the Buena Vista Social Club.

— David Steinberg